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**A curriculum manual for educational dance in church-related  
schools**

**Higginbotham, Jo Ann Bates, D.A.**

**Middle Tennessee State University, 1991**

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**A Curriculum Manual for Educational Dance  
in Church-Related Schools**

**Jo Ann Bates Higginbotham**

**A dissertation presented to the  
Graduate Faculty of Middle Tennessee State University  
in partial fulfillment of the requirements  
for the degree Doctor of Arts in the  
Department of Physical Education**

**August 1991**

**A Curriculum Manual for Educational Dance  
in Church-Related Schools**

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## **ABSTRACT**

### **A Curriculum Manual for Educational Dance in Church-Related Schools Jo Ann Bates Higginbotham**

The purpose of this study was to develop a curriculum and instructional manual for educational dance in Church of God schools in particular and other church-related schools in general, preschool through twelfth grade. The dance forms selected were creative, modern, liturgical, and folk. These forms seem most appropriate due to the nature of the manual and because of their contribution to the total development of students.

After extensive review of related literature, including several states' dance curricula, an educational dance curriculum of five developmental levels was organized. Development Level I consists of preschool through grade 1; Developmental Level II, grades 2 and 3; Developmental Level III, grades 4-6; Developmental Level IV, grades 7-8; Developmental Level V, grades 9-12.

Included in the manual are methods and materials for teaching educational dance and sample lesson plans for the selected dance forms at all developmental levels. Supplementary sources and materials are included in the appendix.



## DEDICATION

This dissertation is dedicated with love and respect to the following people:

To my personal friend and savior, Jesus Christ, I dedicate this work. He has been my constant source of strength and guidance, and without Him, I could do nothing.

To my precious parents, Richard and Lena Bates, I dedicate this study. They are godly parents who have lovingly encouraged, guided, and supported me throughout my life. I love and appreciate them more than words can express.

To my parents-in-law, S. W. and Sarah Higginbotham, I dedicate this work. During the years I have been their daughter-in-law, they have continued to offer love, encouragement, and support of my efforts. My appreciation is further extended to the entire Higginbotham family.

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## CHAPTER 1

### Introduction

Dance education has long been recognized as a valuable component in the development of children. Margaret H'Doubler (1962) noted the responsibility of educators to provide this opportunity when she stated:

If dance is to function again as a vital experience in the lives of our people, it must be the responsibility of our educators. The inclusion of dance in the general education program is the one means of giving free opportunity to every child for experiencing the contributions it can make to his developing personality and his growing artistic nature.  
(p. 59)

The urge for rhythmic expression begins with birth and continues throughout childhood and into adulthood. The healthy baby wiggles, shakes, and bobs with vitality. Boys and girls hop, skip, jump, leap, and twirl in space with joy and imagination (Collins, 1969).

In dance these instinctive movements are structured into forms creating artistic activities beneficial to the body, mind, and spirit. Dance opens new avenues of sensory awareness; it is not just movement, but an experience of internal awareness of movement which philosophers refer to as "aesthetic" (Stinson, 1988). "The aesthetic dimension of dance focuses upon the experiencing of human feelings and meanings conveyed through dance, understanding the nature of



dance, and analyzing and interpreting dance" (Allen, 1988, p. 68).

Dance is an art form which has become an accepted part of the curriculum. In 1968, members of the Dance Division of the American Alliance for Health, Physical Education, and Recreation produced a book, titled Designs for Dance, which "affirmed its dedication to sound educational theory and practice and the belief that all forms of dance can make significant contributions to any movement-oriented curriculum" (Gray, 1968, p. ii).

In 1976, the John F. Kennedy Center for the Performing Arts, along with the National Dance Association and Alliance for Arts Education, embarked on a joint project to comprehensively review the issues and concerns of dance in education. The result of this study was the publication, Dance as Education, which describes the criteria of dance curricula and outlines the necessary qualifications of those who teach dance. The study resulted in the National Dance Association's adoption of the following resolution:

Dance education is a medium for enhancing the quality of life for children, youth, and adults. Every human being has the right to move in ways that are primal, expressive, imaginative, and transformational. Therefore, we urge arts, civics, and educational groups to support dance programs where they exist and to develop programs where they do not exist. (National Dance Association, 1988, p. 45)

In spite of the recommendations of physical education and dance organizations, some church-related schools have

not accepted dance in their curricula. The Church of God has been historically opposed to ballroom dance and square dance because of the close bodily contact of the dancers and of the environment in which the dance was sometimes done. This has led to the exclusion of all dance from their school curricula. Believing that dance makes a vital contribution to movement education, this researcher would like to see dance activities introduced into the physical education curriculum of private Christian schools in the Church of God denomination, as well as in other church-related schools where it is excluded. To enhance the movement education of students in these private Christian schools, an instructional manual for teaching educational dance is provided in this study. The purpose of the manual is to serve as a guide for teaching educational dance.

This study is unique in that its objective was to carefully select dance activities which will be acceptable to Church of God schools in particular and other church-related schools in general. The researcher has selected dance activities which will contribute to the student's joy of expression and artistic talent, as well as enrich him/her physically, mentally, socially, emotionally, and spiritually.

#### Purpose of the Study

The purpose of this study was to prepare a curriculum and instructional manual on educational dance for use in

Church of God schools in particular and other church-related schools in general, preschool through twelfth grade.

#### Statement of the Problem

The problem was to gather, compile, formulate, and prepare materials, including sample lesson plans, which will serve as a guide to those who teach in Church of God schools in particular and other church-related schools in general, preschool through twelfth grade. The educational dance curriculum consists of creative dance, selected folk dances, modern dance, and liturgical dance.

#### Limitations of the Study

The study was limited to information obtained from literature, observations, interviews, and available films suitable for Church of God schools in particular and other church-related schools in general, preschool through twelfth grade.

#### Delimitation of the Study

The delimitation of the study was that it is a curriculum and instructional manual of selected dance activities suitable for Church of God schools in particular and other church-related schools in general, preschool through twelfth grade.

#### Rationale for the Study

The rationale for the study was to show the applicability of a well-planned and carefully developed educational dance curriculum for church-related physical

education programs, preschool through twelfth grade (P-12). This curriculum may be used in church-related colleges to teach prospective physical educators. It may also be used by physical education specialists as a resource manual for teaching dance activities in grades P-12.

The Physical Education NCATE Guidelines (1989) and the Tennessee Department of Education guidelines for licensure in physical education require that prospective physical educators be prepared to teach dance activities to their students. This study will assist in that preparation.

#### Definition of Terms

For purposes of clarification, the following definitions of terms, as they are employed in the study, are explained below:

1. Curriculum is defined by Hunter (1971) as follows:

A progressive series of courses and/or experiences in a particular educational level or in a specific field of learning for a definite social purpose; the sum or range of experiences, in or outside of school, whether consciously controlled and guided or undirected, that favorably influences the discovery, unfolding, and development of the personality, abilities, and traits of the individual in accordance with accepted educational aims. (p. 575)

2. Church-related is a term used to describe educational institutions which are under the governorship of a Christian religious denomination.

3. Creative dance is expressive movement used to communicate thoughts and feelings through bodily movement.

4. Liturgical dance describes dance pertaining to Christian prayer and worship.

5. Folk dance describes the "traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the peoples who developed them" (Duggan, Schlottman, & Rutledge, 1948b, p. 17).

6. Educational dance describes the process of rhythmic movement for the purpose of motor development, aesthetic appreciation, and expression of experiences, knowledge, and interests. It is usually conducted in a private or public school, and the emphasis is on the development of the students rather than the learning of dances for performance.

7. Modern dance is "symbolic movement which has been organized, integrated and objectified for individualized expressive purpose. It presents, as a result, not only rewarding opportunities but also teaching difficulties, for art can never be standardized nor confined to stated rules" (Lockhart & Pease, 1982, p. vii).

8. Preschool refers to education provided for children between the ages of three and five years.

## CHAPTER 2

### Review of Related Literature

A review of previous research suggests that there are no educational dance curricula designed specifically for use in church-related schools. The term dance has a negative connotation in certain church denominations, and this has led to the exclusion of dance activities from physical education programs in many church-related schools. As a result of this exclusion, the majority of studies reviewed pertain to public education. The following categories were reviewed: (1) creative dance, (2) folk dance, (3) modern dance, and (4) liturgical dance.

#### Creative Dance

The 1971 Task Force on Children's Dance found that the interpretation of "dance" in the elementary schools was diverse. No clear-cut curriculum design was in place in the elementary schools. Upper elementary (grades 3-6) programs were limited, compared to the primary grades (K-2), and "very little . . . creative dance [was] provided for children of any age" (Dance Division, 1971, p. 14). Curriculum leaders in elementary education did not "appear to have a clear-cut rationale or design in which rhythmic activity and dance [could] make their unique contributions to the total development of children" (Dance Division, 1971, p. 18). This report indicated that teachers and school

administrators needed to be better informed about educational dance.

Creative dance has a unique and vital place in today's schools. There is an abundance of literature which attests to its importance in the physical, mental, social, aesthetic, and creative development in children (Boorman, 1973; H'Doubler, 1968; Joyce, 1980, 1984; Murray, 1975). Laban (1975), Russell (1968, 1975), Barrett (1977), Jones (1976, 1979), and Ritson (1986) identified many contributions of creative dance, including helping children develop proficiency in movement and physical fitness. Burton (1977) underscored creative movement as the most meaningful development in American physical education. He ascribed this mainly to Rudolph Laban's theories of movement.

Laban (1975) described 8 fundamental effort actions and 16 movement themes, based on the factors of weight, space, time, and flow. He believed in maintaining a balance among these factors. Barrett (1977) supported Laban's theories and described the movement content of creative dance as a manageable system of seven movement themes: (1) body awareness, (2) weight and time awareness, (3) space awareness, (4) awareness of the flow of movement, (5) partner and small group awareness, (6) competency in jumping and making different body shapes, and (7) effort awareness. In an attempt to narrow the gap between theory and practice,

Ritson (1986) included Barrett's format in his systematic approach to teaching children creative dance. He based his approach on a "series of five levels of processing: taking directions, imitating, situating, associating, and creating" (p. 69). His purpose was to help teachers plan and recognize progression as children create movement patterns and sequences.

Kinesthetic awareness develops through the child's ability to use the body expressively. This involves not only motor skill development, but also sensory awareness and aesthetic experience (H'Doubler, 1968; Diamondstein, 1971). In her study of preschool children, Stinson (1988) noted kinesthetic awareness as crucial in the development of motor skills. Dance for preschoolers "involves not just body movement, but an inside awareness of the movement" (p. 53). She used the term magic to describe the aesthetic experience of preschoolers as they discover the dance within themselves.

Several authors relate educational dance to the intellectual concepts in such academic subjects as mathematics, social studies, language, and science (Benzwie, 1981; Boorman, 1973; Fleming, 1990; Joyce, 1980; Russell, 1968). C. Taylor (1974) and Aldrich (1989) suggested incorporating elements of the academic curriculum into the movement unit, as well as using movement as a teaching tool in the classroom.



Exiner and Lloyd (1974), Mettler (1974), Murray (1975), and Zirulnik and Young (1979) view dance in the formative years as a medium for development of the whole child. They support the idea that dance provides a means for expression involving the total self and improves the child's sense of identity, self-concept, and self-esteem.

In support of this view, the National Dance Association (Guide to Creative, 1990) offered a vital contribution to the educational field in the form of a Guide to Creative Dance for the Young Child. The purpose of this resource manual is to assist teachers who work with young children to "gain important insight into the practical aspects of using creative dance with the young child" (p. i). The manual contains creative dance movement elements, methods for structuring and teaching the class, and assessment procedures.

In 1988, the National Dance Association published dance curricula guidelines for kindergarten through the twelfth grade. The purpose of this document was to "provide a resource guide for curriculum planners in dance education at the state and local levels" (National Dance Association, 1988, p. 5). The task force that developed the guidelines reviewed dance curricula from 10 states: California, New York, Idaho, Illinois, Louisiana, New Mexico, North Carolina, Ohio, Texas, and Wisconsin. Gingrasso (1989) also examined state curricula guidelines for dance in California,

Florida, Georgia, Idaho, Illinois, Indiana, Michigan, Minnesota, Ohio, North Carolina, North Dakota, South Carolina, Texas, Utah, and Wisconsin. Curriculum guidelines from Michigan, North Carolina, and Wisconsin, were written between 1977-78; all other guidelines have been developed since 1980.

### Modern Dance

According to Kraus (Kraus & Chapman, 1981), modern dance came to the United States during the twentieth century and has had a great impact on educational dance. Rooted in natural dance, it is related to the work of Gertrude Colby, Byrd Larson, and Margaret H'Doubler. Colby experimented with creative individual expression, while Larson and H'Doubler were sensitive to the scientific bases of dance movement.

When modern dance became a part of secondary education programs in the 1930s and 1940s, it caused frustration for those teachers who had little training in this dance form. Deane (1940) believed, however, that lack of skill should not prevent teachers from incorporating modern dance into their programs if they were willing to study, analyze, and evaluate. She formulated three principles to serve as guides for teaching modern dance. The first principle is to concentrate on the total development of the students; the second principle is to allow the students to learn by doing; and the third principle is to begin with the students where

they are and build from there. Deane stressed that in the high school setting the aim is not necessarily to develop public performers in dance, rather to allow large groups of students the experience of dance. The students' physical accomplishments should be based on elementary, fundamental body mechanics. They can then develop and enhance their individual expression.

Nadia Nahumck (1965) and colleagues developed a comprehensive curriculum in dance for secondary schools as a project for the University of Pennsylvania funded by the United States Office of Education. This curriculum is "conceived as a multidimensional spiral involving interweaving processes of feeling, knowing, doing, and perceiving" (Nahumck, 1965, p. 102). It recognizes dance as an art, the human body as the instrument for dance, the medium as movement, and form and style designed according to time, space, and energy. The curriculum is broad in scope, drawing materials from a range of "cultures, historic periods, geographic areas, dance types, forms, and styles" (Nahumck, 1965, p. 102). Posey (1988) concurs that a dance curriculum should include not only technique, but also experiences for developing kinesthetic awareness and an understanding of historical and sociological implications of dance.

M. Gray (1968) asserts that since most dance teachers in secondary education are also physical education teachers,

their professional preparation experience should provide them with appropriate experience for teaching dance. A minimum core of dance education should be included in the physical education teacher preparation program.

To assist teachers, several modern dance instructional manuals are available which serve as guides for structuring lessons and providing modern dance exercises and technique (De Haan Freed, 1976; Hypes, 1977; Lockhart & Pease, 1982; Sherbon, 1990; Shurr & Yocum, 1949). Lockhart (Lockhart & Pease, 1982) revised an earlier manual to include a large number of dance experiences which provide a deeper understanding of the basic elements used in dance.

Ullman (1963), Preston-Dunlop (1980), and Cheney (1989) promote the interrelationship of technique and art for the development of aesthetic movement. Ullman (1963) revised Laban's (1948) book and provided information on the fundamentals of modern dance technique. Preston-Dunlop (1980) revised an earlier edition of her handbook, founded on the 16 basic movement themes of Laban. The authors organized Laban's movement themes in a way which teachers will find useful for any age level. Cheney's (1989) book is especially suitable for beginning students. She presents dance concepts which allow students the opportunity to explore personal responses to movement problems.

Redfern (1982) stimulates educators to conceptualize the basis for their underlying beliefs and assumptions

concerning dance as education and encourages careful scrutiny of common claims for the worth of educational dance. Her book presents a wide perspective on educational dance with emphasis on critical appreciation and objective appraisal.

J. A. Gray (1989) challenges educators to be aware that it is time to apply "information science analogies and cognitive science explanations to all aspects of the dance teaching and learning process" (p. 50). Her integration of traditional perspectives of dance education with the latest technological development provides a vision of the future of dance education. Her text describes dance in the curriculum and a curriculum in dance, as well as technology and dance.

#### Liturgical Dance

For purposes of this study, liturgical dance will refer to Christian dance worship. Throughout Biblical history, people have danced to express thanksgiving to God for his powerful acts. One of the early recorded examples of dance worship was after the Red Sea crossing when "Miriam, the prophetess . . . took a tambourine in her hand; and all the women followed her, with tambourines and dancing" (Exodus 15:20).

According to Ellis (1923), liturgical dance was practiced in English cathedrals until the fourteenth century, and in France the priests participated in dance choirs through the seventeenth and eighteenth centuries.

Backman (1932) gives a thorough account of the significance of religious dances in the Christian Church and particularly their role in the healing of disease. Beginning with the religious dances of the Jews, he continues through the dance epidemics of the eighteenth and nineteenth centuries.

Like Backman, M. F. Taylor (1976) describes the history of symbolic movement in the Christian church. She also provides suggestions for starting a symbolic movement choir in local churches. There is no one way for liturgical choirs to be developed, she explains. Rather, each choir will adapt its own creative experience to fit the life of its church.

Most churches in the United States did not include dance in the liturgy until the 1970s. According to Thigpen (1989), dance ministry directors have found dance to be useful not only in worship, but also in evangelism. Dance ministry teams have found access to communist countries through dance; the people welcome it as an art form.

Adams' (1975, 1976) two books specifically address congregational dance in Christian worship. In addition, he developed a source book for adding movement and gesture to Christmas carols which includes movement ideas for both children and adults.

Several researchers from the Institute for the Study of Worship and Religious Architecture developed a series of articles focusing on dance as a vehicle for Christian

worship. The series begins on an historical note and continues through a variety of contemporary experiments in churches in Europe and the United States (Davies, 1975).

De Sola (1977) and Ortegell (1976) focused on dance as an expression of faith which is available for all. Their manuals contain ideas for creating religious dance expression and serve as guidebooks of instruction and direction for those involved in religious education, as well as public school students and teachers.

Gagne, Kane, and VerEcke (1984) open fresh dimensions of dialogue between the liturgical dancer and the liturgist, revealing the way dance allows a channel for the spirit to enter, making a sacrament of the body. He portrays dance as a component of religious life from the earliest origins in Judeo-Christian tradition to the present. He emphasizes the re-discovery of the human body as pertinent to ritual and to religious faith.

The Sacred Dance Guild publishes a newsletter three times each year which contains information about the latest sacred dance compositions. Back issues of the newsletters are available through the New York Public Library.

Liturgical dance has value in church-related schools. It allows students to express their spiritual thoughts through symbolic motion. "A stronger base for loyalty to the church is established through consecrated participation than is possible solely through intellectual discussion of

belief. Instead of 'knowing about prayer' the young people can 'experience praying'" (M. F. Taylor, 1976, p. 7).

Participation in liturgical dance also provides students the opportunity for creative achievement.

#### Folk Dance

Folk dance is necessary for children's complete education, as well as a means of enjoyable recreation (Beliajus, 1977). According to Sauthoff (1939), folk dance plays an important part in helping people understand and appreciate their own culture, as well as those cultures which are different from their own. Through a common artistic experience, they experience the beauty and joy of the dance.

Schwartz (1991) presents folk dance as a curricular tool for helping students "locate themselves physically, socially, morally, and politically within an increasingly complex international context" (p. 45). Lawson (1964) explored a portion of the background of European dance to gain an understanding of how dances "interpret a people's origins, character, lives, customs, and traditions" (p. viii). Berryman-Miller (1991) expressed a similar idea in her description of a series of articles which viewed people "through a study of their dance, their art, their music, their mythology and religious beliefs" (p. 33).

Kraus (Kraus & Chapman, 1982) gives an account of the development of folk dance in the public schools in the



United States. He states that William G. Anderson introduced Irish jigs, reels, and clogs; the buck and wing; and soft-shoe steps to his physical education classes in 1887. He also notes that Elizabeth Burchenal organized the Folk Dance Committee of the Playground and Recreational Association of America and promoted folk dance in schools and colleges throughout the United States. An avid collector, she provided much authentic material for the folk dance movement. According to Casey (1981), Burchenal wrote 15 folk dance books which were used in physical education classes for several decades. The publication of her book, Folk Dances and Singing Games (1933), influenced New York Public Schools' administrators to include children's folk dance classes in the curriculum. The folk dance movement grew and was considered an important aspect of physical education.

By the 1940s, several authors had contributed guides for high school and college teachers. Fox and Merrill (1944) presented a small collection of folk dances for use in high school folk dance units. Duggan's (Duggan, Schlottman, & Rutledge et al., 1948a) Folk Dance Library includes five volumes of folk dance guides. One of the volumes is devoted to developing objectives, specific methods for teaching folk dance, and evaluation procedures. The remaining volumes include collections of dances.

Resource manuals containing a variety of American and international folk dances are available. Harris, Pittman, and Waller (1988), Jensen and Jensen (1973), and Mynatt and Kaiman (1970) provided comprehensive manuals for students and teachers, including sources for records, books, and magazines. These instructional manuals denote difficulty levels for dances, categorizing them as beginning, intermediate, and advanced. The vast coverage by Harris et al., (1988) of contemporary material in folk, square, contra, and social dance makes this manual an asset to students and teachers.

Hipps and Chappell (1970); Gilbert (1971), and Weikart (1983) support the view that folk dance promotes cultural understanding, good fellowship, and wholesome recreation. These authors selected dances of several nationalities which are enjoyable and provide a variety of basic steps and formations. Weikart included teaching videotapes with her albums of folk dances for grades 2 through adult and presents simple instructional techniques for use by teachers. Her book, Teaching Movement and Dance (Weikart, 1982) describes a progressive approach for teaching rhythmic movement to all ages and offers suggestions for sequencing skills and teaching beginners.

Ellfeldt's (1969) introductory text to folk dance is descriptive of elements and aspects of European dance and

Israeli dance. It is useful, supplemental reading for the folk dance student or teacher.

Two outstanding authorities on Jewish and Israeli folk dance, Fred Berk (1972, 1975) and Dvora Lapson (1954), reflect an attempt to preserve authentic dance material still found among different ethnic groups. Also concerned with authenticity, Amsden (1986) developed a syllabus for Israeli folk dance which provides information on dance and instructional material, as well as a brief scriptural exegesis on dance. Her research resulted in a compilation of restored folk dance forms of the Jewish Yemenites, Kurds, and Druse in Israel.

Folk dance has value in the church-related curriculum. Although the origins of most folk dances are obscure, many have a religious heritage. Several of the same steps used in dance worship were used in folk dance. Through the years folk dance has been one means of passing on customs and values in the oral tradition.

## CHAPTER 3

### Methods and Procedures

The purpose of this study was to develop an educational dance curriculum and instructional manual for use in Church of God Schools in particular and other church-related schools in general. The manual was developed for physical education teachers, classroom teachers, and others working with children preschool through twelfth grade.

Relevant literature and audiovisual materials were reviewed, including historical literature and curricular and instructional materials related to educational dance. The four forms of dance selected for use in this manual are creative, folk, modern, and liturgical. These forms seem most appropriate for church-related schools.

There was an abundance of creative dance material from which to develop this portion of the manual. The literature is replete with creative dance themes which should be acceptable to Church of God schools, as well as other church-related schools.

Modern dance was included in this study because of its diversity of movement experience and its value as background material for liturgical dance. Modern dance exercise and technique prepare the body for dancing and broadens the student's movement vocabulary. It expands a student's range of movement by developing flexibility, strength, endurance,

balance, and coordination; it promotes creativity. The student of liturgical dance can use this vocabulary of movement in expressing spiritual thoughts through symbolic motion.

Katherine Kasch, Director of Dance at Girls' Preparatory School in Chattanooga, Tennessee since 1988, was a valuable resource person for the development of the modern and liturgical dance sections of the manual. Girls' Preparatory School is a private interdenominational school serving girls, grades 7 through 12. Although the school has no particular religious affiliation, Christian values are integrated into their chapel programs, dance program, and other special programs. The investigator observed several dance classes, as well as the after-school practice sessions of the Terpsichord Club, a student dance club whose purpose is choreography and performance.

Katherine Kasch's knowledge of and experience with liturgical dance was beneficial to this study. Before coming to Girls' Preparatory School, she founded a liturgical dance company in Florida which continues to perform. She also designed and implemented a curriculum for "Dance as Worship" workshops which she has taught in churches throughout the Southeast. In 1975, she toured Europe as a featured performer in Shekinah, a Canadian dance company. Ms. Kasch continues to choreograph and perform as a guest artist.

Strong's Exhaustive Concordance of the Bible (1980)

provided a means for translating Old Testament Hebrew and New Testament Greek words into English. The investigator used this source to prepare the scriptural dance reference section of the manual. A publication of the Institute for the Study of Worship and Religious Architecture at the University of Alabama provided information on worship and dance.

To enhance the folk dance section of the manual, the writer attended the World Congress International Folk Dance Conference in Atlanta, Georgia, January 4-7, 1991. The purpose of the conference was to develop international understanding by promoting folk dance in the curriculum. Guest instructors lectured on folk dance pedagogy, and opportunities were provided for participants to practice dances. Morning sessions were used for learning dances, while the afternoon meetings offered a review, discussion of resource materials, and a question and answer session. The instructors are widely known in their specialty areas, and several have authored books on folk dance. Also included in the conference were sessions in clogging; Asian dances; liturgical dance; traditional African dance; and African-American, Caribbean, and Chinese dance. This conference provided many resources for use in this study.

Dr. Zane Adams, Professor of Health and Physical and Education at Cleveland State Community College, was another

resource. She has included folk dance in the physical education curriculum throughout her teaching career and has collected numerous instructional manuals and albums. She generously shared the contents of her folk dance library with this investigator.

Curricular guidelines provided by the National Dance Association (1988) served to establish a framework for the church-related curriculum of this study. The writer also perused curricular materials from Alaska, California, Florida, Georgia, Idaho, Illinois, Indiana, Maryland, Michigan, Minnesota, New Mexico, North Carolina, North Dakota, Ohio, South Carolina, Texas, Utah, Wisconsin, and New Zealand. Several of the states have fully developed educational dance curricula, while others have brief guidelines integrating dance into physical education or fine arts curricula.

After studying the various dance curricula and drawing on past elementary and secondary teaching experience, the writer organized a curriculum of five developmental levels: (1) Developmental Level I, preschool through grade 1; (2) Developmental Level II, grades 2 and 3; (3) Developmental Level III, grades 4 through 6; (4) Developmental Level IV, grades 7 and 8; and (5) Developmental Level V, grades 9 through 12. Objectives were established for the total program, and activities were selected to allow progression from Developmental Level I through Development Level V.

Sample lesson plans were developed for each of the developmental levels.

Many of the dance activities included in the manual were taught to the Rhythmic Activities class, a required class for physical education majors, at Lee College during the 1991 spring semester. A questionnaire was prepared to obtain the reaction of these students to the selected dance activities and is included in the appendix of the manual. The students participated in a dance performance at the completion of the semester in which they performed Hebrew folk dances and liturgical dances for their classmates.

The writer has developed an instructional manual which should prove useful to physical educators and classroom teachers in church-related schools who would like to integrate educational dance into their programs. Resources for books, records, videotapes, and films were reviewed and included in the appendix of this manual. These were compiled to provide to teachers sources from which they may draw additional materials in educational dance.



## CHAPTER 4

### Dance: An Historical Perspective

Dance historians believe that dancing has been an instinctive urge in people throughout the ages. Through bodily rhythms, humans have expressed their inner feelings of the many aspects of life: joys, frustrations, fears, hopes, sorrows, birth, death, wars, peace, and religion (Krause & Chapman, 1981).

Ashton (1951) writes of primitive man's dance as being a practical means of representing what he hoped for and needed, such as good weather and fertile soil for growing food, victory in war, and good health. He also used dance as a bridge between the natural and the supernatural. Tribal dance was performed by the men, while the women often accompanied with drums (Harrison, 1913). Whenever primitive man danced, the rhythmic movement of the dancers was felt by all and provided a sense of unity and security. Dance forms and rituals developed for worship, war, marriage, and rites of passage.

According to Sachs (1963), the earliest knowledge of dance as education developed in the Mediterranean civilizations which preceded the Christian era. The ancient Chaldeans are said to have used great ballets as a means of teaching the science of astronomy. The Egyptians were also deeply impressed with celestial phenomena and used circle

dances to imitate the movement of the sun and stars. Egyptian priests performed an intricate dance, called "Dance of the Stars," in which they moved around a sun-altar (Sorell, 1967).

Dance in Egyptian culture was a religious and a social custom. Terry (1949) states that the ritual forms of dance depicted mythological manifestations, offered a means of contacting deity, and brought people together in national loyalty. Pictorial art indicates that although the common people took part in simple folk dances, special groups performed acrobatic-type dances for guests at large banquets, and military leaders used dance to train men for war and to excite them before battle.

Greek dancing also had a religious origin (Sachs, 1963). Choric dances evolved from communal participation in simple religious celebrations and culminated in varied forms of the Greek drama. Public festivals often included acrobatic forms of dance requiring special training. The Greek philosopher Plato recommended dance as a means for developing self-control and warfare skills.

The Romans, like the Greeks, had religious ceremonial dances, but the Romans themselves did little dancing. Instead, they brought in dancers from the nations they conquered. There was much drunkenness at festivals, and dances became licentious and uncontrolled. In spite of the popularity of dancing, some Romans disapproved of it. In

time, the social status of dancers deteriorated, and they were treated as slaves (Sorell, 1967).

In the Jewish traditions recorded in the Old Testament, God's people danced to celebrate and give thanks to Him for his great and mighty acts. In numerous passages dance is described as an expression of joy in praising God. In one of the earliest descriptions, after the Red Sea crossing "Miriam, the prophetess . . . took a tambourine in her hand; and all the women followed her, with tambourines and dancing" (Exodus 15:30). King David, "wearing a linen ephod, danced before the Lord with all his might, while he and the entire house of Israel brought up the ark of the Lord with shouts and the sound of trumpets" (II Sam. 6:14-15).

Yet, not all dancing was acceptable in God's sight. In Exodus 32:17-19 dancing around the golden calf was condemned by Moses because of the people's idolatrous attitudes.

The book of Psalms provides many examples of dancing. In Psalms 149:1-3, the Psalmist invited Israel to ". . . praise his name with dancing and make music to him with tambourine and harp."

In I Samuel 10:5b-7, reference is made to prophets performing a dance, allowing God to overpower them. "As you approach the town, you will meet a procession of prophets coming down from the high place with lyres, tambourines,

flutes and harps being played before them, and they will be prophesying."

Dance was an integral part of all Israelite festivals and was an expression of joy, a release for emotions, a time for relaxation, and a celebration of God (Gagne et al., 1984). Judges 21:19-21 describes group dancing done by maidens at a festival:

But look, there is the annual festival of the Lord in Shiloh. . . . Go and hide in the vineyard and watch. When the girls of Shiloh come out to join in the dancing, then rush from the vineyards and each of you seize a wife from the girls of Shiloh and go to the land of Benjamin.

The seventh chapter of the Song of Songs alludes to the graceful and beautiful wedding dance of a maiden.

There is little information on dance in the New Testament. Gagne et al., (1984) believes this is due to the acceptance of dance as Jewish tradition, negating the need for it to be mentioned specifically. In Matthew, Jesus remarked, "To what can I compare this generation? They are like children sitting in the marketplaces and calling out to others: 'We played the flute for you, and you did not dance; we sang a dirge, and you did not mourn'" (Matthew 11:16-17). The interpretation here seems not a rejection of dance, but rather of the wanton foolishness portrayed by some of the Jewish nations. Nowhere in the Bible is dancing in praise of God discouraged.

Early Christians followed the Greek custom of circling a grave with lively funeral dances to celebrate the entry into everlasting life (Ortegel, 1976). However, they soon developed their own liturgies, rejecting anything that resembled the pagan ways of the Greeks and Romans.

During the Middle Ages, circa 400 A.D. to 1400 A.D., the Christian church was the single great force that unified Europe. But during the early centuries of the Christian era, the clergy could not completely eradicate the pagan influence in dance. Church officials in many areas prohibited theatrical dancing because some dances had become vulgar and included sexual overtones. However, theatrical dancing was still performed at fairs and in some villages throughout Europe (Sorell, 1967).

Throughout the Middle Ages, peasants in Europe celebrated weddings, holidays, and other occasions with folk dance. Dancing was also featured in the elaborate religious plays of the period with death and the devil as prominent symbols (Schmitz, 1982).

During the 1300s, the constant threat of disease and death, such as that caused by the Black Death, tormented some and caused them to sing and dance frantically. These dances often took place in churchyards. The dances were so ecstatic the people were accused of being possessed by the devil. However, they claimed to be dancing for healing, protection, and the casting out of demons (Chadwick, 1982).

The Renaissance (1400 to 1600) brought a rebirth of all the arts, and dance became an important activity of the nobility. They used it in social events, as well as in theatrical productions. Dancing masters devised systematic forms of instruction, and dance lessons became an important part of the education of the nobility and upper classes. According to DeMille (1963), all courtiers took daily dance lessons in which they practiced popular court dance steps relentlessly. Their training was rigorous because a good dancer was looked upon favorably. The dances were performed at court functions with an emphasis on precision of steps and proper carriage of the body.

During the 1600s and 1700s, court ballets evolved. These were productions choreographed and staged for the courtiers. Ballet reached its first artistic heights during the reign of Louis XIV of France who promoted dance as an art form and spent enormous sums of money on elaborate performances. The dances of these ballets were based on the social dances of the period. The graceful social dances consisted of complicated patterns of steps, glides, rises and dips, and bows and curtsies. European dancing masters of the nobility traveled to America, especially to the southern colonies, to teach the newest dance steps to the children of wealthy merchants and plantation owners (Sorell, 1951). While the nobility was learning court dances and

ballets, other classes were dancing the popular folk dances of the time.

According to Barzel (1977), the founding settlers in America kept alive many of the dance customs of their homelands. There was a dancing academy in America as early as 1672, and dancing masters taught children dancing and "good manners" in Boston in 1716. Dancing masters traveled to wherever they were allowed; sometimes the attitude of the local minister in a town would determine whether they stayed or traveled elsewhere.

New England's Puritan clergy were at odds over the issue of dance. Some opposed all dance, while others made a distinction between proper and improper forms of dance. Two influential Puritan ministers, Increase Mather and Cotton Mather, wrote and preached about dance. In 1685, Increase Mather wrote a tract entitled, An Arrow Against Profane and Promiscuous Dancing Drawn out of the Quiver of the Scriptures, in which he made it clear that the ministers of Boston were not against all dancing, but only that which was termed promiscuous (Marks, 1975).

Puritan John Cotton did not condemn mixed dancing:

Dancing (yea though mixt) I would not simply condemn. For I see two sorts of mixt dancings in use with God's people in the Old Testament, the one religious, Exod. XV, 20, 29, and other civil, tending to the praise of conquerors, as the former of God, I Sam. XVII, 6, 7. Only lascivious dancing to wanton ditties, and amorous gestures and wanton dalliances, especially after feasts, I

would bear witness against as a great flabella libidinis. (Marks, 1975, p. 8)

Increase Mather was not opposed to dancing masters instructing children, as long as boys and girls were separated for the dance lessons. Likewise, Cotton Mather had no quarrel with parents employing a dancing master. Rather, he was concerned with the balls and dance activities which tempted young people to take liberties with each other (Marks, 1975). This view parallels that taken by a present-day minister named R. R. Taylor (1989) who stated his belief that "dancing often leads to heavy petting, which leads to fornication and adultery" (p. 79).

Several tracts and sermons opposing mixed dancing followed Mather's Arrow. Those Puritans who opposed dancing viewed it as inappropriate for good Christians because it served no necessary purpose or pious end. They also believed that mixed dancing led to sensuality and lust.

According to Anderson (1956), during the revolutionary period dance was enjoyed by settlers in the southern Appalachian Mountains of what is now Kentucky, West Virginia, North Carolina, and Tennessee. They participated in community "frolics" after their day's work was done. These gatherings lasted anywhere from a day to all week, and social dance was the most popular form of entertainment. Liquor played an important role at these functions, but the drinking and fighting that tended to characterize the



gatherings "led many people on the frontier to condemn social dancing completely" (Anderson, 1956, p. 80).

Through the years the environment of dance has represented to many Christians an apparent temptation to evil. Because of this, certain Christian sects have come to shun dancing due to its perceived harmful effect on Christian growth, influence, and witness.

The Church of God's history reveals that the view of the communicants toward dance is associated with their roots as a holiness band of separatists dating back to the late 1800s. They were militantly fundamental, regarding themselves as simple orthodox Christian believers (Conn, 1977). They were opposed to any activity that did not glorify God.

The following quote, written at a time when dance halls proliferated in American cities, portrays the feeling of one Church of God leader concerning dance:

While I was holding a meeting at a certain little town of perhaps three hundred inhabitants, I found they had a dancing pavilion made and the young folks were going wild over what they said was the latest dance and from what I hear it was a ridiculous position. The girl would lay her head on the shoulders of the young man, he having her in his embrace, and their lower limbs in a ridiculous position. Yet, parents will turn their girls loose and let them go to such places. No wonder Job was grieved when he saw this. The ballroom has been the down fall of thousands of precious girls; such parents as well as the young people should read the book titled, From the Ballroom to Hell. (Lee, 1920, p. 2)

The dance to which this minister refers is probably one of the social or ballroom dances popular in the 1900s. Ballroom dance reached its peak of frenzy in the 1930s and 1940s with the Jitterbug in which some boys would swing their partners over their heads (Martin, 1936). These types of dances were considered by most Church of God ministers as promiscuous, tempting young people toward acts of fornication.

Some church leaders believed that it was not dance that was bad, but rather the environment in which the dance was done. Scoggins (1916) was obviously referring to dance as a form of worship when he wrote:

We had an all day service at Mt. Pleasant on the mountain April 30th and we sure had a glorious time. The music was made by the Soddy band and John Harden was there with his violin and certainly rendered excellent service. Some people object to such as this but read what the Bible says: "Praise him with timbrel and dance: Praise him with stringed instruments and organs." (Psa. 150:4). The music and dancing belong to the Lord and He is getting it back in some places, praise his name. (p. 2)

Just as the Puritan forefathers were divided on the issue of dance, so are ministers today, including those in the Church of God. According to Thigpen (1989), an increasing number of charismatic congregations are incorporating dance into their worship services. The styles of movement may stem from ballet, jazz, folk dance, or modern dance; in some congregations sign language, mime, and drama are used.

One of the first contemporary congregations in the United States to use dance in their worship was Christian Center Chapel in Claremont, California. A pioneer in dance ministry was Clariece Paulk who founded the Kingdom Dancers at Chapel Hill Harvester Church in Atlanta, Georgia. Dance ministry directors have found dance to be useful not only in worship, but also in evangelism. Dance ministry teams have found access to communist countries because the people were familiar with dance and welcomed the art form (Thigpen, 1989).

Educators during the 1960s recognized the need to provide guidance to school systems for incorporating dance into their programs. The Dance Division of the American Alliance for Health, Physical Education, and Recreation produced a book, titled Design for Dance (1968). Its purpose was to affirm the organization's "dedication to sound educational theory and practice and the belief that all forms of dance can make significant contributions to any movement-oriented curriculum" (Murray, 1968, p. ii).

In 1977, the John F. Kennedy Center for the Performing Arts, along with the National Dance Association and Alliance for Arts Education, embarked on a joint project to comprehensively review the issue and concerns of dance in education. Dance representatives from all over the nation collaborated to produce a publication, titled Dance as

Education, which was the first phase of a project to be followed by a media package "Dance Is . . ." (Little, 1977).

According to the National Dance Association (1988), in the 1980s there were several reports which renewed interest in the arts as education. First Lessons (1986), a publication of the U.S. Department of Education, supports art education. This study views the arts as an essential element of education, just like reading, writing, and arithmetic. This and other similar reports have motivated state departments and local districts to develop curriculum guidelines which, in turn, have stimulated national offices to furnish guidelines. The National Dance Association (1988) produced a resource guide for curriculum planners in dance education at the state and local levels. It contains broad guidelines and examples designed to assist state and local boards of education develop curricula which meet the needs of the populations they serve.

**A CURRICULUM MANUAL FOR EDUCATIONAL DANCE  
IN CHURCH-RELATED SCHOOLS**

22

## PREFACE

This dissertation is a nontraditional type designed to fulfill requirements for the Doctor of Arts Program at Middle Tennessee State University. The study has resulted in the development of a curriculum and instructional manual for teaching dance in church-related schools. Due to the nature of its contents, the following manual does not adhere to standard dissertation format.

**SECTION 1**  
**OVERVIEW**

## OVERVIEW

### Introduction

Dance is an art form which has been performed by people of all ages throughout time. It has been a part of practically every culture since ancient times. In the past it was an important part of religious ritual, including the Christian faith.

Dance is movement which communicates in creative ways the thoughts and feelings of the dancer. It can make a significant contribution to the church-related school curriculum by providing distinctive ways for students to express themselves creatively and to respond to the artistic expression of others.

The purpose of this instructional manual is to provide teachers in preschool through twelfth grade guidelines and ideas for developing a dance curriculum. It includes sample lesson plans which may comprise a unit within a physical education program. It is hoped that physical educators will use this material to integrate dance into their programs.



### What is Dance?

DANCE is communication.

DANCE is a form of creative expression.

DANCE develops distinctive ways of communicating ideas and emotions.

DANCE exists in time, space, and energy as does all movement. However, in dance these elements are used magically to change ordinary, everyday movement into expressive communication.

DANCE is a beautiful means of praising and worshipping God.

DANCE is nonverbal expression.

DANCE uses the body as the instrument and movement as the medium.

DANCE is for all students; no one need be excluded. All can benefit from the dance experience, even though some may be more skillful.

DANCE is recreational and re-creational.

DANCE is inexpensive. Large numbers of students may participate in some types of dance classes. A large space with some form of accompaniment is all that is needed.

DANCE stimulates imagination and creativity.

DANCE promotes the physical, mental, emotional, and aesthetic development of individuals.

DANCE IS FUN!

### Brief History of Dance

Ashton (1951) writes of primitive man's dance as being a practical means of representing what he hoped for and needed, such as good weather and fertile soil for growing food, victory in battle, and good health. He developed dance forms and rituals for worship, war, marriage, and rites of passage.

According to Sachs (1963), the earliest knowledge of dance as education developed from the Mediterranean civilizations that preceded the Christian era. The ancient Chaldeans are said to have used great ballets as a means of teaching the science of astronomy. The Egyptians were also deeply impressed with celestial phenomena and used circle dances to imitate the movement of the sun and stars (Sorell, 1967).

Greek choric dances evolved from communal participation in simple religious celebrations and culminated in varied forms of drama. The Greek philosopher Plato recommended dance as a means for developing self-control and warfare skills (Sachs, 1963).

The Romans did little dancing themselves, but brought in dancers from the nations they conquered. The social status of dance deteriorated under the Roman Empire (Sorell, 1967).

In the Jewish tradition recorded in the Old Testament, God's people danced to celebrate and give thanks to Him for

his great and mighty acts. In numerous passages, dance is described as an expression of joy in praising God.

Throughout the Middle Ages, peasants in Europe celebrated weddings, holidays, and other occasions with folk dance. Dancing was also featured in the elaborate religious plays of the period (Schmitz, 1982).

It was during the Renaissance that ballet evolved. Dance was taught at the courts of the kings of France. Dancing masters choreographed and staged elaborate ballets for the courtiers. While the nobility was learning court dances and ballets, other classes were dancing the popular folk dances of the time (Sorell, 1951).

According to Barzel (1977), the founding settlers in America kept alive many of the dance customs of their homelands. There was a dancing academy in Boston as early as 1672. Dancing, to the Puritans, was a way to teach grace and manners to young people, but they did not want "mixt" dancing; the girls attended their classes, while the boys went to theirs. The people on the frontier danced their quadrilles when a fiddler was available and often had a barn-raising at the same time.

It was around 1900 that dance in America began to expand. People still danced their ever-changing social dances; however, dance in the theater was influenced by a young woman named Isadora Duncan. She felt that dance should reflect the feelings of man and all movement

motivated by these feelings. Her ideas on freedom of movement in dance penetrated education during the 1930s, and dance curriculum today bears her mark.

### Philosophy and Rationale

Inherent in the child is the urge to move. From the time of infancy the child is wiggling, shaking, and bobbing with vitality. Physical education has provided the school-age child with a healthy outlet for this desire to move. Dance offers the child an additional opportunity for movement through numerous noncompetitive activities. It is profitable to the student aesthetically, creatively, physically, perceptually, intellectually, and spiritually.

Dance, like all the arts, provides a balance in the curriculum which assists students in realizing their potential by promoting activities for self-discovery and for uniting the mind, body, and spirit (California State Department of Education, 1989). For students who learn more effectively through nonverbal modes, dance may provide an opportunity for successful learning experiences. Dance contributes to a positive self-image, helps to develop creative thinking, increases self-discipline, and provides an outlet for expressing emotions--benefits not always fostered in traditional academic subjects. There is carryover value of these traits into the entire learning program (Arts Impact, 1973).

### Dance Forms for Church-Related Schools

The intent of this manual is to present materials appropriate for church-related schools. The dance forms included are creative, modern, liturgical, and folk. These forms seem most appropriate for church-related schools because of their value in promoting students' total development.

#### Creative Dance

Creative dance, a dance form taught primarily in elementary grades, involves individual and group exploration of movement produced by external and internal stimuli. Bible stories; songs; poetry; nature; and simple, everyday activities provide excellent stimuli for children's dance.

#### Modern Dance

Modern dance is symbolic movement for the purpose of individualized expression and is a natural outgrowth of creative dance for children. There is no crystallized system of dance technique as is found in ballet; however, it does involve specialized movement techniques (Lockhart & Pease, 1982). Modern dance provides a good background for liturgical dance.

#### Liturgical Dance

Liturgical dance, as it appears in this manual, refers to Christian dance worship. It communicates spiritual thoughts and portrays the action of God in the individual's

life. It is the motivation and intent of the action which distinguishes it as worship and praise (De Sola, 1977).

### Folk Dance

Folk dances are "traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the peoples who developed them" (Duggan et al., 1948b, p. 17). A variety of folk dances are included in this manual. However, because of numerous references to dance in the Old Testament, there will be an emphasis on Israeli dance. Folk dance activities go well at all developmental levels and contribute to the student's appreciation and understanding of other cultures.

To help teachers present material appropriate to the developmental level of the child and assess the individual progress of students, the material in this manual is organized into five developmental levels. Developmental Level I applies to preschool through grade 1; Developmental Level II applies to grades 2 and 3; Developmental Level III applies to grades 4-6; Developmental Level IV applies to grades 7-8; and Developmental Level V applies to grades 9 through 12. Teachers may use the content of a particular level for a higher or lower group, depending on the maturity of the class.

### Description of Developmental Levels

It has long been recognized that the developmental range of children in an average classroom is four to six years. Effective teachers realize this and allow students to progress according to their maturation and experience, rather than according to their age alone (Dauer & Pangrazi, 1989).

#### Developmental Level I (Preschool through Grade 1)

Developmental Level I students need a creative environment in which to experience the elements of dance: time, space, and energy. They should be developing a sense of body awareness, learning the names of various body parts and exploring the ways the body can move and make shapes. Much of the movement of very young children is spontaneous and imaginative. Experiences in a variety of locomotor and nonlocomotor (axial) movements provide them with a realization of their movement potential. Through movement and sensory awareness, children discover themselves and develop a positive self-concept. Creative dance, simple singing games, and folk dances are appropriate at this level.

#### Developmental Level II (Grades 2-3)

Dance for Developmental Level II students continues to emphasize contrasts in time, space, and energy use. Simple sequences and movement patterns may be developed, using locomotor and nonlocomotor movements. It is the teacher's



responsibility to structure simple movement problems and encourage creativity as children explore various solutions to the problems. Creative dance continues to be important at this level, as well as folk dance.

Developmental Level III (Grades 4-6)

Educational dance for Developmental Level III students continues to center around movement experiences which emphasize discovery. It also stresses a greater understanding of how the body moves through space and uses time and energy to communicate ideas. Students are able to perform with increased efficiency and control, handle combinations of movement elements, and describe and evaluate dance. At this level, they learn about social customs and dance forms of other cultures through folk dance and develop an appreciation for them.

Developmental Level IV (Grades 7-8)

Developmental Level IV students who have had previous experience in educational dance will be ready for more technical development in selected dance forms. At this level, opportunities for improvisation and composition of short dance sequences, using themes relevant to their age-group and interests, need to be provided. Increased learning takes place through viewing films and attending live performances, in addition to reading, writing, and talking about their perceptions and understandings of dance. Modern dance and liturgical dance are introduced at this

level. Folk dance continues to be an important part of the program.

Developmental Level V (Grades 9-12)

Developmental Level V students continue to develop body awareness and control through use and manipulation of the elements space, time, and energy. They improvise and create dance compositions through use of various internal and external stimuli. Their movement experiences may be supplemented by reading, writing, and talking about dance, as well as observing and discussing the dance of more skilled performers. The more proficient students may participate in a dance club in which they continue to polish their skills and prepare performances for select audiences. Modern, liturgical, and folk dance continues to be practiced.

### Elements of Movements

The basic elements of dance are time, space, and energy. The body, the instrument, uses these elements in all dance. The amount of emphasis placed on one or more of the elements may determine what is communicated by the dancer. In creative, modern, and liturgical dance, time, space, and energy may be manipulated and consciously used to make an interesting and exciting dance. If they are ignored, a dance may be unexciting and boring.

Time may be a regular musical meter as in a 4/4 meter, or movement can make its own unusual rhythmic pattern, such as a 5/8 or 6/4 meter. It may be based upon internal rhythms determined by breath or emotions. Folk dance uses set rhythmic patterns, while in creative, modern, and liturgical dance, rhythmic patterns may be created by the student or teacher.

Space is the visual design of dance through patterns a dancer makes on the floor and in the air, the relationships of one dancer to another or to a group. To create a floor pattern, pretend you step in a can of paint, walk around the floor, and the prints you leave create a floor pattern. Do the same for an air pattern . . . dip your finger in paint and draw a design in the air above, below, behind, and around you. You now have a design in space.

Energy is the amount of force or effort released in a movement. Dynamics is another term for energy and is characterized by six main qualities:

1. Percussive--thrusting, quick checking of force
2. Sustained--continuous, smooth, slow
3. Swinging--pendular
4. Vibratory--held tension in a body part or parts, creating vibrations
5. Collapsing-sinking
6. Suspended--floating, defying gravity

These elements are part of all movements of everyday life. When hurrying to class, we use a staccato walk; when happy children skip along the sidewalk, they often swing their arms; and an individual who, in a fit of anger, pounds his fist on a table, is using a percussive movement. Dance is an abstraction of reality.

### Guidelines

The following guidelines may be beneficial in developing an awareness of the elements of movement (Hypes, 1978):

1. Begin with simple tasks to avoid frustrating students.
2. Introduce students to a few elements at a time through a variety of activities.
3. Review familiar activities at regular intervals throughout a unit.
4. Encourage students to be independent when working in a small area.
5. Provide opportunities for students to observe elements of movement used in skilled performances.
6. Organize the class in a way which maximizes learning and enjoyment.
7. Help students recognize and use the movement elements as they develop their movement vocabulary.
8. Provide opportunities for movement exploration, problem-solving, and composition.

### Dance Terms

In order to understand more clearly the terminology used in the manual, the following terms are defined:

Abstraction: "to select the essence of an idea or concept and apply that selection to the art of movement" (California State Department of Education, 1989, p. 11).

Aesthetic: sensitive to art and beauty.

Body: body parts and movements of body parts.

Choreography: the art of dance composition.

Composition: process of creating a dance.

Creative dance: also referred to as creative movement, movement education, movement exploration, and dance for children. "Implies area of dance where movement is primary or nonfunctional, with emphasis on body mastery and discipline for expressive, imaginative, and communicative purposes" (California State Department of Education, 1989, p. 11).

A dance: rhythmic movement which has a beginning, middle, and end organized in sequence.

Dance: organized movement of the body in time, through space, with energy.

Design: floor patterns, space patterns.

Direction: movement through space going forward, backward, sideward, up, or down.

Effort: another term for energy.

Exploration: movement experiences using elements of space, time, and energy.

Focus: where the eyes are fixed.

Force: another term for energy.

Improvisation: unplanned, impromptu movement.

Level: distance of movement or body position in relation to the floor.

Locomotor: movement which travels through space.

Movement combination: connecting two or more movements to produce a sequential pattern.

Movement problem: a movement question proposed for a movement solution.

Nonlocomotor (axial): movement around a fixed axis.

Shape: position of the body or its parts in relation to space.

Stimuli: internal or external motivation for movement.

Technique: exercises which form the foundation for movement proficiency.

### Objectives of the Total Dance Program

The learning outcomes for student achievement in a church-related educational dance program involve the following general objectives.

1. To develop movement proficiency
2. To move in relation to accompaniment
3. To move with individual expression
4. To integrate dance into the Christian faith
5. To enjoy dance as a celebration of life
6. To evaluate the dance of others and oneself
7. To realize physical fitness benefits of dance
8. To recognize various dance forms
9. To understand and appreciate the cultural and historical aspects of dance
10. To perform before others
11. To appreciate God's gift of human movement potential
12. To experience movement from various internal and external stimuli
13. To enjoy aesthetic expression in diverse forms and feel comfortable participating in dance
14. To experience the aesthetic qualities of dance



### Developing Unit Plans

A unit specifies a certain subject area to be covered in the total dance program. It includes general objectives, learning activities, resources, and evaluation procedures. Its purpose is to guide learning throughout the unit, and it may be as short or as long as the subject requires.

#### Objectives

Objectives determine what the student should be able to do at the end of a unit. They are the bases for selection of resource materials, learning activities, and evaluation procedures, contributing to cognitive, motor, and affective development.

#### Equipment and Resource Materials

A variety of resource materials and equipment supports the unit objectives and helps motivate students to learn. The function of resource materials is to assist the teacher in extending and enriching the student's dance experience. A list of materials and equipment which will facilitate educational dance experiences is included in Appendix A.

#### Learning Activities

Learning activities include all the experiences presented in a dance lesson for the purpose of meeting the unit objectives. These experiences may take the form of movement problems, combinations of locomotor and nonlocomotor skills, compositions, observations, and evaluations of self and others.

### Evaluation of Student Progress

Evaluation of progress is based on the student's growth and development in dance in relation to skill levels, conceptual understanding, and ability to move expressively. For evaluation of progress in dance, various methods or tools may be used by the teacher and also for self-evaluation by the student.

Examples are:

1. Observations (by self, other students, teacher)
2. Discussions
3. Demonstrations of successful solution of problems in movement discovery or the creating of dance phrases and/or complete dance compositions
4. Tests, quizzes, reports on dance, and related subjects
5. Performances--informally in the classroom or formally on stage or other performance spaces
6. Use of audiovisual equipment (videotaping) to preserve the movement for viewing, responding, and evaluating at a later time

### Developing Lesson Plans

A lesson plan consists of specific procedures for teaching one class period of a particular unit plan. It benefits the teacher by specifying activities to be taught within a certain time period. The educational dance lesson plan is a flexible guideline including a major theme and subthemes around which the introductory activity, lesson focus, and closing activity evolve.

#### Major Theme and Subthemes

The major theme of the creative dance lesson centers around one aspect of the following elements: body awareness, space awareness, time, energy, or relationships. One element may be chosen as the major theme, and subthemes may be selected from one of the remaining four elements. For example, if the element time is selected, the lesson may include developing a rhythmic pattern to the syllables of one's name. A subtheme might be space awareness, giving the student a specified area in which to move, while developing their name pattern.

It should be noted that lesson plans for folk dance will vary from the creative dance forms. A folk dance theme might center around a particular custom of a country. The dances selected in this lesson will relate to that particular custom. Folk dance activities are more structured than creative dance activities since students are expected to learn specific steps to dances.

### Introductory Activity

The introductory activity prepares students for movement by warming up the body and should relate to the major theme and subthemes of the lesson. Many different locomotor and nonlocomotor movement combinations may be used to satisfy this part of the lesson.

### Lesson Focus

The lesson focus sets the direction for what is to be taught. It presents a review of past learning experiences, as well as an introduction to new ones.

### Closing Activity

The closing activity may take different forms. It may be a time to discuss key points of the lesson or provide an opportunity for students to reflect on their learning. It may take the form of a group activity in which students continue working on the lesson theme.

Lesson plans should be flexible and serve to facilitate student learning. Teachable moments may arise during the lesson which can lead into unplanned, but exciting directions. The class is more meaningful if student input is taken seriously.

Other factors to consider when planning a daily lesson are:

1. Make certain the movement space, equipment, and materials are safe and efficient.
2. Estimate the time needed for each activity.

3. Challenge students, but do not frustrate them.
4. Provide sufficient warm-up and cool-down time.
5. Organize the class and make the most of time and space.
6. Create a positive class environment.
7. Make directions clear and concise.
8. Be fair and consistent with discipline.
9. Correct students, but give positive reinforcement.
10. Keep accurate records for grading.

### Facilities

Dance requires adequate open floor space. It can take place in either a classroom or gymnasium, as long as enough space is provided for vigorous dance activities. A resilient wood surface is preferred flooring in order to prevent injury to feet and legs. Safety factors must be considered, as well as the adaptability of the space to varying aspects of educational dance. Storage space for materials and equipment are needed, as well as dressing rooms for Developmental Levels IV and V.

## **SECTION 2**

### **DANCE PROGRAM: CREATIVE AND FOLK Developmental Levels I, II, and III**

## CREATIVE DANCE PROGRAM

### Introduction

The creative dance class should be organized according to the developmental level of the child. Preschool children can work with only one concept at a time; whereas, kindergarten and first-grade children may be able to deal with two or three ideas within one dance. By the time children reach Developmental Level II, they will be able to incorporate a variety of elements into a dance. By this time they may also be able to evaluate their dances and offer suggestions for revision (Stinson, 1988).

Creative dance is enhanced by effective use of a wide variety of stimuli, such as themes from holidays, nature, objects, living things, feelings, activities, stories, poems, props, and pictures. The most important consideration is to select themes and activities to which the children can relate and become involved. To allow for freedom of movement while dancing, children should wear comfortable clothing and remove shoes and socks.

### Program Content

The creative dance program centers around the elements: space, time, energy, and awareness of how the body makes use of each. These elements are included in the creative dance lessons at all developmental levels and may be categorized in a variety of ways. The body is the instrument for



movement, and children need to be aware of the body and its parts.

Teachers need to provide students with opportunities to explore various ways in which the body can manipulate space, time, and energy, individually and with others. Feet may walk slowly (time), in a circle (space), and with great effort (energy) put into each step.

### I. The Body

#### A. Awareness of body parts

1. Head
2. Shoulders
3. Legs
4. Chest
5. Hands
6. Feet
7. Arms
8. Stomach
9. Hips
10. Trunk
11. Thigh
12. Wrists
13. Back
14. Bottom
15. Elbows
16. Fingers
17. Ankles
18. Toes
19. Knees

#### B. Knowledge of what the body can do

1. Walk
2. Run
3. Leap
4. Gallop
5. Skip
6. Jump
7. Hop
8. Shake
9. Bend/stretch
10. Push/pull
11. Twist/turn
12. Rise/sink

- 13. Balance
- 14. Fall
- 15. Swing
- 16. Sway

C. Knowledge of shapes the body can make

- 1. Curved
- 2. Angular
- 3. Straight
- 4. Wide/narrow
- 5. Flat/curled
- 6. Large/small
- 7. Twisted
- 8. Pointed

II. Space

A. Defining personal and general space

- 1. Personal space--"the area around an individual which can be used while keeping one part of the body in a fixed position on the floor" (Kirchner, Cunningham, & Warrell, 1983, p. 285)
- 2. General space--"the physical area in which a movement takes place" (Kirchner et al., 1983, p. 284)

B. Exploring direction

- 1. Forward
- 2. Backward
- 3. Sideways
- 4. Up
- 5. Down
- 6. Diagonal

C. Exploring pathways on the floor and in the air

D. Exploring high, medium, and low levels

III. Time

A. Speed: Experiencing quick and slow movements

- B. Duration: Experiencing movement that lasts a short time, long time (sustained), or in between
- C. Rhythm: Experiencing the arrangement of short and long movements to create patterns; identifying simple rhythm patterns and reproducing them in movement

#### IV. Energy

- A. Experiencing bound (tense) and free (relaxing) movements
- B. Experiencing strong and light movements

#### V. Relationships (what the body relates to)

- A. To people (i.e., individuals, partners, or groups)
- B. To objects (i.e., near to, away from, over, under, adjacent)

**SOURCES FOR PROGRAM CONTENT: Laban, 1975; Russell, 1975**

## SAMPLE CREATIVE DANCE LESSON PLANS

## Developmental Level I

Preschool Through Grade 1

## LESSON 1: SPACE TRAVEL

MAJOR THEME: Space awareness

SUBTHEMES: Time

Body Awareness

OBJECTIVES: Cognitive and MotorTo learn and demonstrate movement in the areas  
of personal and general space

To experience and learn the "freeze" command

AffectiveTo experience satisfaction and enjoyment from  
use of one movement element and the combining  
of additional elementsTo enjoy moving freely without interfering with  
the movement of others

RESOURCE MATERIALS: Tambourine

Drum

Lively instrumental music

Suggestions: Hungarian Dance No. 5  
by BrahmsToreador Song by BizetGypsy Baron Overture  
by Johann Strauss

### INTRODUCTORY ACTIVITY:

1. Have the children move to a space in the room, facing you. See how quickly they can sit down when you raise your hand. Practice this again. This will be the signal for stopping ("freezing") and sitting each time.

2. Explain the difference between personal space and general space. If they are told to move only in their personal space, that is the space immediately surrounding them when standing or sitting. General space means the whole area designated as the movement space.

3. Review the signal for stopping and sitting. Practice this several times. Teacher cues: "Everyone knows the signal for 'freezing' and sitting. This time there will be two sounds, a tap and a rattle. When you hear the rattle (shake tambourine), run without touching anyone. What do you do when you hear the tap and I raise my hand? Yes, 'freeze' and sit down quickly."

LESSON FOCUS: Space (personal, general, levels);

#### Body Awareness

1. Have children sit in their personal space. Teacher cues: "Explore your personal space. Reach with your hand to the top of your space as high as you can. Reach with the other hand . . . your foot . . . other foot . . . your chin. Curl up in your personal space. See how quickly you can reach out with your hands and feet and pull your space in close. Reach out slowly; pull in quickly."

2. Play a sound on the drum for walking, running, and galloping. When the drum stops, the children "freeze." When freezing, tell them to make a statue different from anyone else in the room. It may be a round statue, a small statue, a wide statue, or a high statue. Practice this several times after they know the signal.

3. Play a short section of the music for the children. Teacher cues: "When you hear the music, run quickly without touching anyone; when it stops, freeze. Everyone run . . . freeze . . . run . . . freeze. Who can think of another way to travel besides running? This time choose how you will travel when you hear the music. Can you show me another way of going? When the music stops, freeze and melt like ice onto the floor."

#### CLOSING ACTIVITY:

Give the children a simple sequence of movements. For example, they may rise--turn--run--melt. The signals will be a shaking tambourine for moving and a tap for stopping. Teacher cues: "When I shake the tambourine, rise to your feet, tap, turn slowly in your personal space, tap, run quickly, tap, melt."

Closing prayer: Thank you, God, for lots of space in which to move and for my friends with whom I move.

#### EVALUATION:

1. Did the children "freeze" quickly on the signal?
2. Did they move freely without touching?

3. Did they understand the concept of personal and general space?

4. Could they identify the drum beat for a run, walk, and gallop?

## LESSON 2: BODY PARTS

MAJOR THEME: Body awareness

SUBTHEME: Space awareness

OBJECTIVES: Cognitive and Motor

To learn the names of and experience moving different body parts

To review personal and general space

Affective

To find enjoyment in singing, moving body parts, and moving to music

RESOURCE MATERIALS: Lively music

Suggestions: Emperor Waltz by Johann Strauss

Fifth Symphony by Beethoven

Merry Wives of Windsor Overture by Nicolai

INTRODUCTORY ACTIVITY:

1. Opening prayer: Lord, help me to follow your leading and always be ready to go where You want me to go.
2. Begin with children sitting on the floor. Review personal and general space. Teacher cues: "Where is your personal space? Where is your general space? Can you outline your space with your hand . . . your foot . . . your elbow? Make your fingers do a dance and freeze them in a funny shape. Make your knees dance . . . your toes . . . your eyelashes . . . your shoulders. Choose another body



part and make it dance in your space. Stretch your hand upward and make the rest of your body follow it until you are standing all the way up."

LESSON FOCUS: Body Parts, Space Awareness

1. Explain that God gave each of us different body parts which work together to make us a whole person.

Teacher cues: "Whenever I name a body part, point to that part. Where is (are) your head . . . your shoulders . . . your knees . . . your feet . . . your toes . . . your hips . . . your elbows? Can you point to two parts at the same time? Point to your knee and foot . . . your elbow and head . . . your shoulder and hip . . . your toes and elbow?"

2. Play a sample of the music. Teacher cues: "Move around the room traveling anyway you like. When I stop the music, that is your signal to stop and place both hands on the body part that I call out. Move around the room again, and this time when I call the body part, see if you can hide it so no one can see it. Move again, and this time when I name the body part, quickly find a partner and place the body parts together. Travel a different way this time, and when I call the body part, sit down and hold that body part with your hand."

CLOSING ACTIVITY:

Ask children if they can make their body parts sing a praise song to the rhyme of Father Abraham which goes as follows:

Father Abraham has many sons;  
Many sons has Father Abraham;  
I am one of them and so are you;  
So let's just praise the Lord,  
WITH THE (body part).

The rhyme is repeated as children move the body part chosen (children may take turns selecting the body parts). Body parts may be moved in isolation or combined in total movement. The teacher may choose any tune for the rhyme.

**EVALUATION:**

1. Were the children able to name the different body parts they moved in this lesson?
2. Were they able to follow the directions for pointing to and moving various body parts?
3. Were they able to identify personal and general space?
4. Did they enjoy the activity?

## LESSON 3: SHAPES

MAJOR THEME: Body awareness

SUBTHEMES: Space awareness

Energy

OBJECTIVES: Cognitive and Motor

To experience the many possibilities for making unique body shapes

To experience moving at various levels

Affective

To develop satisfaction in discovering various movement possibilities and body shapes

RESOURCE MATERIALS: Tambourine

Maracas (or homemade shakers)

Pictures of clouds, trees, branches, vines, leaves, mushrooms, and flowers. (Try to include some real items rather than just pictures.)

INTRODUCTORY ACTIVITY:

1. Have the children shake different body parts one at a time and freeze them into a shape. The signal for shaking will be the sound of the maracas; the signal for stopping will be silence. Teacher cues: "When you hear this sound (shake maracas), shake one hand fast; when the sound stops, freeze your hand into a high, round shape. Shake your other hand and freeze it into a wide shape. Can you shake your leg and freeze it into a low, bent shape? Shake the other leg and freeze it into a straight, stiff shape. Can you

shake your whole body, freeze into a shape of your choice, and give your shape a name? What is the name of your shape" (some names may be wide, crooked, knotty, flat, round, big, etc.)?

LESSON FOCUS: Space (shapes); Energy (strong, light)

1. Continue the idea of making different shapes with the body. Mention that God created things in nature with many different shapes. They are going to make some of these shapes with their bodies and be very still after they make the shape.

2. Show the children pictures (or real-life examples) of different things in nature. Teacher cues: "Look at this picture of different clouds. What kinds of shapes do clouds have? Are some wide, others narrow, others flat or curled? Show me the shape of this big, billowy cloud; how about these small, wispy clouds; can you make a shape like these long, thin clouds? Look at this tall, straight tree. How would it look if a soft breeze gently rustled its leaves? How would it look if the wind blew stronger and stronger against it, making it sway back and forth? Look at the mushroom . . . show me a low, squatty mushroom peeping up from the ground. Look at the vine . . . what kind of shape does it have (crooked, gnarled, twisted)? Can you make a shape like this? Here are some pictures of different shaped flowers. Choose one of the flowers and show me the shape.

Which flower did you choose . . . what kind of shape are you showing me?"

**CLOSING ACTIVITY:**

Read the story of the creation and have children move to actions words and make various shapes from creation. Teacher cues: "At first there was just a dark, swirling mass (shake tambourine). The first day God divided light from darkness. He let the water fall (shake maracas) to the ground and be separate from the sky. He let the waters on earth be gathered together into seas, and let dry land rise up (shake tambourine). He made the sun to provide light for the day; what shape is the sun? Can you make the shape and hold it? He put the stars and moon in the night sky. How are stars shaped? He put fish in the waters and birds in the sky. Can you swim like a fish? Fly like a bird? He put animals on the land and then made humans to take care of His creation. He saw that everything was good, and then he rested." Have children lie down for a brief rest.

**EVALUATION:**

1. Were the children able to make different shapes using the pictures and articles as stimuli?
2. Were they able to hold their shapes until the next directive? Were their shapes unique?
3. When making the crooked, twisted, gnarled shapes, did they intertwine arms and legs? Did they twist rather than bend their bodies to make this shape?

Note: Students should explore movement and shapes quickly so they do not lose interest or become fatigued.

## LESSON 4: SMALL ANIMALS

MAJOR THEME: Space awareness: pathways

SUBTHEME: Body awareness

OBJECTIVES: Cognitive and Motor

To learn about and experience the movement of body parts making various pathways in the air and on the floor

To experience focusing toward sounds

To learn to associate small animals with small movements

Affective

To appreciate and enjoy working with a partner

To appreciate God's creation

RESOURCE MATERIALS: Drum

Pictures of small animals (or stuffed animals)

Recorded music--any lively instrumental music

Suggestions: Artist's Life by Johann Strauss

Farandole by Bizet

Espana by Chabrier

INTRODUCTORY ACTIVITY:

Show the children pictures of various small animals (or stuffed animals). See if they can name the animals.

Teacher cues: "God gave animals certain instincts to protect them from danger. Small animals will run for shelter whenever they sense danger approaching. I will name

a small animal and play short, quick drum beats for you to run like the animal. When you hear one loud beat like this (beat drum), freeze and look (focus) in the direction where you last heard the sound. On the signal, move like a small rabbit who hears a sound in the brush. Move in different directions as if the rabbit is not quite sure which way to go. (Freeze and focus.) Have you ever walked near a squirrel while it was busy eating a nut? What did it do? Did it scurry away? Show me how the squirrel moves away from the sound? Follow the squirrel as it runs up a tree. Make your movements go up, up, up. (Freeze and focus.) Look at the chipmunk. Is it smaller than the squirrel or the rabbit? Show me how the chipmunk runs low to the ground. (Freeze and focus.) Can you name some other small animals? Choose one animal in particular and show me how quickly it moves."

Note: The teacher should move around the area while beating the drum.

LESSON FOCUS: Space (patterns, levels); Body Parts

1. Review the signal for starting and stopping.

Teacher cues: "The signal for starting and stopping the next activity will be my hand. When I raise my hand, everyone freeze and listen to the directions. I will play some music. When the music begins, run in a circle. Freeze!"



2. Teacher cues: "Using your hand, draw a circle in the air . . . can you draw a circle using your foot . . . your elbow . . . your knee . . . your head? Run in a zig-zag pattern. Freeze! Dip your hand into your favorite color of paint. Draw a zig-zag pattern with your hand . . . dip your nose and draw a zig-zag pattern with it . . . dip your elbow and draw the pattern. Walk quickly in a straight line; change your direction when you come to a wall or a person. Freeze! Dip your finger in the paint and draw a straight line from way up high all the way down to the floor. Begin on the floor and draw the line straight up as high as you can go."

#### CLOSING ACTIVITY:

Children should be sitting in scatter formation where they can see the teacher easily. Teacher cues: "I am going to draw a simple pattern in the air, and I want you to draw the same pattern on the floor." The teacher draws a pattern in the air, such as a circle, a line, or a curve. After the children draw the pattern on the floor, have them travel in the pattern.

#### EVALUATION:

1. Were the children able to focus on the direction of the sound in the introductory activity?
2. Were they able to stay on task while drawing the different pathways?

3. Were they able to draw the teacher's air pattern on the floor?

4. Were they able to make small movements, associating them with small animals?

5. Were they able to work cooperatively with a partner?

**SOURCE FOR LESSON FOCUS: Stinson, 1988**

## LESSON 5: FALLING LEAVES

MAJOR THEME: Energy

SUBTHEMES: Space awareness

Relationships

Space

OBJECTIVES: Cognitive and Motor

To learn about and experience the quality of light movements contrasted with strong movements

To experience and learn to do a simple two-form locomotor combination

Affective

To find joy and satisfaction in contrasting light and strong movements

To enjoy creative movement

RESOURCE MATERIALS: A picture of an autumn scene showing falling leaves

A bag of brightly colored fall leaves

Drum

Tambourine

Bell or triangle

Soft, light instrumental music

Suggestions: Humoresque by Dvorak

Symphony No. 1 by Brahms

Faust Ballet by Gounod

**INTRODUCTORY ACTIVITY:**

1. Read Ecclesiastes 3:1, "There is a time for everything, and a season for every activity under heaven . . ."

2. Teacher cues: "Who can name the four seasons (autumn or fall, winter, spring, summer)? Look at this picture (autumn scene) and tell me which season you see. What happens to leaves on trees during this time? I'm going to take leaves from this bag and let them fall to the floor. Watch the movements of the leaves as they fall. Did the leaves fall quickly or slowly? Did they twirl around? Did they fall softly or with strong movements? When I raise my hand, stand up quickly in your personal space and show me the movements the leaves made. When I clap my hands twice, freeze. On the signal, run softly throughout the room. Run softly . . . freeze . . . run softly . . . freeze . . . run softly . . . freeze. What happens to the leaves if there is a big storm and the wind blows them all around? Show me how the leaves twirl and move in the fierce wind . . . and freeze. When I beat the drum softly, run softly throughout the room. As the drum beat becomes louder, make your running stronger. When the drum beat stops, freeze."

LESSON FOCUS: Space (personal); Energy (light, strong);  
Body Awareness; Time

1. While sitting in their personal space, have children explore falling softly with separate body parts and the whole body. Teacher cues: "Stretch your arms out and make them stiff like the branches of a tree. When I tap the triangle, let your arms fall softly to the floor. Stand up quickly. This time jump and after landing stretch both arms and one leg, holding them stiffly. As I tap the triangle, allow the arms and legs to float down and be ready to jump again into another shape. Turn as you jump and land in a different space each time."

2. Have children "freeze" and listen to the directions. Teacher cues: "When you hear the tambourine shaking, run lightly throughout the room run . . . run . . . run . . . freeze. When you hear the triangle, turn softly. Freeze! When you see me kneel down and raise my hand, tiptoe to me and fall softly. This time when you hear the tambourine shaking, run with strong movements to your personal space and freeze; when you hear the triangle, turn softly; when you see me kneel and raise my hand, run with strong movements to me, fall lightly to the floor, and make a round shape."

**CLOSING ACTIVITY:**

Play a small part of the music and have each child create a dance about falling leaves, using only personal space.

**EVALUATION:**

1. Could you see the quality of "lightness" in the children's movements?
2. Could you see the quality of strength contrasted with lightness?
3. Were the children able to follow directions for using personal and general space?
4. Did their dance demonstrate the qualities of light and strong?

Note: Other similar lessons may be developed from seasonal ideas, such as snow and snowflakes, spring flowers, or summer activities. Students can also draw pictures of leaves and cut them out.

**SOURCE FOR LESSON FOCUS:** Stinson, 1988

## LESSON 6: MAKING CANDY

MAJOR THEME: Shapes

SUBTHEMES: Space awareness

Energy

OBJECTIVES: Cognitive and Motor

To learn about and experience various shapes

To learn about and experience qualities of lightness and strength

To learn about and experience circular pathways

Affective

To find joy in moving freely

To find satisfaction in learning new concepts

RESOURCE MATERIALS: Teacher's voice

Drum

Several kinds of candy with a variety of shapes

Recorded music

Suggestions: "The Candy Man" by Sammy Davis, Jr.

Children's Rhythms in Symphony (Bowmar, 622 Rodier Drive, Glendale, CA 91201)

Rhythm Time #1 and #2, two records, #023 and #024, Bomar

INTRODUCTORY ACTIVITY:

1. Opening prayer: Thank you, Father, for your sweet blessings.

2. Begin with children sitting in their own personal space; in introducing the lesson, show them different shapes of candy.

3. Teacher cues: "When the drum beats fast, run throughout the room, remembering to use your own space as you go; when it stops, freeze and show me the shape of a candy cane. This time travel in a different way, and when you freeze, show me the shape of this chocolate star. Run throughout the room again; this time when the drum stops, jump as high as you can and freeze into the shape of this lollipop. Run again throughout the room; when the drum beat stops, freeze and melt softly to the floor."

LESSON FOCUS: Body Awareness; Time; Energy (light, strong)

Ask the children if they have ever watched their mother make candy. Teacher cues: "We're going to have fun today creating a candy dance. First, you're going to mix some soft butter with sugar, milk, and vanilla. What can you use to stir it? Can you stir it with your arm . . . your elbow . . . your head? Stir it with your foot . . . your leg . . . your hip. We need to chill the mixture; put it in the refrigerator. What happens as it gets colder and colder? What does your body do when it's very cold (brrrr)? Take it from the refrigerator and put it on the stove to boil. It starts to bubble slowly. Show me how it bubbles and boils; make your body roll and bubble. Take it off the stove and beat it with the electric mixer. Make your arms spin around



like the mixer. Jump as you spin. Freeze and melt slowly to the floor. Candy may be soft, hard, sticky, stringy, stretchy . . . what are some other types of candy? Can you show me a soft, round shape . . . a hard, round shape . . . What do you do with your muscles to make a hard shape . . . a soft shape? Have you ever eaten taffy or watched taffy being pulled? Can you stretch out long and thin? Sit in your personal space and listen to some of the music."

**CLOSING ACTIVITY:**

Play a sample of the music for the children and have them make up a candy dance, moving freely throughout the room.

**EVALUATION:**

1. Were the children able to make the various shapes?
2. Did they seem to enjoy the activity?
3. Were they able to dance freely without inhibition?

## LESSON 7: GOING SOMEWHERE

MAJOR THEME: Body awareness

SUBTHEME: Space awareness

Energy

Time

OBJECTIVES: Cognitive and Motor

To experience and review the names of  
fundamental forms of locomotion: run, hop,  
jump, skip, gallop

To experience and learn to do axial movement  
combinations

To use numerals in sequence from one to seven

Affective

To develop locomotor and body movements which  
are satisfying and fun to do

To enjoy moving freely in different directions

RESOURCE MATERIALS: Tambourine

Drum

Children's singing voices

Music for "Tinker Tinker Doo" (from the  
album, Activities for Individualization  
in Movement and Music, by Hallum and  
Glass; Educational Activities, Inc. AR  
49)

INTRODUCTORY ACTIVITY:

Tinker Tinker Doo

Can you move one arm with a tinker tinker doo?  
Can you move one arm with a tinker tinker doo?  
Can you move one arm with a tinker tinker doo?  
Add one more and make it two.  
Two arms moving with a tinker tinker doo  
(Repeat twice.)

Add your head, and you're not through.  
 Three parts moving with a tinker tinker doo  
 (Repeat twice.)  
 Add one shoulder, and you're not through.  
 Four parts moving with a tinker tinker doo  
 (Repeat twice.)  
 Add the other shoulder, and you're not through.  
 Five parts moving with a tinker tinker doo  
 Repeat twice.)  
 Add one foot, and you're not through.  
 Six parts moving with a tinker tinker doo  
 (Repeat twice.)  
 Add the other foot, and you're not through.  
 Seven parts moving with a tinker tinker doo  
 (Repeat twice.)  
 Don't add any more, 'cause you're all through.

Note: If you do not have the "Tinker Tinker Doo" record, you may accompany the words with the tambourine.

LESSON FOCUS: Time (fast, slow); Energy (light, strong);  
Space (shapes, direction)

1. Teacher cues: "When you hear loud, slow drum beats, walk in different directions throughout the room with large steps. When the drum beats are softer, walk with small steps. When the beats stop, freeze, melt, and make a shape. Can you lift your knees high as you walk? Freeze . . . melt . . . make a shape. Listen to the drum. The soft, fast beats mean run lightly in different directions. The strong, slower beats mean run with strong steps. Can you make your steps long . . . short? Can you run on tiptoes? Freeze . . . melt . . . make a shape."

2. Teacher cues: "How much space can you cover in three hops? How high can you lift your knee when you hop? Hop forward, backward, sideward. Can you hop on one foot so

that everyone can hear it? Can you hop so lightly that no one hears it? Can you turn while you hop? Take three hops forward, freeze, and make a shape."

3. Teacher cues: "Jump up and down, beginning with small jumps and move to higher jumps. Find a spot on the floor and jump over the spot. Can you jump backward over it? . . . Sideward? Jump with your body stiff and straight . . . jump with your body parts loose and floppy. Do this again and turn as you jump. How fast can you jump? How slowly can you jump? Jump in place two times and on the third jump land in a wide shape."

4. Teacher cues: "Listen to the skipping beat on the drum. Skip throughout the room lifting your knees high. Listen to this light beat and skip so lightly that I can't hear your feet touching the floor. Can you skip high on your toes? Find a spot on the wall and skip to that spot . . . freeze and make a shape."

5. Teacher cues: "Gallop across the floor, keeping one foot in front of the other. Now lead with the other foot. Gallop in a circle . . . a square . . . a straight line. Gallop to your personal space . . . collapse slowly into a soft, round shape."

#### CLOSING ACTIVITY:

Children sing the song and perform the movements that are sung.

### He's Got the Whole World in His Hands

He's got the whole world in His hands. (Children may  
He's got the whole world in His hands. clap and move  
He's got the whole world in His hands. to the beat on  
He's got the whole world in His hands. these verses.)  
He's got children who are jumping in His hands.  
He's got children who are jumping in His hands.  
He's got children who are jumping in His hands.  
He's got the whole world in His hands.

Repeat, using galloping, hopping, walking, or skipping.

(The teacher may want to limit the number of movements to keep children from getting too tired.)

Repeat, using melting. (Everyone should be melted and on the floor by the end of the verse.)

#### EVALUATION:

1. Were the children able to distinguish among the different locomotor movements?
2. Were they able to follow the drum beat in the various movements?
3. Were they able to move in different directions without bumping?
4. Were they able to contrast the qualities of movement designated by the drum beat?

## LESSON 8: BODY POEM

MAJOR THEME: Space

SUBTHEMES: Time

Energy

OBJECTIVES: Cognitive and Motor

To demonstrate the meaning of action words

To explore creative movement

To recall action words

To experience large muscle movement

To experience spatial awareness

To demonstrate various movements to different sounds on a tambourine

Affective

To find enjoyment and satisfaction in locomotor and body movements

RESOURCE MATERIALS: Children's singing voices

Triangle

Tambourine

INTRODUCTORY ACTIVITY: "When the Saints Go Marching In"  
(included on the Activities for Individualization in Movement and Music album by Hallum and Glass, Educational Activities, Inc.)

Children sing and perform movements as they sing:

Oh when the Saints, go marching in  
Oh when the Saints go marching in  
Oh I want to be in that number  
When the Saints go marching in.

Repeat with: flying in, twisting in, floating in, buzzing in, snaking in, and sitting down.

LESSON FOCUS: Space (levels, shapes); Time (fast, slow)

Scripture: "This is the day that the Lord has made; let us rejoice and be glad in it" (Psalms 118:24).

Using a poem as movement stimulus, read the following.

Children begin by pretending to be asleep and then waking up.

### My Bright New Day

by J. Higginbotham

The Lord has given me a bright, new day,  
I yawn and I stretch and I move this way.  
I need to get moving from this place so low,  
So I stretch up high and away I go.  
I move on tiptoes as tall as I can be,  
Now I fly like a bird so high and free.  
Higher and higher, O look at me,  
I'm floating like a cloud as soft as can be.  
I glide down low, and my motion is slow.  
Like old Mr. Snail, it's away I go.  
Creeping and crawling, I move along the ground,  
Oh! I see something over there going round and round.  
It's a beach ball blown by the wind so free,  
It's splishing and splashing in the water near me.  
It glides and twirls though the water is still,  
For the wind is blowing it wherever it will.  
As it drifts from sight, my head begins to nod,  
and I'm thankful for this very special day from God.

Have children explore stretching movements, walking high on tiptoes, flying like a bird, floating high like clouds, moving slowly and low to the ground, making a soft, round shape like a beach ball, gliding and twirling in the water, and then at the end nodding off to sleep once more.

**CLOSING ACTIVITY:**

As a review of movements portrayed in the poem, give the children the following directions. Teacher cues: "Whenever you hear the ringing sound on the triangle, stretch high. When you hear the tapping sound, tiptoe with floating arms throughout the room. When you hear the tambourine shake, run and twirl in different directions. When the sound stops, crumple to the floor into a round shape. Stretch . . . tiptoe with floating arms . . . run and twirl . . . crumple."

**EVALUATION:**

1. Were the children able to move creatively as you read the poem?
2. Did they demonstrate action words effectively, using large muscle movement?
3. Were they able to follow the sounds of the tambourine in the closing activity?
4. Did they seem to enjoy the activity?

Note: Stories may also be used as themes for creative dance. Teachers may check school and church libraries for children's books which contain movement stimuli.



## LESSON 9: WAVY PATTERNS

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Energy

Relationships

OBJECTIVES: Cognitive and Motor

To experience spatial awareness

To experience strong and light movement qualities

To review locomotor movements

To make various shapes (poses) with the body

Affective

To enjoy creative movement

RESOURCE MATERIALS: Newsprint or drawing paper

Marking pens or crayons

INTRODUCTORY ACTIVITY:

Scripture: "For in him we live and move and have our being" (Acts 17:28).

The following may be sung to any tune (e.g., "Jingle Bells"). Have children sing and move to the words.

(Source: Activities for Individualization in Movement and Music, Hallum & Glass)

Walk along, walk along.  
Walk along and sing this song.  
Walk along and make a pose.  
Freeze, please, from head to toes.

Repeat, substituting skip, gallop, hop, jump, slide, etc.

LESSON FOCUS: Space; Energy (strong, light); Body Awareness

1. Give each child drawing paper and a marking pen or crayon. Make certain they are spaced in a way which allows them to move around their sheet of paper.

2. Teacher cues: "Everyone take your crayon and draw a strong, wavy line across your paper. What did you do with your hand to make a strong, wavy line? Draw another wavy line, but make it very light. How did you hold your hand to make the light, wavy line? Place your pen or crayon on your paper. Show me how your arm can make strong, wavy movements in the air . . . your other arm . . . your foot . . . your head . . . your elbows. Can you make light, wavy movements with the same body parts? Walk around your paper, making a strong, wavy pattern . . . a light, wavy pattern."

CLOSING ACTIVITY:

1. Children should be sitting in their personal space.

2. Teacher cues: "Can you name some things which are wavy, have waves, or move in waves (mom's hair, the ocean, a cat's tail)? Show me some strong ocean waves in the way you move your arms . . . your legs. Show me a soft, gentle wave like a cat's fluffy tail. Lie on the floor and make a wavy shape with your whole body. Everyone get in line behind me. Follow me throughout the room as I take you on a wavy trip. Can someone else lead the line and keep us moving in a wavy

pattern? We will take our wavy line to the center of the room and melt to the floor."

**EVALUATION:**

1. Did the children grasp the concept of wavy?
2. Did their movements demonstrate understanding of light and strong effort?
3. Did they make effective use of space as they moved?

## LESSON 10: THE MONSTER

MAJOR THEME: Body awareness

SUBTHEMES: Space awareness

Time

Energy

OBJECTIVES: Cognitive and Motor

To experience whole body and body part movement

To demonstrate circular pathways with different body parts

To contrast strong and light movements

To contrast fast and slow movements

Affective

To enjoy hearing the poem, titled "The Monster"

To enjoy moving to the stimulus, "Its eyes are scary"

RESOURCE MATERIALS: Poem, titled "The Monster"

Hoops

INTRODUCTORY ACTIVITY:

1. Scripture: "The Lord is my light and my salvation-- whom shall I fear? The Lord is the stronghold of my life-- of whom shall I be afraid?" (Psalms 27:1).

2. Teacher cues: "What should we do whenever we are afraid? (Pray.) That's what this poem says . . . listen carefully."

## The Monster

by Harve Zemach

A horrible thing is coming this way,  
Creeping closer day by day,  
Its eyes are scary, its tail is hairy,  
Its paws have claws, it snaps its jaws,  
It crawls, it groans, it chews up stones,  
It spreads its wings and does bad things,  
It belches flame, it has no name.  
I tell you, judge, we all better pray.

3. Teacher cues: "Show me how your eyes look when you're afraid. Can you move your eyes around in a circle? Turn to the person next to you. Look into each other's eyes and watch them move. Draw a circle with your head. Use your foot and draw a circle around your personal space. Can you draw two circles at the same time, one with your arm and one with your foot? Can you make one hand run away from your body? Two hands? Jump from side to side in your personal space . . . forward and backward. Curl up into a small, round shape and stretch out and up. What part of your body could you use for eyelashes (arms)? Can you make your arms flutter like eyelashes?"

LESSON FOCUS: Space (shapes, levels); Time (fast, slow);  
Energy (strong, light)

Teacher cues: "Tell me some words which describe scary eyes (rolling, darting, popping, flashing). Show me how slowly you can roll around on the floor without bumping. Curl into a round shape and make your hands dart quickly to the side and back . . . to the front . . . overhead. Show

me how you can pop all of your body parts out and back quickly. Show me some slow stretchy movements in all directions . . . stretch one hand slowly toward the ceiling . . . the other hand. Stretch one leg slowly forward . . . backward . . . use the other leg. Make your movements slow and lazy. Show me some flashing movements . . . move your arms suddenly up and down . . . side to side. Move your whole body with quick, strong movements up and down . . . side to side."

#### CLOSING ACTIVITY:

Give each child a hoop. Teacher cues: "Hold your hoop with two hands and draw big circles in the air. Hold it to the front and quickly look from one side of the hoop to the other. Lay your hoop on the floor and quickly pop in and out of it forward and back . . . side to side. Slowly stretch yourself over your hoop with your feet on one side and your hands on the other. Very slowly, move in this position around the hoop. Stand to your feet and quickly jump into the hoop and make yourself as small as you can."

#### EVALUATION:

1. Did the children enjoy the poem?
2. Were they able to think of descriptive words for "scary eyes?"
3. Were they able to contrast small-large, quick-slow, and strong-light?

SOURCE FOR LESSON PLAN: Taken from the story by Harve Zemach, titled "The Judge" (Kirchner et al., 1983)

## SAMPLE CREATIVE DANCE LESSON PLANS

## Developmental Level II

Grades 2-3

## LESSON 1: A BIG FISH

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Time

Energy

OBJECTIVES: Cognitive and Motor

To experience and contrast moving and stopping;  
explosive and sustained movements

To experience fast and light with heavy and  
slow movements

To experience focusing in different directions  
on different objects

Affective

To enjoy the process of exploring and  
discovering movement qualities

RESOURCE MATERIALS: Tambourine

Drum

Suggestion: "Musical Beanbags" from  
the Bean Bag Fun album by  
Johnson and Waldron (Kimbo  
Educational, Educational  
Record Center, 472 East  
Paces Ferry Road, Atlanta,  
GA 30305)

**INTRODUCTORY ACTIVITY:**

1. Briefly recite the story of Jonah. Teacher cues: "One day God told Jonah to go to the city of Ninevah, a wicked city, and tell the people to stop doing wrong or God would destroy the city. The soldiers in Ninevah were strong and very cruel. Jonah decided that the city deserved to be destroyed so he ran far away from Ninevah."

2. Accompanied by the tambourine, have the children run very swiftly, then stop, and be very still. Teacher cues: "Think about how Jonah wanted to get away as quickly as he could. Deep down he knew he should not be running; instead, he should be still, listening to God's directions." Repeat this several times, making sure the children run quickly and lightly in different directions without touching each other. Teacher cues: "Jonah ran until he was very tired and began to run with heavy, sluggish steps. Show me how he ran quickly and lightly, and slowly and heavily."

**LESSON FOCUS:** Space (focus); Energy (fast, slow)

1. Teacher cues: "Jonah was looking to the front and back to see if someone was following him." Have students focus on the ceiling, the floor, and the wall. They should do this to the front, back, and to the sides. Have them run quickly again, then stop, and focus on one of the above. Repeat the action and focus in a different direction.



2. Have them repeat the running and focus in two directions, first one, then the other, moving only the head. Repeat this several times until they can perform it easily.

3. Have the children sit in their personal space to hear the rest of the story about Jonah. Teacher cues: "When Jonah ran away, he got on a ship which would take him to Tarshish. A terrible storm came up while the ship was at sea. Jonah knew the storm came because he was trying to run away from God. He told the sailors to throw him into the sea because it was his fault . . . and they did. A big fish swallowed Jonah, and he was inside it for three days."

4. Have children imagine they are inside a big fish as Jonah was. Teacher cues: "Imagine how it must have felt being inside the big fish. Stretch your legs out and wiggle your toes. I don't think you can run anywhere inside this fish. Maybe you can creep around. It's dark in here so use your toes to gently feel the way as you step around. Feel with your shoulders . . . your hands . . . your hips . . . your elbows . . . your knees . . . gently and carefully."

5. Have children creep, stop, and focus in all directions . . . looking for a way out of the fish. Do this several times. Teacher cues: "After three days God made the fish cast Jonah up on the shore." Have children practice jumping very high, flinging out their arms in an "exploding" action. The whole body should explode. Have them practice from both feet and from one foot.

**CLOSING ACTIVITY:**

Play some of the record, Musical Beanbags, and explain that during the fast music they run, during the slow music they creep, when the music stops they freeze and focus, and when the drums sound, they explode. This music is excellent for moving, freezing, and focusing. It begins with lively music, stops for the "freeze" and focus, and has drum beats for "exploding" action. The tempo alternates fast music which may be used for running with slow music for creeping. For fun, have students creep on the fast music and run on the slow part.

**EVALUATION:**

1. Were the students able to contrast moving and stopping and explosive and smooth movements?
2. Were they able to contrast fast and light with slow and heavy?
3. Were they able to focus in various directions and on different objects?
4. Did they seem to enjoy the story and the lesson?

Note. The children may make a dance sentence and put it to other music or sing it, e.g.:

```
Run--stop--focus,
Run--stop--focus,
Creep--creep--creep--explode!
Run--stop--focus,
Run--stop--focus,
Creep--creep--creep--explode!
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## LESSON 2: SHINY KNEES

MAJOR THEME: Body awareness

SUBTHEMES: Space awareness

Time

OBJECTIVES: Cognitive and Motor

To experience flexing and stretching the knees;  
jumping and hopping

To experience moving at different levels

To experience rhythmic movement while singing

Affective

To enjoy moving while singing

RESOURCE MATERIALS: Children singing

INTRODUCTORY ACTIVITY:

1. Have the children stand in scatter formation. Tell them that their knees and feet are going to shine today. Have them thrust their knees out; next, make them disappear quickly. This should produce a bending and stretching action.

2. Have them hop in place, lifting one knee; next, jump in place two knees high. Teacher cues: "Travel throughout the room, making your knee go up as you move. Try the other knee . . . both knees. Travel in a zigzag pattern, making your hands the highest part of your body. Move in different directions, making your bottom the highest part of your body. How many body parts are touching the

floor? Right, two hands and two feet (four body parts). Make your head the highest part. How many body parts are touching the floor? Make your knee the highest part. How many body parts are touching the floor?"

LESSON FOCUS: Body Awareness; Space Awareness (personal space, levels)

1. Have children sit and stretch the toes forward and flex them; make circles in the air with the toes and tap toes and heels on the floor. Have them emphasize their feet by touching a foot to different body parts, e.g., foot to knee, foot to elbow, foot to hand, foot to head, etc.

2. Have children stand and stress stretching of the feet (toes toward the floor) when hopping, skipping, and jumping.

3. Have children sit in their personal space to prepare for the next activity. Teacher cues: "Begin near the floor and spin up to the ceiling, leading with your nose; spin downward onto the floor. Rise very slowly, do a quick turn, and sink to the floor. Rise quickly; turn slowly; slowly melt to the floor. Combine locomotor and axial movements. Teacher cues: "Begin on the floor in a pretzel shape; rise quickly; turn slowly; run to a spot; melt." Repeat several times.

#### CLOSING ACTIVITY:

1. Have the class create their own dance involving two knees, one knee, two feet, one foot, and spinning high and

low to the tune of "This Little Light of Mine." On the words, "let them shine, let them shine, let them shine," have students use their own imagination to make their knees shine.

2. The movements and words are as follows:

This little knee of mine	(Children skip,
I'm going to let it shine,	emphasizing one
	knee at a time.)

These two knees of mine,	(Jump, emphasizing
I'm going to let them shine,	two knees.)
let them shine, let them	
shine.	

Two knees, two knees, one,  
one, one,  
I'm going to let them shine.  
Two knees, two knees, one,  
one, one,  
I'm going to let them shine,  
let them shine, let them shine.

Two feet, two feet, foot,	(Jump, emphasizing
foot, foot,	two feet; hop on one
I'm going to let them shine.	foot.)
Two feet, two feet, foot,	
foot, foot,	
I'm going to let them shine,	
let them shine, let them	
shine.	

I'll shine up high til	(Spin up to the
Jesus comes,	ceiling.)
I'm going to shine up high.	

I'll shine down low til	(Spin to the
Jesus comes,	floor.)
I'm going to shine down	
low, shine down low,	
shine down low.	

**EVALUATION:**

1. Did the children fully emphasize their knees while moving?

2. Were they able to move at different levels?
3. Did they move rhythmically while singing?
4. Did the children lead with their heads when they spun to encourage a full range of movement?

## LESSON 3: ANGLES ANGLES

MAJOR THEME: Body awareness

SUBTHEMES: Space awareness

Relationships

OBJECTIVES: Cognitive and Motor

To name and experience moving the body joints to create angular body and group shapes

To use the body surfaces to create rounded body and group shapes

To experience moving in a variety of ways in different directions

Affective

To enjoy moving individually and with a group

RESOURCE MATERIALS: Tambourine

Drum

Suggestions: Music--"Call It Macaroni" from the album, Activities for Individualization in Movement and Music, by Hallum and Glass, AR 49 (Educational Activities, Inc., Freeport, NY 11520)

INTRODUCTORY ACTIVITY:

1. Children may be informally scattered about the room or in a circle. While singing the song or listening to the record, have children march, pretending to stick a feather in their cap, then perform the actions of the song.

2. Yankee Doodle came to town  
A-riding on a pony.  
Stuck a feather in his cap

And called it skiparoni.  
 Skip, skip around the ring,  
 Yankee Doodle Dandy,  
 Mind the music and the step,  
 And with the girls be handy.  
 . . . Tiptoearoni  
 . . . Hoparoni  
 . . . Runaroni  
 . . . Slidearoni  
 . . . Jumparoni  
 . . . Movearoni  
 . . . Sitdownaroni

**LESSON FOCUS: Space (shapes); Body Awareness**

1. Scripture: "But the pot he was shaping from the clay was marred in his hands; so the potter formed it into another pot, shaping it as seemed best to him" (Jeremiah 18:4). (If we allow ourselves to be the clay in God's hands, He can shape us to be what He intends.)

2. Have children find a space and take a standing position. Have them explore all the parts of their bodies that will make angular shapes (i.e., the elbows, wrists, shoulders, and knees). Give them time to work on this.

3. Have the children make bent or angular shapes with two parts of the body, then with two other parts of the body. Teacher cues: "Make an angle with two arms . . . one arm and two legs. Make a shape like a pretzel, round and angular."

4. Have the children move their two chosen body parts into an angular shape one at a time. After each shape, change to another shape.



5. Have them make a movement sentence by moving parts one after another. Teacher cues: "What is a sentence? It is two or more words in succession which express a meaning and end with some type of punctuation. We can put movements together which express a meaning and punctuate it with a shape at the end. Make a movement sentence by moving three body parts one at a time and ending in a shape . . . start in a shape, move body parts one at a time and end in a shape.

6. Have the children walk in different directions throughout the room to the drum beat. Teacher cues: "On one loud beat, stop and make a shape, emphasizing the angles of the body. Gallop and turn; when you stop, make your elbow the highest part of your angular shape . . . your knee . . . your foot. Run with long strides, and when you stop, make a smooth, round shape."

#### CLOSING ACTIVITY:

1. Have the children form groups of three with one standing, one kneeling, and one sitting. They should be fairly close together, but not touching.

2. Ask the children to quickly create an angular group shape. Allow time for them to experiment. See if they can move their group shape while maintaining the shape.

Teacher cues: "Can you move your shape up and down? . . . Side to side? . . . Forward and backward?"

3. Have the groups make curved or rounded shapes and move in these shapes. The children should make use of the body surfaces, such as a rounded back or a curved arm. See if they can move in their rounded shapes as they did with the angular ones.

EVALUATION:

1. Were the children able to demonstrate distinctive angular and rounded shapes individually and with a group?
2. Were they able to move in different directions and in a variety of ways?
3. Did they work effectively individually and with the group?

Note. There are many ways for students to achieve stillness after moving. They may form different positions while lying, sitting, kneeling, or standing. Each position has its own meaning and may be either the start of a movement sentence, ending of the sentence, or a pause within a sentence.

## LESSON 4: REVIVAL

MAJOR THEME: Time

SUBTHEMES: Space awareness

Body awareness

OBJECTIVES: Cognitive and Motor

To experience and differentiate between sudden and sustained movements

To explore use of various body parts in movement through space

To learn descriptive words which mean sudden and sustained

Affective

To appreciate increased ability to use the qualities of time

RESOURCE MATERIALS: Cymbals for sustained movements

Rhythm sticks for sudden movements

INTRODUCTORY ACTIVITY:

1. Scripture: "Will you not revive us again, that your people may rejoice in you?" (Psalms 85:6).

Ask the children what it means to revive something (quicken, to get going again, move from stillness to action). Today, they will practice reviving different body parts and "get them moving."

2. Begin with children sitting in their personal space. Tell them to let all their body parts be at rest. One by one the parts will be quickly revived. Have them place their hands on the floor. Each time you strike two

rhythm sticks together, they are to quickly bring their hands off the floor. Do this several times; have them repeat this action using the head . . . shoulders . . . legs . . . arms . . . elbows.

3. Have the children stand and practice reviving their feet. As soon as their feet touch the floor, they suddenly lift them again. Continue this several times; next, explore the same action with other body parts.

4. Scripture: "Cast your cares on the Lord and he will sustain you. . . ." (Psalms 55:22).

Teacher cues: "What does sustain mean? (hold up, endure, maintain, keep up, prolong) We will also explore sustained movements. Try to make your movement last as long as the cymbal rings. Very slowly say 'yes' with your head. Very slowly say 'no' with your head; very slowly say 'I don't know' with your shoulders. Move your fingers very slowly . . . your elbows . . . your trunk . . . your hips . . . your legs. See how slowly you can sink to the floor and how slowly you can rise again." Explain that these are called sustained movements because they last a long time.

LESSON FOCUS: Time (fast, slow); Space (direction, levels)

1. Have the children travel, using quick turns and jumps . . . then sink as slowly as they can. Have them rise from the floor using very quick movements of their hands, head, elbows, and knees.

2. Have them travel, sink, and rise, using very quick and very slow movements. Teacher cues: "Quickly run throughout the room; when you hear the cymbals, sink slowly and try to make your movement last as long as the cymbals ring. When you hear the rhythm sticks, rise quickly and run again. Skip forward and backward; at the sound of the cymbals, sink slowly; at the sound of the sticks, jump up quickly. Show me a light, bouncy jump forward, backward, and sideward. What do you do at the sound of the cymbals?"

3. Ask the children to think of words which denote sudden, quick movement and the kinds of movement each word suggests, e.g., swish, whisk, flick, dart, explode, and pop; slow movements, e.g., evaporate, drift, writhe, collapse, melt, and ooze. Have children move to the words as the teacher calls them out.

#### CLOSING ACTIVITY:

1. Divide the class into small groups, having some groups work with three words which denote slowness, i.e., melt, ooze, and stretchy, and others with a word which denotes quickness. Each group decides how they will illustrate their word through movement. Give them several minutes to practice their movements.

2. Put a "slow word" group with a "sudden word" group and have them perform their words for each other. Ask them to determine how their movements differ.

3. Have the class discuss the differences they found. They should arrive at the common difference which is the time factor.

EVALUATION:

1. When observing the children, were the elements of suddenness and slowness apparent in their movements?

2. Did the children demonstrate understanding of the difference between sudden and sustained? Did they readily demonstrate the difference in their movements?

## LESSON 5: SAMSON

MAJOR THEME: Space

SUBTHEMES: Body awareness

Energy

OBJECTIVES: Cognitive and Motor

To learn and experience very strong and very light movements of body parts, as well as the whole body

To demonstrate strong and light movements while working in groups

Affective

To feel the contrast between light and strong

RESOURCE MATERIALS: Drum

Music which contrasts strong and light action

Suggestions: Toreador Song by Bizet

Marche Slave by  
Tchaikovsky

Ritual Fire Dance by  
De Falla

INTRODUCTORY ACTIVITY:

1. Play the music and have children run quickly throughout the room without touching. When the music stops, they are to "freeze."

2. Ask the children if they notice that sometimes the music is loud and forceful and sometimes it is light and soft. Have them listen to the music again and explore the actions of skipping, jumping, and galloping. Have children

use strength in their movements when the music is loud and make their movements light when the music softens.

LESSON FOCUS: Space (patterns, levels, direction); Energy (strong, light); Body Awareness

1. Have the children sit on the floor and lightly snap their fingers in many different patterns around their bodies. Have them begin low and then move higher and higher as they lightly snap their fingers. Have them dance their upper body and head to the light rhythm.

2. Have them rise and skip as they continue the light snapping of the fingers. Teacher cues: "Jump . . . hop forward, backward, and sideways. Jump . . . hop again, making every step strong." (Use the drum to produce a strong beat.)

3. Divide the class so that half of them will be doing light movements and the other half, strong movements. Have the two groups face each other. Play the music again; whenever the "strong" music plays, the "strong" group will dance strongly for the "light" group. They will stop when the "light" music is played and watch this group dance lightly for them.

#### CLOSING ACTIVITY:

1. Read the story of Samson (Judges 13-16) and have the children make up a dance to the story. Samson was born in Philistine and grew to be the strongest man in the land because God blessed him with tremendous strength. He



wrestled a lion with his bare hands and defeated an army of a thousand with only the jawbone of a donkey as a club. One day he met a beautiful woman named Delilah who talked him into telling her the secret of his strength. When he revealed that his strength was in his hair which had never been cut, she immediately told his enemies who proceeded to cut off his hair. This left Samson weak and helpless. He was put into prison and made to grind grain every day. One day as he was leaning against a temple pillar, he asked God to give him back his strength one more time so he could destroy the Philistines. God granted Samson his request, and as he pushed against the pillars with all his strength, the whole temple came crashing down on the Philistines.

Dance ideas: Beginning low and growing up toward the ceiling

Walking, using strong steps

Making strong movements with the hands and arms, denoting wrestling with the lion

Making strong slashing movements with the jawbone

Traveling lightly to represent Delilah

Traveling lightly after losing hair

Grinding grain with hands

Strong movements pushing down the pillars

2. Discussion: Ask the children how they felt when making strong movements . . . light movements. How did their muscles feel during each of the types of movements?

**EVALUATION:**

1. Were the students able to contrast strong and light qualities?
2. Did they demonstrate these qualities in their group work?

## LESSON 6: GLACIERS

MAJOR THEME: Combining time and energy--strong and sudden  
strong and slow  
light and sudden  
light and slow

SUBTHEMES: Body awareness  
Space awareness  
Relationships

OBJECTIVES: Cognitive and Motor

To experience sudden, light movements and slow, strong movements

To develop the use of strong, sudden movements; light, sudden movements; and light, slow movements with musical accompaniment

To develop the use of strong, quick movements and slow, light movements

Affective

To enjoy expressive movement and working with a partner

RESOURCE MATERIALS: Drum  
Triangle  
Tambourine  
Lively music

Suggestions: Ritual Fire Dance by  
De Falla

La Donna E Mobile by  
Verdi

Orpheus in the Underworld  
by Offenbach

## INTRODUCTORY ACTIVITY:

1. Play music which suggests running. Teacher cues: "What is the music saying?" (quickly, quickly, hurry, hurry) With the music, have them travel very quickly and lightly throughout the room, keeping their feet moving continuously. Teacher cues: "Does this music make you feel good? Show me a walk that feels good, a walk that you like to do, or that you feel like doing now . . . don't walk just to get somewhere, . . . walk because it's fun. Find your own path . . . walk lightly . . . now do a jerky walk . . . make it very jerky. What is the opposite of jerky? Walk smoothly . . . feel smooth inside. Do a jerky walk again . . . now a smooth walk. Can you walk with a plain, everyday walk? See if all of you can find the same regular beat . . . feel it together. Clap it as you walk. Walk with big steps. You can't take really big steps if you have straight knees . . . Now take little steps, the smallest in the world . . . Now great big, high ones again . . . Walk low, close to the ground . . . high off the ground . . . low again."

2. When the music stops, have them sit in their personal space on the floor.

3. Scripture: ". . . that you may know . . . his incomparably great power for us who believe. That power is like the working of his mighty strength, which he exerted in Christ. . . ." (Ephesians 1:18-19). After the scripture

reading, explain that God shows his strength in many aspects of nature. Ask the children if they know what glaciers are. Explain that huge glaciers began with a few snowflakes bonded together. As years went by, they continued packing, forming a thick sheet that began to slide over the land, suddenly moving and rearranging whatever was in their pathway. The snowflake clusters became mighty forces. Teacher cues: "Today we are going to explore movements which are strong and sudden, strong and slow, light and sudden, and light and slow."

LESSON FOCUS: Energy (strength); Space (shapes, levels);  
Time (sudden, slow)

1. Have the children take a position on the floor in which they can make a very strong pose. What do they do with their muscles to make this strong pose? Have them make two or three more strong poses.

2. Have the children stand, and with the accompaniment of the drum, travel about, taking strong jumps. Encourage them to make good use of their legs to produce strong jumps. Practice several times.

3. With each strong jump, have them make a different position with the top half of their bodies (e.g., stretch, twist, curl).

4. Have children sit and ask them the following questions: Teacher cues: "How did you use your body to

make strong jumps? Which is stronger, small jumps or large jumps?"

5. Play the cymbals softly and have the children listen to the ringing sound. Have them move and turn slowly as they listen to the sound. Have them stop their movement when the sound of the cymbal stops. Repeat this experience several times.

6. Have the children stretch upward like a rubber band. To the sound of the tambourine, have them make very light, sudden movements of their body parts as they sink to the floor. Have children use the light turning movement to return to the stretched position. Repeat these experiences several times.

#### CLOSING ACTIVITY:

1. Have children get a partner and make a dance with a beginning, middle, and end using a strong, quick jump; slow, light, turning movements; and sudden, light movements. They may put the movements in any order they like. Give them a few minutes to practice their dance and have them perform for each other.

#### EVALUATION:

1. Through their movements, did the children demonstrate understanding of strength, suddenness, lightness, and slowness?

2. Did the children move rhythmically?

3. Did they use the strength in their legs to make strong jumps?
4. Did they work cooperatively with their partners?

**SOURCE FOR LESSON FOCUS: Eastman, 1954**

## LESSON 7: HIGH AND LOW

MAJOR THEME: Space awareness

SUBTHEME: Body awareness

OBJECTIVES: Cognitive and Motor

To experience moving at high, medium, and low levels

To sing and clap with rhythm

Affective

To enjoy singing and moving

To enjoy following and leading

RESOURCE MATERIALS: Drum

Any very slow music

Suggestion: "Scarborough Fair" from the album, Activities for Individualization in Movement and Music, by Hallum and Glass

INTRODUCTORY ACTIVITY:

1. Read from Luke 16:19-31 concerning Jesus' parable of the rich man and poor man who both died, but went to different places. The poor man was at a high level, safe in the arms of Abraham, while the rich man was in a low level, not so safe. The rich man wanted to be where the poor man was, but there was no way he could get there because God had placed a huge space between the two that could not be crossed.



2. Begin with the song, "Rocka My Soul," in which the children sing and move the song. They should clap or snap their fingers and rock their bodies to the rhythm.

Rocka My Soul

Rocka my soul in the bosom of Abraham,  
 Rocka my soul in the bosom of Abraham,  
 Rocka my soul in the bosom of Abraham,  
 O Rocka my soul.  
 It's so high you can't go over it,  
 So low you can't go under it,  
 So wide you can't go around it,  
 You have to go in at the door.  
 (Who is the door? Jesus)

Repeat song. Other movement words may be substituted in the first three lines, such as swing my soul, whisk my soul, fly my soul, etc.

LESSON FOCUS: Space (direction, levels)

1. Have children creep about the room . . . hop . . . skip . . . jump . . . roll. Use the drum for accompaniment. On a double beat of the drum, they freeze with their bodies close to the floor. Have them alternate movements forward and backward without touching anyone. Have them take a partner and skip together . . . face each other and one skip forward and the other backward.

2. Have them skip again, and this time stop very high above the floor. Repeat action several times. Ask them to skip high and stop high.

3. Have them find the place between high and low and travel and stop at that level.

4. Number the children one through three. Number ones will be low levels; number twos will be medium levels; and number threes will be high levels. Have the children sit down and tell them that when the drum beats fast the number ones will begin moving low and stop low when they hear two strong beats; number twos will move next at medium level and stop on the signal; number threes will move last at a high level and stop at a high level. Repeat until children understand the order in which they move and stop. Finally, have all children move and stop at the same time, using their designated levels (Exiner & Lloyd, 1974).

**CLOSING ACTIVITY:**

Play the music, "Scarborough Fair," and play follow the leader with movement. The teacher will lead the children in slow movements at the different levels. After the teacher leads a short time, allow different children to act as leaders. The leader should move slowly so the group looks like a mirror reflection.

**EVALUATION:**

1. Did the children's movements demonstrate an understanding of high, medium, and low levels?
2. Were they able to follow the drum beat and stop quickly at the appropriate level?
3. Were they able to lead, as well as follow, movements of others?

**Note.** Percussion instruments with different pitches could be used to differentiate among the levels.

## LESSON 8: BIG MOVEMENTS

MAJOR THEME: Relationships--working with partners

SUBTHEMES: Body awareness

Space awareness

OBJECTIVES: Cognitive and Motor

To develop sensitivity toward working with a partner

To develop movement control and stillness control

Affective

To develop feelings of group rhythm and harmony

To enjoy the experience of working with a partner

RESOURCE MATERIALS: Castanets

Cymbals

Music for locomotor movements

Suggestions: Etude-Opus 174, IV, 3,  
No. 4 by Schytte from  
album, Rhythmic Rope  
Jumping (Kimbo  
Educational Records)

Flight of the Bumble Bee  
by Rimsky-Korsakov

Estudiantina by  
Waldteufel

INTRODUCTORY ACTIVITY:

1. Scripture:

Two are better than one, because they have a good return for their work: If one falls down, his friend can help him up. But pity the man who falls and has no one to help him up! Also, if two lie down together, they will keep warm. But how

can one keep warm alone? Though one may be overpowered, two can defend themselves. A cord of three strands is not quickly broken.  
(Ecclesiastes 4:9-12)

2. Ask children if they enjoy solving problems with a friend or a group of friends? Today they will work with partners and in groups. The teacher places the children with partners. One child will be "A," and the other will be "B." They will take turns leading in movements according to the letter the teacher designates. The children designated as "A"s will lead first, skipping across the room and moving their arms in different shapes; the follower imitates the arm movements of the leader. Other locomotor movements might include galloping, running, or hopping. Change and let "B" be the leader. Play the music (e.g., Etude-Opus 174) and have "A" lead first. Be sure to switch regularly. Encourage the leaders to perform movements which may be easily followed.

LESSON FOCUS: Space (levels, direction); Energy

1. Have children come to the center of the room. Explain that they will experiment with different ways of moving. When they finish each movement, they are to practice controlled stillness. Teacher cues: "Everyone put your arms over your head, look up, and stretch. Drop your arms, hang heavy, loose all over, loose and heavy . . . Arms up again, expanding, up to the sky. Stretch up . . . drop not just your arms, but all the way down from the waist, and

slowly up again. Hang forward with your head hanging and be very still."

2. Have the children explore many ways of making big movements, e.g., big jumps, big hops, big leaps. Perform the same movements again, but making very small movements.

3. Have them balance on different body parts and extend in all directions to become as big as they can. Gradually pull the body part in and become very small.

4. Have them take big, giant steps . . . small baby steps.

5. Have them travel on different body parts, making shapes which are very big . . . very small . . . medium-sized.

6. Have the children make movements in which they take up a lot of space and then finish in a position with body parts extended. Make two movements in which they take up a small space and finish in a small shape. Make large movements and finish in small shape; make small movements and finish in large shape.

#### CLOSING ACTIVITY:

Have students rejoin their partners and explain that they are to have a conversation with each other using only movements. Large movements will represent shouts, and small movements will represent whispers. Decide how many statements and responses will be made; e.g., "A" speaks, and "B" responds; then "A" speaks again, and "B" responds.

Stress that when they finish "speaking," they should hold their position very still. Partners may also work together to develop one sentence. Many other ideas could be added here. Children can also make up their own combinations of conversations (Exiner & Lloyd, 1974).

**EVALUATION:**

1. Were the children able to move with control and maintain stillness when directed?
2. Did they work well with partners and in groups?

**SOURCE FOR LESSON FOCUS: Eastman, 1954**

## LESSON 9: RHYTHMIC NAMES

MAJOR THEME: Time--rhythmic patterns

SUBTHEMES: Body awareness

Locomotor movements

OBJECTIVES: Cognitive and Motor

To explore rhythm by organizing it into long and short beats

Affective

To enjoy participating in rhythmic movement of the whole body

RESOURCE MATERIALS: Drum

INTRODUCTORY ACTIVITY:

Have children perform locomotor movement combinations to drum beats, e.g., walk and jump--WWWJJJJ, jump and hop--JJJJHHHH and walk and hop--WWWHHH.

LESSON FOCUS: Time (rhythm); Space (general)

1. Explain that sound and rhythm go together; today they will explore the rhythm of a song and the rhythm of children's names.

2. Have children clap the rhythm to the following song exactly as they say it:

The Wise Man

The wise man built his house upon the rock.  
(Repeat twice more.)  
And the rains came tumbling down.  
The rains came down, and the floods came up.  
(Repeat twice more.)  
And the wise man's house stood still.  
The foolish man built his house upon the sand.  
(Repeat twice more.)



And the rains came tumbling down.  
 The rains came down and the floods came up.  
 (Repeat twice more.)  
 And the foolish man's house collapsed.

3. Take each child's name and have the class clap it exactly as you say it; have them move their bodies to the rhythm their hands clap (Fleming, 1990).

Examples: Jen-ni-fer John-son

(How will you move to it?)

run run run leap leap

— — — — —

short short short long long

Jo-Ann Hig-gin-both-am

stretch stretch hop hop hop hop

— — — — —

long long short short short short

4. As they move across the floor, have them speak the movements they are making so that they can hear them as well as feel them; make sure they end their movement on the last syllable of the name. (Provide accompaniment with the drum.)

#### CLOSING ACTIVITY:

1. Have children work with a partner and find a rhythmic pattern for each name and move to one and then the other.

2. Tell them to put the two names together and explore different directions while moving in the same space.

3. Have them repeat the pattern three times, changing from one name to the other.

Example: Jen-ni-fer                      Jo-Ann  
                 step together step      jump jump

**EVALUATION:**

1. Did the children's names become a rhythmic pattern for them?
2. Did the children's movements show that they understood the rhythm?
3. Did they demonstrate enjoyment of using the whole body to move to rhythm?

**SOURCE FOR LESSON FOCUS: Fleming, 1990**

## LESSON 10: CLAP IT

MAJOR THEME: Time

SUBTHEMES: Space awareness

Body awareness

OBJECTIVES: Cognitive and Motor

To demonstrate clapping patterns using different levels and different parts of the body

To create a dance alternating clapping patterns and traveling

Affective

To enjoy moving rhythmically

RESOURCE MATERIALS: Lively music

Suggestion: The Lord Will Go Before You by Carolyn Gillman  
(Paragon Music Corp., 365  
Great Circle Road,  
Nashville, TN 37228)

INTRODUCTORY ACTIVITY:

Have children listen to the music and clap to the beat. Tell them to move freely to the music, inventing at least two ways of using their feet. Vary directions and watch for spacing. Divide class into small groups and choose a leader from each group to invent a step that the others must follow. Every 16 counts a new leader takes over. The leader is also responsible for taking the group around the general space and avoiding other groups.

**LESSON FOCUS:** Space (relationships, levels); Time (rhythm);  
Body Awareness

Have the children find a partner and with this partner sit in an open space on the floor. Make up a clapping pattern to the music. They are to use body parts other than their hands. Can they use elbows? Have them jump and make their patterns much bigger. Vary the levels. Stressing the knees and heads will help them change levels.

**CLOSING ACTIVITY:**

Tell the children to form groups of four to make up a dance with a clapping pattern. Have them develop a clapping sequence for 16 counts, then travel for 16 counts. Allow them to determine the shape of the group, the floor pattern, and the steps to use when traveling. They should be ready to clap and begin the dance again immediately after traveling, so the pattern becomes ABAB.

**EVALUATION:**

1. Did the children demonstrate a clapping pattern at different levels?
2. Were they able to create a dance as instructed?

**SOURCE FOR LESSON FOCUS:** Kirchner et al., 1983

## SAMPLE CREATIVE DANCE LESSON PLANS

## Developmental Level III

Grades 4-6

The music selected for the introductory warm-up activities in this series of lesson plans is taken from the tape, titled Undivided Praise, which may be purchased from Zion Song Music, Post Office Box 101050, Palm Bay, Florida 32910. Other suitable music may be used.

## LESSON 1: DANCING BONES

MAJOR THEME: Body Awareness

SUBTHEMES: Time

Energy

Relationships

Space

OBJECTIVES: Cognitive and Motor

To experience nonlocomotor movements in body parts and in the whole body

qualities To differentiate between tight and loose

To experience following and leading with a partner

Affective

To appreciate the ability to communicate through bodily expression

To work cooperatively with a partner in following and leading

RESOURCE MATERIALS: Drum

Lively warm-up music

Suggestions: "Ruler of Everything"  
from Undivided Praise

Authentic Afro-Rhythms,  
#9070 (Educational  
Activities, Inc., Post  
Office Box 392, Freeport,  
NY 11520)

**INTRODUCTORY ACTIVITY:**

1. Play the music for students to identify the rhythm. Have them combine skipping, galloping, and sliding, and moving forward, backward, and sideward.

2. Have students sit in their personal space. Teacher cues: "Find a loose, comfortable sitting position. Close your eyes and don't open them again until I tell you. See how many different ways you can move your head . . . try some different movements. Move your head in all sorts of ways. Let the head lead the body into the movement. Follow the head with the rest of the body. Dance with your shoulders. Make them move in all kinds of ways . . . rest. We are going to take the body parts one by one until the whole body is dancing. Do an elbow dance, very elbowy, nothing but elbows everywhere. Elbows have points . . . what do we call the shape of the arm when the elbow is bent? (angular) Fingers can dance too . . . they can do things that no other body part can. Make them dance high, low, all around. Add your wrists to the finger dance . . . add your elbows . . . your shoulders . . . your head. Dance with your whole upper body. Stand up and make the bottom half dance. Move the lower leg . . . the whole leg. Add the trunk. When the music begins, do your own dance and move with everything . . . head, arms, legs, trunk. Go in different directions . . . up in the air . . . near the floor . . . every way you can."

LESSON FOCUS: Space (personal, levels); Body Awareness;  
Energy (bound, free)

1. Have students sit on the floor in their personal space and practice moving the different parts of their torso. Teacher cues: "Imagine your torso is a bag of bones. Beginning from the center of the spine, how many different ways can you make those bones move? Can you arch . . . bend . . . twist . . . turn . . . and curve? Can they do more than one thing at a time? What can you do with their chest and ribs (expand, contract)?"

2. Have students lie on the floor. Teacher cues: "Lie on the floor, close your eyes, and let your bones rest a minute. Be as loose as you can. When I beat the drum, make your body tight all over; when I beat the drum again, relax. This time when you tighten and loosen your body, make a different shape each time. When you tighten, make it so tight you can't move . . . and so loose you can't move. Find a partner and observe each other to see if you are really loose each time. Test your partner by pushing their arms to see if they are loose and dangling . . . pick them up gently and let them flop down. Test the upper body for looseness by gently pushing on the upper back to see if the torso hangs loosely. Perform movements as a skeleton would when the music is played."



**CLOSING ACTIVITY:**

Have students take a partner and without touching, show the partner what to do, using arm and body movements. Make the partner go away from you . . . come back to you. Do this without talking. See how many ways you can make your partner move at different levels and in different directions. Change roles, and let the other partner lead.

**EVALUATION:**

1. Were students able to move without inhibitions?
2. Were partners successful in establishing a movement relationship?
3. Were the qualities of tight and loose discernible among the students?
4. Were the students able to lead movement, as well as follow movement, of others?
5. Did they cooperate with others while moving?

**SOURCE FOR LESSON FOCUS:** Eastman, 1954

## LESSON 2: IT'S YOUR MOVE

MAJOR THEME: Body awareness

SUBTHEMES: Space awareness

Time

OBJECTIVES: Cognitive and Motor

To experience body parts as instruments of expressive movement

To discover movement combinations of body parts and whole body movement

To experience a variety of locomotion stressing progression of one position to another

Affective

To appreciate the working of individual body parts

To perform comfortably in front of a group

RESOURCE MATERIALS: Drum

Lively music for warm-up

Suggestions: "Hallow the Name" from Undivided Praise

INTRODUCTORY ACTIVITY:

Play the drum for the students to skip, gallop, and slide in various pathways (circular, zigzag, figure eight) and at different levels (high, medium, low).

LESSON FOCUS: Space (levels, direction); Body Awareness; Improvisation

1. Have students sit on the floor in their personal space and move their head in different ways. Have them turn

it, drop it, shake it, and move it backward, forward, and side to side.

2. Have them move their shoulders, separately, together, up, down, and around. Teacher cues: "Try just the elbows; show the different angles that the elbows can make. Make the wrists do different things; move them together, apart, and around each other."

3. Have students lie on their stomachs. Teacher cues: "In this position, how many ways can you move your head . . . arms . . . hands . . . legs . . . feet. Lie on your back and move your head . . . arms . . . hands . . . legs . . . feet. Can you move them in ways that you were not able to while on your stomach? Lie on your side and move your head . . . arms . . . hands . . . legs . . . feet . . . trunk. Position yourself on your hands and knees. Move your spine . . . legs . . . feet. Stand up and move your toes . . . ankles . . . knees . . . hips . . . legs . . . feet . . . spine. Lie on your stomach and slowly move from this position to your side . . . your back . . . your knees . . . and finally to a standing position. Lead with a different body part throughout the process. Sink to the floor and rise, moving only your head, trunk, and arms. When the drum beats, walk, hop, jump, run, and leap around the room, allowing your arms to help you gain height. What do the arms do? Swing as you leap. As you leap, bend the knees. Add a run to your leap. Move to the corner of the

room. As I touch you on the head, run, leap (as over a fence), and continue to run to the other corner."

**CLOSING ACTIVITY:**

Have students choose a body part for which they would like to improvise a movement. Tell them to concentrate on that part and develop its movement qualities as fully as possible. For example, if one of their movements is a sustained stretch, have them "feel" the stretch. Have them show the class what they have been doing by coming to the center of the room one at a time. Their movements should have a beginning, a middle, and an end. The class should watch closely and feel as though they are a part of the movement.

**EVALUATION:**

1. Did the students show progression in their movements?
2. Were they expressive and creative in their movements?
3. Were they able to perform comfortably before the class?

## LESSON 3: PARTNER FUN

MAJOR THEME: Relationships

SUBTHEMES: Space awareness

Body awareness

OBJECTIVES: Cognitive and Motor

To experience movements through bodily contact with a partner and in groups of three

To solve movement problems individually and with a partner

Affective

To develop a healthy image of the body as an instrument of expression

RESOURCE MATERIALS: Lively music for warm-up

Suggestions: "Hear the Sound of Jubilation" from Undivided Praise

INTRODUCTORY ACTIVITY:

1. The music is very fast-paced and should motivate students to run quickly and lightly; they may combine running and leaping, running and jumping, and running and hopping.

2. Have students contrast wide and narrow by exploring wide swings, wide circles, alternating with narrow sharp movements, using different body parts. Contrast wide, stretching against tight contractions.

**LESSON FOCUS: Space (direction, levels); Relationships;  
Energy**

1. Have students to find a partner and stand face to face. Teacher cues: "Join both hands with your partner and perform swinging movements with your partner . . . begin with arms . . . add your legs . . . get your whole body into the swing. How many ways can you swing . . . sideward . . . forward and back . . . diagonally? One partner make your arms be loose and floppy, while the other partner moves them for you. Move your partner's arms in a variety of ways and at different levels. Change and have the other partner lead. Join right hands to right hands and see how many different ways you can move together without dropping hands. Cross your arms and join hands with your partner. How many ways can you move without dropping hands?"

2. Have students form groups of three. Teacher cues: "Place your hands on someone else's shoulders. See how many ways you can move without losing contact. Play follow the leader with movement and take turns leading. Explore moving in all directions and at all levels. Place your palms together and take turns leading the movements . . . your fingertips . . . your wrists."

**CLOSING ACTIVITY:**

Have students form one large circle. Next, in their personal space, have them make movements depicting anger,

humor, and gentleness, demonstrating the contrast between each movement.

EVALUATION:

1. Were the students comfortable working with bodily contact?
2. Was the contrast obvious in the students' angry, humorous, and gentle movements?
3. Did partners work cooperatively?
4. Did students move with creative expression?

## LESSON 4: SHAPES

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Relationships

OBJECTIVES: Cognitive and Motor

To experience contrasting shapes at different levels

To experiment with various air patterns, including curves, straight lines and dots leading to floor patterns which may meander, zig-zag, or loop.

Affective

To feel freedom in actions and group interactions

RESOURCE MATERIALS: Drum

Paintings or carvings of different shapes

Lively music for warm-up

Suggestion: "Dance Children Dance" from Undivided Praise

INTRODUCTORY ACTIVITY:

Have students perform gestures of curves, straight lines, dots, etc. to the music. Follow with combinations of walking, jumping, hopping, running, and bouncing, using different floor patterns (meandering, zig-zag, loops, etc.).



LESSON FOCUS: Space (shapes, levels); Energy (soft, hard);  
Relationships

1. Show students the paintings or carvings of different shapes. Have them make a body shape and change it to another related or contrasting one, such as from small to medium to tall, or from soft and round to hard and prickly. The shape takes on locomotor movement according to its consistency. A soft, round shape may roll, while a hard, prickly shape takes little hops. Different kinds of shapes include circles, cylinders, ovals, spheres, arcs, triangles, squares, and pyramids.

2. As the students experiment with various shapes in space, discuss associations which come to mind. If some make long, thin shapes, discuss things that are long and thin. Encourage them to "feel" their shapes, e.g., round as a ball, flat as a pancake, or twisted as a pretzel.

3. Have students find partners and take turns molding each other into different shapes. The partner being molded will need to make his/her body parts pliable and hold each shape until their partner changes it.

CLOSING ACTIVITY:

Begin with two students touching at some point and making a shape; keep adding students two at a time until the whole class has made one large sculpture. Have the sculpture move to the drum beat . . . up . . . down . . . to the right . . . to the left . . . collapse.

**EVALUATION:**

1. Were students able to feel the difference in the various shapes? An angular shape should feel differently than a circular shape.

2. Did their movements in the various shapes suggest the quality of that particular shape?

3. Were the students creative, or did they tend to copy others' movements?

4. Did students demonstrate freedom of movement individually and with others?

Note. When open space within shapes is identified, the teacher may discuss negative space, i.e., empty spaces within or between shapes.

## LESSON 5: MOVEMENT VOCABULARY

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Relationships

OBJECTIVES: Cognitive and Motor

To review and experience action words

To review shapes the body can make

To perform and watch others perform

Affective

To find satisfaction in being able to recall action words

RESOURCE MATERIALS: Lively music for warm-up activity

Suggestion: "Arise in the Name of Jesus" from Undivided Praise

Index cards of action words

INTRODUCTORY ACTIVITY:

Perform movement combinations with the students to the music.

Example: Jump in place eight times while clapping.

Walk in place on toes 16 steps while swinging arms.

Jog in place eight times, feet high in rear.

Jog in place eight times, knees high in front.

Perform eight jumping jacks. Repeat from beginning.

**LESSON FOCUS: Movement Vocabulary, Space, Body Awareness, Energy**

1. The teacher should have a series of three-by-five cards with one action word on each card chosen from the following categories and words:

<u>Traveling Actions</u>		<u>Vibratory Actions</u>		<u>Stopping Actions</u>	
creep	float	shiver	quiver	freeze	hold
rush	swoop	wobble	patter	perch	grip
flee	shuffle	shake	tremble	anchor	pause
slither	totter	vibrate	shudder	settle	
dart	stride	wiggle	wriggle		
strut	stroll				
saunter	meander				
limp	hobble				
stagger	scurry	<u>Jumping Actions</u>		<u>Percussive Actions</u>	
trudge	stalk	leap	toss	stamp	punch
plod	amble	prance	soar	explode	pound
sprint	slink	hurl	bounce	patter	
tramp	scramble	bob	lunge		
hustle		lurch	pounce		
<u>Turning Actions</u>		<u>Contracting Actions</u>		<u>Expanding Actions</u>	
spin	whirl	shrink	shrivel	grow	reach
twirl	whip	close	narrow	release	open
swivel	spiral	curl		spread	stretch
swirl				uncurl	

<u>Sinking Actions</u>		<u>Rising Actions</u>	
collapse	sink	rise	lift
lower	drop	elevate	
fall	flop		
sag	slouch		
slump	droop		

2. The teacher will choose approximately six words from the cards and call them out while students perform movements to the words. Have students choose one card each, and one at a time, repeat their word to the class. The class will define the word and demonstrate it in movement sometimes with body parts and sometimes with the whole body.

3. Place the students into groups of three and have them put their words together, such as spin, shrink, grow or collapse, rise, twirl. They begin in a body shape and perform the first movement, making a smooth transition into the next two action words. They end their sequence by stopping in a definite shape, such as curved, angular, straight, wide, narrow, flat, or twisted.

#### CLOSING ACTIVITY:

After a time of practice, have half the class show their sequence, while the other half watches. The second half should show their sequence. Identify quality work and give reasons why it is good.

**EVALUATION:**

1. Were students able to plan and execute a quality movement sequence?
2. Did their sequences have a beginning and an end?
3. Have the students developed a good movement vocabulary?
4. Which sequences best solved the problem?

## LESSON 6: MAGNETIC MOVES

MAJOR THEME: Energy

SUBTHEMES: Body awareness

Space awareness

Relationships

OBJECTIVES: Cognitive and Motor

To experience contrast between light and strong movements

To discover movements which demonstrate the properties of a magnet (drawing objects toward it)

To demonstrate through movement how two similar magnetic poles placed close together will repel each other

To demonstrate through movement the principle of attraction and repulsion which is important in the science of electricity

Affective

To develop movements incorporating aspects of energy which are satisfying and enjoyable

To discover satisfaction in integrating movement with the study of science

RESOURCE MATERIALS: Tambourine

Music for warm-up

Suggestion: "Let God Arise" from  
Undivided Praise

A magnet, iron filings, and a piece of glass

Music for lesson focus--Electro Vibrations by John Eaton (Decca Records, MCA, Inc., New York, NY; DL710165)

**INTRODUCTORY ACTIVITY:**

Throughout the warm-up song, have students contrast light skipping with strong skipping . . . light marching with strong marching. Have them freeze and gradually stretch different body parts. Stretch arms in all directions and at different levels . . . shoulders . . . neck . . . trunk . . . legs . . . feet. Repeat locomotor and stretching movements.

**LESSON FOCUS:** Energy (strong, light); Time (fast, slow);  
Relationships

1. Ask the students what they know about magnets. They have probably seen toy magnets which pick up nails and other metal objects. Explain how magnets are important devices which have helped to change civilization. The compasses on ships are based on magnetic principles. On land men use magnets to generate electric current, our greatest source of power. Perform an experiment with the students by putting a straight bar magnet under a piece of glass and pouring a few iron filings over the glass. Tap the glass lightly and have them watch the iron filings arrange themselves into curved lines, most running from one end of the magnet to the other around the magnet. The lines of energy radiate from both ends, curve back, and meet the lines from the other end. When two similar poles are placed close together, they repel each other.



2. After the experiment and discussion, have the students work with partners to express the imagery of magnetism and electricity. Have them create various ways of moving towards and away from each other, specifically emphasizing contrasts between gradual and sudden movement qualities. Have them work with movements which portray an electrical current, such as flickering, quivering, and darting.

CLOSING ACTIVITY:

Play the music, Electro Vibrations, and have the students improvise an electro-magnetic dance to it.

EVALUATION:

1. Were contrasts between light and strong apparent in the students' movements?
2. Did their movements reflect the students' understanding of the magnetic concepts of "drawing" (moving toward) and "repelling" (moving away from)?
3. Did they demonstrate enjoyment of integrating movement with a science lesson?

## LESSON 7: MOVING ACROSS THE MAP

MAJOR THEME: Space awareness

SUBTHEMES: Time

Body awareness

OBJECTIVES: Cognitive and Motor

To perform locomotor movements and gestures with variable speed and a variety of floor patterns

To create rhythmic sequences of movements which include rising and falling

To discover knowledge of the various aspects of maps

To develop a map dance and give it a name

Affective

To demonstrate how contrasts in time produce different meanings

To work successfully with others to create a short composition

RESOURCE MATERIALS: Music which stimulates creative movement

Suggestion: The Electronic Record for Children (Dimension 5 Records, Box 185, Kingsbridge Station, Bronx, NY 10463; E-141)

Stereo

Colored scarves to represent the earth's terrain, e.g., yellow for barren ground, green for tall evergreens, blue for bodies of water, gray for highways, brown for mountains, and red for railroads

A large map of the world

**INTRODUCTORY ACTIVITY:**

1. As a warm-up activity, play the music and have students contrast slow and quick steps with exaggerated arm swings making a variety of floor patterns (i.e., circles, triangles, squares, etc.).

2. Have them combine walking and turning, performed slowly and then quickly moving in figure-eights, circles, rectangles, etc.

**LESSON FOCUS: Space (levels); Relationships; Composition**

1. Today's movement lesson will be integrated with reading maps. Students will study ways the features of the earth, such as mountains, plains, forests, water, highways, and railroads, are illustrated on geographical maps.

2. After a brief review of information on maps, give each student a colored scarf. You may have as many colors and features as you want in this activity. No more than three to four students should have the same color.

3. Have the students create and select a title for a dance related to their colored scarves. Their dance should include rising and falling movements. For example, if a student has a green scarf, it represents forests. The student may begin with short runs to represent the small vegetation, leading into a jump to represent tall trees, a fall and slow turn to represent the lush forest floor, and a slow rise with soft gestures to illustrate a soft mist

throughout the forest. The dance needs a title . . . perhaps "dance of the forest" would be suitable.

4. Group students by fours or fives, each with different colored scarves. Students combine individual sequences to develop a group dance representing their colors. Have the group select a title for their group dance.

**CLOSING ACTIVITY:**

Have each group perform their sequence for the rest of the class. Have the class evaluate each performance.

**EVALUATION:**

1. Were contrasts between light and strong apparent in student movements?
2. Did their dances and selected titles for dances demonstrate creativity?
3. Were they capable of performing comfortably before the class?
4. Were they able to demonstrate how contrasts in time produce different meanings?

## LESSON 8: MOON DANCE

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Energy

OBJECTIVES: Cognitive and Motor

To experience a variety of sustained, suspended, and floating movements

To move with strong and light movements

Affective

To "feel" the types of movement that would occur on the moon

RESOURCE MATERIALS: Drum

Electro Vibrations by John Eaton  
(Decca Records, MCA, Inc., New York,  
NY; DL710165)

INTRODUCTORY ACTIVITY:

Play the drum for students to improvise locomotor movements at various levels. Alternate fast and slow beats with sudden stops and freezes. Teacher cues: "Skip quickly throughout the room . . . freeze . . . take big, strong hops forward, backward, and sideward . . . freeze . . . take small, light jumps and make them higher and higher, stronger and stronger . . . freeze . . . gallop in circles, squares, triangles . . . freeze . . . run and leap; run quickly and leap softly . . . run slowly and leap strongly.

LESSON FOCUS: Space (shapes, levels); energy; Improvisation

1. Take the children on an imaginary trip to the moon. Have them imagine the force of the space shuttle as it blasts off. Teacher cues: "In your personal space, begin low and show me movements which depict a space shuttle launch." Allow time for experimentation.

2. Teacher cues: "Take your imaginary trip to the moon, moving throughout the room with strong, forceful movements to the beat of the drum. Decide where your shuttle will land and focus on that spot. As the drum beats become softer, prepare to land. Focus . . . move to your spot . . . land softly, pulling the space in around you."

3. Teacher cues: "Rise from your small space, step out of the shuttle, and explore the moon. How will you move? Try moving with big, floating steps in space where there is no gravity. Explore the whole area, making your movements light and slow. What are some places you would explore on the moon? Let the wind on the moon blow you so that you float as you explore."

CLOSING ACTIVITY:

Play the music, Electro Vibrations, and have students create a moon dance. Have a beginning, middle, and ending. The blast-off will be the beginning, floating in space will be the middle, and returning to earth will be the ending.

**EVALUATION:**

1. Were the students able to contrast forceful movements with lighter movements?
2. Was the quality of "floating" discernible in their movements?

## LESSON 9: SCARY CONFIDENCE

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Energy

OBJECTIVES: Cognitive and Motor

To experience traveling in various pathways and directions

To experience whole body movement

To experience quick, light, flexible and quick, strong and direct, slow, heavy and flexible movements

To cooperate with a group in making a movement sequence

Affective

To experience moving with confidence and boldness

RESOURCE MATERIALS: Drum

Tambourine

Castanets

INTRODUCTORY ACTIVITY:

Teacher cues: "At the sound of the tambourine, shake your hands . . . your feet . . . hands and arms . . . feet and legs . . . whole body. Swing your arms backward and forward . . . your legs, one at a time. Walk to the drum beat swinging your arms; freeze and shake your whole body. Repeat swinging, freezing, and shaking movements."



**LESSON FOCUS: Space, Movement Vocabulary, Energy,**  
**Relationships, Body Awareness**

1. Teacher cues: "How does a person look when scared? What are some words which describe movements we might make if we are scared? (trembling, shivering, stiff, chattering teeth, running, hiding) When you hear the castanets, try making your teeth chatter . . . your knees. Make your hands, knees, and teeth all chatter. Keep your chattering quick, light, and flexible. Make your arms tremble . . . your legs . . . your whole body. When the drum beats, make your whole body stiff; when the castanets are played, make everything tremble. How do you walk if someone is behind you? It is dark; you are walking home; you hear sounds behind you. Freeze; slowly look around; run home." Repeat.

2. Teacher cues: "How does someone look and move who is happy and confident? (smiling, skipping, head held up, bouncy walk, strong and direct movements) You are going to begin from somewhere in the room and walk happily and confidently to a different place in the room. Decide where your starting place will be and where your stopping place will be. When you hear the drum, run to your starting place as if something scared you. When you reach your starting place, walk with confidence to your stopping place. How do you move when you are sad? Head droops; shoulders droop; you walk slowly--just walking this way can make you feel sad. Now walk as though you were angry at someone. Freeze;

stamp your foot. Walk; freeze; punch the air. Now let's see that happy walk again. Your teacher has just told you that you made 100 on your math test."

**CLOSING ACTIVITY:**

Divide the class into two groups. Group one will scatter about on the floor. On the sound of loud drum beats, each student freezes and makes a "scary" shape. Group two will then travel in, out, and around the shapes to the other side, using movements which indicate fear. Teacher cues: "Use your whole body . . . your eyes, mouth, and fingers." This fear freezes them, unable to move, until the teacher sprinkles confidence powder all over them. They arise and skip confidently off. Repeat, with the groups changing places.

**EVALUATION:**

1. Were the qualities of light, flexible, and quick demonstrated in the students' movements? Did they move with their whole bodies?
2. Were strong, bold, direct movements noticeable while students walked with confidence?
3. Did the students demonstrate contrast in "scared" and "confident" in the closing activity?

**SOURCE FOR LESSON FOCUS:** Kirchner et al., 1983

## LESSON 10: MISTY MOVES

MAJOR THEME: Space awareness

SUBTHEMES: Body awareness

Energy

Time

Relationships

OBJECTIVES: Cognitive and Motor

To experience movements in various directions, in place, and while traveling

To experience whole body and body part movement, falling, and transference of weight

To experience quick-slow, strong-light, direct-flexible, sudden-sustained movements

To move with a group demonstrating slow, light and flexible gestures at different levels

Affective

To enjoy moving individually and with a group

RESOURCE MATERIALS: Drum

Tambourine

Triangle

INTRODUCTORY ACTIVITY:

1. Teacher cues: "At the sound of the drum, practice running, leaping, and landing."

2. Teacher cues: "What are some words you would use to describe mist?" (soft, light, moist, smooth, wavy, delicate, shifting, tumbling)

LESSON FOCUS: Space (shapes, levels); Energy (light, strong)

1. Teacher cues: "Leap and land, leap softly, and hold your shape. Make yourself stiff and strong. Gradually lose tension and relax. Let gravity pull you to the floor. Make one elbow tense and lift it high. At the sound of the triangle, feel a sense of lightness in your arm as you let it float mistily around and back to the floor. This time lift your elbow and let it lead you into a soft, gentle roll like rolling mist. Choose any part that you can make high and let it lead you into a roll and finish in a sitting position. Keep your sequence light, soft, and gentle."

2. Teacher cues: "To the sound of the triangle, gently falling, practice rolling and rising from the floor gradually until you are all the way up. Demonstrate the quality of floating by using slow, flexible, and light movements."

3. Teacher cues: "At the sound of the drum, contrast your soft, gentle, slow, floating movements with some strong, slashing leaps."

4. Teacher cues: "Travel to the drum beat in any direction, running slashing, leaping, and whirling. When the drum beat stops, freeze into a shape, gradually relax the tension, and gently fall to the floor. Hold the position; change to rolling and rising, using slow, light, flexible movements."

**CLOSING ACTIVITY:**

1. Teacher cues: "At the sound of the triangle, drift gently into groups, traveling in and out around each other, using different levels with slow, light, floating gestures."

2. Teacher cues: "At the sound of the drum, move away from the group to your own space and be prepared to run, leap, slash, and whirl."

**EVALUATION:**

1. Did students move with skill and proficiency, making effective use of time, energy, and space?

2. Were they able to contrast their movements effectively?

3. Did they relate as a group without interfering with others' movements?

## Creative Dance Stimuli

### Themes in Special Days and Holidays

Children's Birthdays

Weddings

Vacations

Labor Day (first Monday in September)

Columbus Day (October 8)

Thanksgiving

Christmas

New Year's Day

Valentine's Day (February 14)

St. Patrick's Day (March 17)

Easter

National Physical Education and Sports Week (May 1-7)

Mother's Day (May)

American Indian Citizenship Day (June 2)

World Environment Day (June 5)

National Little League Baseball Week (June 10-16)

Father's Day (June 16)

Independence Day (July 4)

### Nature Themes

Leaves

Lightning

Stars

Rain

Smoke

Rainbow

Flowers

Grass

Steam

Ice

Sunrise

Wind

Plants	Clouds	Seaweed
Planets	Sun	Jungle
Shadows	Thunder	Mist
Mountains	Fire	Meteors
Waterfall	Sky	River
Ocean waves	Storm	Trees
Sunset	Snow	Farm

Themes from Objects

Balloons	Marionettes	Mechanical objects
Rubber bands	Clay	Swinging Door
Hammer	Scissors	Subway
Cash register	Puppets	Balls
Jack-in-the-box	Wind-up toys	Rag doll
Swing	Toy soldier	Spinning top
Merry-go-round	See-saw	Bulldozer
Clothes dryer	Lawn sprinkler	Grandfather clock
Percolator	Toaster	Airplane
Typewriter	Mixer	Elevator
Sailboat	Motorboat	Train
Eggbeater	Snow blower	Tractor
Computer	Drill	Rocking chair
Rocket	Vacuum cleaner	Automobiles
Demolition machine	Popcorn	Feather
Dump truck	Escalator	

Themes from Living Things

Birds	Butterflies	Rabbits	Chickens
Dolphins	Crabs	Whales	Jellyfish
Bees	Bears	Camels	Elephants
Frogs	Worms	Monkeys	Cats
Horses	Snakes	Lambs	Baby
Insects	Caterpillars	Ants	Astronauts
Squirrels	Chipmunks	Swans	Ducks
Sharks	Eels	Fish	Lions
Tigers	Leopards	Turtles	Donkeys
Dogs	Cows	Old Person	Mother
Father	Sister	Brother	Grandmother
Grandfather	Teacher	Student	Doctor
Nurse	Policeman	Mail Carrier	Stranger
Friend	Enemy	Family	Sea gull
Mosquito			

Themes from Bible Stories

The Creation: Genesis 1-2:3  
 Adam and Eve: Genesis 2-3  
 Cain and Abel: Genesis 4:1-16, 25  
 Jacob and Esau: Genesis 25:21-34; 27:1-45  
 Joseph and His Brothers: Genesis 40-47; 50:15-21  
 Miriam: Exodus 1:1-2:10  
 Moses and Pharaoh: Exodus 3:10-7:13  
 Moses at the Red Sea: Exodus 7-14  
 Water from the Rock: Exodus 15:22-17:7



The Ten Commandments: Exodus 19-33

The Battle of Jericho: Joshua 1, 3, 6

Samson: Judges 13-16

David and Goliath: I Samuel 16-17

Jealous King Saul: I Samuel 17:57-19:18

Wise King Solomon: I Kings 1-9:5

Jeremiah and the Angry King: Jeremiah 36

Daniel in the Lion's Den: Daniel 6

Queen Esther: Esther 1-7

The Angel Visits Mary: Luke 1:26-38

Jesus Heals the Deaf Man: Mark 7:31-37

Jesus Walks on Water: Matthew 14:22-33

Jesus Blesses the Children: Matthew 18:6; Mark 10:13-16

The Publican and the Pharisee Who Went to Pray:

Luke 18:9-14

The Crucifixion: Matthew 27; Luke 23; John 19

The Resurrection: Matthew 28:1-10; Mark 16:1-8

The Ascension: Acts 1:1-12; I Corinthians 15:6

Pentacost: Acts 2

John on the Isle of Patmos: Revelation

### Imaginary Journeys

Children may pretend to take a journey and experience going over, under, around, between, below, and above certain obstacles, as well as meeting other people along the way.

Some suggestions from the Bible are:

Noah and the Ark: Genesis 6:1-9:17

Abraham's Call: Genesis 11:31-12:8

The Servants's Journey to Seek a Bride for Isaac:

Genesis 24

Joseph's Journey into Slavery: Genesis 37, 39

Moses's Journey to the Burning Bush: Exodus 2:11-4:16

The Hebrew People's Journey to the Red Sea: Exodus 7-14

Jonah's Journey to Ninevah: Book of Jonah

The Wise Men's Journey to Bethlehem: Matthew 2:1-12

Joseph and Mary's Flight to Egypt: Matthew 2:13-15, 19-23

The Good Samaritan's Journey: Luke 10:25-37

The Prodigal Son's Journey: Luke 15:1, 11-32

Paul's Missionary Journeys: Acts 21:16-23:31

#### Themes from Poetry

Poems may suggest movement in several ways. The teacher may read the poem while the children interpret it through movement. The child may speak the poem as it is danced, or the words may be accompanied by music or percussion.

#### Moods or Emotions

Fear	Pain	Rage	Joy
Sorrow	Loneliness	Satisfaction	Frustration
Contentment	Discontent	Grumpy	Angry
Excited			

#### Activities for Creative Movement

Cooking Toast: pops up

Butter: melting, smooth

**Syrup:** sticky, heavy, slow, oozing

**Soup:** stir in movement ingredients (runs, hops, skips, etc.)

**Eggs:** break open, scramble or fry

**Salt/Pepper:** shake, sprinkle

**Bacon:** starts out long, shrinks, sizzles

**Oranges:** squeeze, squirt, juicy

**Raisins:** shrivel

**Bread:** knead dough, rises, punch down, shape, bakes and hardens

**Candy:** soft, hard, sticky, different shapes

**Washing Clothes:** wash cycle, spin cycle, rinse cycle

**Drying Clothes:** tumbling and flopping in the dryer with fabric softener which makes them light and fluffy; then floating softly to the basket to be folded

**Taking a Bubble Bath:** scooping the bubbles and blowing them into the air; floating like the bubbles high and low, turning; blowing some actual soap bubbles and watching one particular bubble wherever it goes; popping like the bubble.

Expressive Words

Children should become aware of the extensive use of expressive words which describe their actions and build their movement vocabulary. Examples are:

Arrow-like	Wall-like	Sprint
Ball-like	Screw-like	Shuffle
Collapsing	Settling	Arch
Cracking	Shaking	Press
Dreamily	Shivering	Squeeze
Exploding	Sinking	Bob
Melting	Spinning	Poke
Prancing	Spiralling	Grab
Quivering	Swirling	Dangle
Rising	Trembling	Open
Swivel	Whirling	Crumple
Stiff	Rubbery	Trot
Limping	Stalking	Cavort
"On air"	Weighty	Sprawl
Whispery	Flicking	Hover
Dabbing	Darting	Wring
Evaporate	Gnarled	Scurry
Crooked	Stamp	Flee
Creep	Dash	

### Creative Dance Books

- American Alliance for Health, Physical Education, Recreation and Dance. (1981). Children's dance (rev. ed.). Reston, VA: AAHPERD.
- Barlin, A. L. (1979). Teaching your wings to fly. Santa Monica, CA: Goodyear.
- Blatt, G. T., & Cunningham, J. (1981). It's your move. New York: Teachers College.
- Boorman, J. (1969). Creative dance in the first three grades. Don Mills, Ont.: Longman Canada.
- Boorman, J. (1971). Creative dance in grades four to six. Don Mills, Ont.: Longman Canada.
- Boorman, J. (1973). Dance and language experiences with children. Don Mills, Ont.: Longman Canada.
- Carroll, J., & Lofthouse, P. (1969). Creative dance for boys. New York: International Publications Services.
- Fleming, G. A. (1976). Creative rhythmic movement: Boys and girls dancing. Englewood Cliffs, NJ: Prentice-Hall.
- Joyce, M. (1980). First steps in teaching creative dance to children (2nd ed.). Palo Alto, CA: Mayfield.
- Stinson, S. (1988). Dance for young children. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance.

Creative Dance Films

**Title:** Creative Folk Dance

**Details:** 16mm, 17 minutes, color, sound

**Distributor:** Thomas Howe Associates Ltd., No. 1, 1226 Homer Street, Vancouver, B.C., Canada V6B 2Y5

**Description:** This film illustrates how folk dance activities can be taught using creative strategies. Children are gradually introduced to each basic step and pathway through progress from individual to group dance patterns. Numerous ideas relating to lesson plans, musical accompaniment, and teaching strategies are also provided.

**Title:** Building Children's Personalities with Creative Dancing

**Details:** 16mm, 30 minutes, color

**Distributor:** Bailey Films, 6509 Lonpre Avenue, Hollywood, CA

**Description:** Shows how a skillful teacher can lead children through the phases of creative dance expression.

**Title:** Learning Through Movement

**Details:** 16mm, 32 minutes, black and white, sound

**Distributor:** S. L. Film Productions, 5126 Nartwick Street, Los Angeles, CA

**Description:** Explores the multiplicity of learning concepts that a child can experience in a creative dance class.

**Title:** Creative Dance in the Junior School

**Details:** 16mm, 40 minutes, color, sound

**Distributor:** County Film Library, 2 Walton's Parade, Preston, Lancashire, England

**Description:** Illustrates progression of dance through the intermediate grades; shows dances composed by children.

**Title:** Music and Movement

**Details:** 16mm, 13 minutes, color, sound

**Distributor:** Rank Audio-Visual Ltd., Woodger Road, Shepherds Bush, London, W.12

**Description:** Shows six year olds showing response to music and how the use of percussion and visual stimuli develop quality of movement.

**Title:** Free to Move

**Details:** 16mm, 34 1/2 minutes, color, sound

**Distributor:** Southern Film Production, Brockenhurst, Hampshire, England

**Description:** Illustrates how children move and the relevance of this understanding to a child's total education.

## FOLK DANCE PROGRAM

## Developmental Levels I, II, and III

Introduction

Folk dance and singing games are tools for learning about the culture and heritage of a country and its people. Children in Developmental Levels I, II, and III should experience a variety of simple singing games and folk dances as a foundation for more complicated dances later. Folk dance is best taught with as little talk as possible by the teacher. No more than 10 minutes should be spent teaching and performing one dance. Therefore in a 30-minute period, several dances may be reviewed and learned. Descriptions of folk dances are located in Appendix C.

Program Content

<u>Name of Dance</u>	<u>Skills</u>	<u>Developmental Level</u>
Chazak V'Ematz (Be Strong and Be Brave)	swinging singing	I
Achat, Shtayim, Shalosh, Arba (One, Two, Three, Four)	walking marching sliding tiptoeing	I
Yemina, Yemina	directions: right, left	I
Hineh Ma Tov (How Good and Pleasant)	walking prancing sliding	I



Baa, Baa, Black Sheep	stamping bowing curtseying turning walking	I
Loobie Loo	walking skipping sliding body identi- fication	I
Farmer in the Dell	walking clapping	I
Let Your Feet Go	skipping clapping tap, tap, tap	I
Danish Dance of Greeting	clapping stamping bowing curtseying turning running	I
The Muffin Man	walking clapping skater's position	I
Did You Ever See a Lassie?	walking pantomime	I
Shoemaker's Dance	skipping axial movements	I
How D'ye Do My Partner	bowing curtseying skipping	I
Children's Polka	sliding hopping running	I
Ach Ja	walking sliding bowing curtseying	I

Chag Purim (Purim Day)	partner skills casting off making an arch	II
Simi Yadech (Put Your Hand in Mine)	walking step-hops	II
Ve'David (David the Shepherd)	partner work walking clapping	II
I Have a Little Dreidle	step-hops sliding stamping	II
Bechazar Harabbi (In the Courtyard of the Rabbi)	stepping turning clapping walking forward and backward	II
T'e Ve-Orez (Tea and Rice)	skipping sliding marching	II
Jingle Bells	skipping swinging	II
Oats, Peas, Beans, and Barley	walking skipping pantomime	II
Round and Round the Village	skipping bowing curtseying	II
A-Hunting We Will Go	skipping arching	II
Bleking	bleking step stepping hopping	II
Cshebogar	walking skipping sliding turning	II

<b>Greensleeves</b>	walking star over and under	III
<b>Glowworm</b>	walking turning	III
<b>Hora</b>	grapevine	III
<b>Troika</b>	running stamping	III
<b>Grand March</b>	marching	III
<b>Schottische</b>	Schottische step	III
<b>Virginia Reel</b>	walking swinging do-si-do	III
<b>Seven Jumps</b>	step-hop	III
<b>Norwegian Mountain March</b>	waltz turn	III
<b>Heel and Toe Polka</b>	polka step	III
<b>Crested Hen</b>	step hop	III

## SAMPLE FOLK DANCE LESSON PLAN

## Developmental Level II

Grades 2-3

MAJOR THEME: Cshebogar

SUBTHEME: Review "Bleking" and "A-Hunting We Will Go"

OBJECTIVES: Cognitive and Motor

To learn and demonstrate steps and turns in the folk dance, Cshebogar

To learn about Hungarian customs

Affective

To appreciate Hungarian music and folk dance

RESOURCE MATERIALS: Music for Cshebogar--Folkcraft 1196

Picture or doll showing Hungarian folk costume

INTRODUCTORY ACTIVITY: Review two folk dances previously learned

Steps in Teaching

. . . Write Cshebogar on the chalkboard and have students pronounce it. Show the Hungarian doll. Teacher cues: "The dance is from a country called Hungary. See the bright colors and the pretty flower designs on the costume. Hungarians love music. Some of their songs are half-sad, half-happy; gypsy music."

. . . Play a small section of the record for the students to hear the gypsy-like characteristic of the tune.

. . . Arrange the class in a circle formation with hands joined; designate couples. Couples face the center with the girl on the boy's right side. Teach the steps to Cshebogar.

Measures

Movements

- |       |  |
|-------|--|
| 1- 4  | Take seven sliding steps left and end with a jump on both feet.  |
| 5- 8  | Take seven sliding steps right and end with a jump on both feet.   |
| 9-12  | Take four walking steps to center, raising hands. Take four walking steps backward to place, lowering hands.   |
| 13-16 | Face partner, join left hands, and skip around the partner.  |
| 17-20 | Face partner, join hands with arms held at shoulder-height. Boys start with left foot, and girls start with right foot and slide four steps toward center of circle. |
| 21-24 | Four step-draw steps outward.  |
| 25-28 | Two draw steps in and two draw steps out.  |
| 29-32 | Join left hands and turn again; then repeat dance.   |

Note. Helpful hints: Teach the dance in parts. After each part, have children practice without music. While teacher cues, practice with music. Put parts of the dance together.

**CLOSING ACTIVITY:**

Review background of Hungarian people. Ask students to find some additional information about Hungary to share with the rest of the class.

**EVALUATION:**

1. Were the students able to learn and execute the folk dance steps to the music throughout the entire record?
2. Were they attentive to the discussion of Hungarian folk customs?
3. Did they demonstrate enjoyment of the dance?

**SECTION 3**

**DANCE PROGRAM: MODERN, LITURGICAL, AND FOLK**

**Developmental Levels IV and V**

## MODERN DANCE PROGRAM

### Introduction

Physical educators need to be prepared to teach modern dance, especially at the beginning level. Because of its roots in human movement and its dependence on time, energy, and space, dance is closely related to physical education. As in sport-related activities, dance requires that students develop proficiency in movement, balance, flexibility, and strength. However, one of the major goals of educational dance is communication, using the body as the instrument and movement as the medium of expression. Physical education activities are task-oriented; students learn skills to accomplish a task. In dance, the process of learning and discovery is as important as the outcome. It is important that students recognize their individual movement potential. Therefore, movement experiences, including exploration, improvisation, and creation of small group studies, as well as development of the technique, are important to the dance student.

The typical modern dance class consists of an introductory warm-up activity which includes locomotor movement for the purpose of increasing cardiovascular efficiency and preparing the body for further movement. The exercise technique and locomotor movements practiced in the modern dance lesson contribute to the development of the



student's movement vocabulary, as well as fitness. In the lesson focus, a theme is introduced and developed. This consists of one or more of the following: movement exploration, improvisation, or the creation of a dance. Center floor exercises are performed in various positions, such as standing, kneeling, sitting, or lying and consist of stretches which attribute to strength, flexibility, and balance. The warm-up also includes locomotor movements and locomotor movement combinations.

### Program Content

#### I. Definition of Dance

- A. It is the art of motion.
- B. All art has two basic elements.
  - 1. Content: what is to be said--the idea.
  - 2. Form: the means by which the content is expressed.
- C. The basic approach to modern dance involves three aspects.
  - 1. Freedom: uninhibited movement.
  - 2. Awareness: thinking and feeling.
  - 3. Control: consciously perfecting the movement patterns.

#### II. History of Dance

- A. Early forms.
  - 1. Primitive and pre-Christian.
  - 2. Middle Ages.

3. Ethnic and folk.

4. Ballet.

5. Modern.

**B. Current forms.**

1. Ballet: a very disciplined and technical dance form referred to as classical dance.

2. Modern: sometimes known as contemporary dance; it is highly individualized and communicative. It is not restricted by one prescribed technique, but is the creative expression of each choreographer.

3. Social: includes all forms of ballroom dance.

4. Recreational: includes all folk and square dance from all countries.

5. Ethnic: dances related to ceremonial or religious practices in origin from each country.

6. Liturgical: Christian dance worship.

**III. Movement Fundamentals**

**A. Basic movement includes:**

**1. Locomotor:**

- a. Walk.
- b. Run.
- c. Skip.
- d. Slide.
- e. Gallop.
- f. Leap.
- g. Hop.
- h. Jump.

2. Axial is movement of the body around its own axis. Examples are:

- a. Swings.
- b. Rocking.
- c. Pendulum.
- d. Bounces.
- e. Balances.
- f. Pliés.
- g. Relevés.

3. Combinations.

- a. Falls in all directions.
- b. Turns, either in place or in transition.

B. The dancer moves through space, in time, with varying degrees of energy.

1. Space includes the entire area around, above, below, and in between the dancer. Spatial factors include:

- a. Dimension: large small, wide, narrow, high, low. Three aspects of dimension are height, width, and depth.
- b. Direction: forward, backward, sideward, diagonal, circular, up, down.
- c. Level: lying, sitting, kneeling, standing, aerial.
- d. Focus; gazing or facing toward or away from line of direction; body or movement direction through focus.
- e. Design: the shape or visual pattern of the dance movement in space and of the dancer's body.
  - (1) Floor pattern: the track made by the feet on the floor and the directional movements of the dancers.
  - (2) Body pattern: the contour of the body movement, such as curved, straight, or broken line.
  - (3) Group designs: either symmetrical (even), or asymmetrical (uneven).

- (4) Costumes, props, scenery, lighting: extensions of movement used to enhance or expand the design of the dancer or the dance performance.

2. Time includes the duration of movement and the speed of movement. Time factors include:

- a. Tempo: fast-slow; short-long--rate of speed.
- b. Beat: underlying pulse--heavy or light.
- c. Bars or measures: repeated series of counts (and 1 and 2 and 3).
- d. Rhythm: the arrangement of accents.
- e. Meter: the time signature of the musical piece.
- f. Accent: regular, irregular.
- g. Impulse: length of movement phrase.

3. Energy: the amount of force or effort released in a movement. The energy release determines the quality of the movement.

There are three main qualities:

- a. Sustained movement: slow, controlled movement with impetus and follow-through.
- b. Swinging: loose, flowing movement with a slight impetus and unchecked follow-through.
- c. Percussive movement: strong energy release, immediately checked, with little or no follow-through.
- d. Other qualities: swing, vibratory, pendulum.

C. The approach to creative movement has three main phases:

- 1. Freedom: the body is released from fixed or predetermined patterns; movement is uninhibited.

2. Awareness: the dancer is aware of body and floor patterns and conscious of how all parts move.
3. Control: the dancer practices conscious and deliberate control of all movement and clearly executes creative patterns.

IV. Sound as an accompaniment for dance includes:

- A. Rhythmic patterns: straight rhythms, diminishing and cumulative rhythms, resultant rhythms, mixed meter.
- B. Music: instrumental or vocal.
- C. Hand instruments (may be made by student).
- D. Sounds in everyday life: machinery, electronics, animal, nature (thunder, weather), body pounds.
- E. Voices: spoken words, singing, phrases, nonsense sounds (sighing, laughing).
- F. Literature: poetry, prose, plays.
- G. Silence: absence of sound.

V. Dance compositions can be developed from the following:

- A. Work.
- B. Play.
- C. Love.
- D. Conflict.
- E. Religion.
- F. Aesthetics.

VI. Improvisation may be completely spontaneous and free or limited by suggested ideas. Limited improvisation is easier for beginners. The following are ideas for motivating creative movement exploration. These improvisations often lead to compositions:

- A. Rhythm instruments.
- B. Large props (benches, boxes, etc.).
- C. Words and voices (action, adverbs, contrasts, abstract, emotional).
- D. Movement games (softball, hockey, tennis, etc.).
- E. Mirror (alternating and unison movement).
- F. Isolation of body parts.
- G. Pantomime studies (natural movements).
- H. Space studies.
- I. Textures (rough, silky, bumpy).
- J. Chance dances.
- K. Picture studies (art, pictures, photographs).
- L. Shape designs (square, circle).
- M. Machine dances (automobile parts, loom, washing machine).
- N. Poetry studies.
- O. Name improvisation.
- P. Small props (scarves, sticks).
- Q. Parachute.
- R. Attachments (to various body parts).
- S. Questions and answers.

T. Balances.

U. Wrestling.

V. Settings (hallway, lobby, fountain, stairs, alley).

W. Natural movement sequences.

VII. Choreography is a fundamental component of dance.

A. Structured forms of early modern dance works set certain prescribed requirements as essential to composition: unity, variety, climax, sequence, harmony, repetition; the basic motivating ingredient was emotion communicated through movement.

B. Nonliteral composition should use movement and imagination in as many ways as is humanly possible; instead of emotion, the motivating factor is motion without restrictions.

C. Choreographic forms include:

1. Solos, duets, trios, quartets.
2. Solo against group.
3. Unison group.
4. Verse-chorus.
5. Alternating movement by turns (movement same or different).
6. Sequential movement in series at the same time.

7. Canon-rounds (starting at different times, but doing the same pattern).

VIII. Theatrical elements are used to extend or enhance movement and add to the viewers' visual or hearing senses. They should be conceived along with choreography, not imposed after the dance is formulated. The following are not necessary to every dance and should be used only if they carry out the movement idea.

- A. Sound: music, voice, percussion, electronic sound, everyday noises, improvisational sounds, instruments--effective without dominating.
- B. Costumes: texture, color--simplicity.
- C. Sets: symbolic suggestions.
- D. Props: symbolic and simple and related to the idea.
- E. Lighting: effective without dominating.

IX. Related experiences.

The curriculum should be supported by reading assignments. Students should read dance literature which relates to their dance projects. "Knowing something about dance personalities, philosophical concepts, historical developments of dance, and principles of choreography will help students discover the real meaning of dance. Their work



should not be limited to dancing and talking about dance" (Hawkins, 1988, p. 141).

**SOURCE: Katherine Kasch, Director of Dance, Girls' Preparatory School Chattanooga, Tennessee**

Other Factors in Teaching Modern Dance

1. Emphasize simple movement problems in the dance lessons and relate them to past experiences of the students.
2. Emphasize that dance is a creative experience.
3. Allow students plenty of practice time so they will be able to perform fundamental movement skills well.
4. Begin each lesson with a two- to three-minute vigorous warm-up period before beginning technique exercises.
5. Gradually move from the familiar to the unfamiliar and continue to add new experiences to the students' already familiar ones.
6. Pace the lesson so that a sufficient, but not excessive amount of time is spent on one element.
7. Set problems which match the movement vocabulary of the student.
8. Alternate vigorous and nonvigorous movements so that students do not become overly tired.
9. Have students stand in scatter formation with plenty of personal space for warm-ups and technique exercises. For locomotor activities they may move in small groups.
10. Keep the student as the center of concern.
11. Include time for improvisation within each lesson.

12. Evaluate according to individual growth.

SOURCE: Lockhart and Pease, 1982

Leotards and tights are the appropriate dress for modern dance. The tights should be footless or have stirrups and should be free from zippers or buttons. Students should remove jewelry, hair clips, and other such accessories before class. The leotards should be worn only for dance class. If students must travel outside the dance area in their leotards, a skirt should be worn over the attire. Male students who are not comfortable wearing tights may choose to wear comfortable warm-ups.

## SAMPLE MODERN DANCE LESSON PLANS

## Developmental Level IV

Grades 7-8

## LESSON 1

MAJOR THEME: Spatial relationships

SUBTHEME: Energy

OBJECTIVES: Cognitive and Motor

To compose and present a movement sequence at various levels

To successfully focus on various points throughout a movement sequence

RESOURCE MATERIALS: Tutu by Miles Davis, 9 25490-1, Warner Bros. Records, Inc.

## INTRODUCTORY ACTIVITY:

1. Scripture: "Submit yourselves . . . to God . . . Come near to God and he will come near to you. Wash your hands . . . and purify your hearts . . . Humble yourselves before the Lord, and he will lift you up" (James 4:7-10).

2. General warm-up: For the length of one 45-record or one band on an album, have students walk in all directions. Teacher cues: "Walk forward, backward, sideward; turn . . . move to a corner; move backward away from that corner; walk in a big circle . . . "

3. Center floor techniques (Appendix B):

Standing position: Technique 1

Sitting position: Technique 3

Lying position: Technique 1

4. Locomotor movement combinations:

Teacher cues: "Walk forward (as on a tightrope), backward (as on a tightrope), barefoot on the hot pavement backward."

Teacher cues: "Walk four hop four. Repeat, coming back with walk three, hop three, walk two, hop two, walk three, hop one."

LESSON FOCUS: Space (levels, focusing); Energy

1. Have the students compose a movement sequence and perform it on a low level, medium level, and high level.

Teacher cues: "Beginning low, imagine you are pushing a heavy object away from you for four counts . . . pull it back toward you for four counts, punch in three directions, and gently collapse. Repeat at a medium level . . . a high level."

2. Have students take the same sequence and perform it while focusing on a certain point in the room throughout the movement. Repeat this activity, changing levels while moving.

CLOSING ACTIVITY:

Divide the class into groups and have each group perform the movements for the class. Evaluate the performance, making recommendations for improvement.

**EVALUATION:**

1. Did the students make smooth transitions when contrasting levels?
2. Were they able to maintain their point of focus while performing their movement sequence?
3. Did their evaluations of each other's performances show clear perception and good analytical skills?

## LESSON 2

MAJOR THEMES: Creating Phrases

Space

SUBTHEMES: Relationships

Energy

OBJECTIVES: Cognitive and Motor

To structure a dance sequence using locomotor and nonlocomotor movements

To produce expressive patterns through combining locomotor and nonlocomotor movements

Affective

To enjoy the creation of significant movement

To feel self-confidence in one's own creativity

To enjoy working with others

RESOURCE MATERIALS: Music from Modern Dance, Hootor Records (general warm-up)

Basic Dance Tempos, Educational Activities, Inc., LP501-A (walking, hopping)

INTRODUCTORY ACTIVITY:

1. Scripture: "Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp" (Psalms 149-3).

2. General warm-up: Have students walk throughout the room . . . freeze . . . change directions . . . walk . . . freeze . . . change directions . . . walk high on tiptoes . . . freeze . . . walk low . . . freeze . . . change directions.

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Sitting position: Technique 3

Lying position: Technique 1

4. Locomotor movement combinations:

Teacher cues: "Walk forward and backward. Combine two walks, two hops and turning . . . walk forward, two hops turning . . . three walks, freeze one count, and two hops turning."

LESSON FOCUS: Space (direction); Relationships

Give the students a four-count movement phrase and ask them to add a four-count phrase at the beginning and a four-count phrase at the end, making smooth transitions between movements. Your phrase might be four walks backward in a circle, ending with one foot forward and one foot back. Have students work in groups of three or four. (Music: Basic Dance Tempos)

CLOSING ACTIVITY:

Have each group perform their dance for the class.

EVALUATION:

1. Did the students have smooth transitions throughout their dances?
2. Were they creative in their phrasing?
3. Did the groups work well together?
4. Did they vary the use of energy and space?



Note. Students may enjoy learning short phrases from famous choreographers. This would be a good time to have them view a selected film of a well-known dancer's composition, such as Doris Humphrey's Passacaglia.

## LESSON 3

MAJOR THEME: Energy: swinging

SUBTHEMES: Time

Space

OBJECTIVES: Cognitive and Motor

To demonstrate swinging movements applying energy at the beginning of the swing and releasing with the pull of gravity

To demonstrate sustained movement as a steady equalized release of energy

Affective

To respond to the movement directives with confidence and to demonstrate how changes in dynamics can produce various feelings

RESOURCE MATERIALS: Music for Contemporary Dance, Hootor Records (swinging)

Jazz from Dixie. Featuring Rampart Street Six. Kimbo. (USA Records, Box 55, Deal, NJ 07723; LP1099). (contains music for rhythmic exercises and dynamic movement music)

INTRODUCTORY ACTIVITY:

1. Scripture: "He who gets wisdom loves his own soul; he who cherishes understanding prospers" (Proverbs 19:8).

2. Teacher cues: "Walk throughout the room looking forward, backward, sideward . . . freeze . . . change directions and walk . . . looking forward, backward, and sideward. While walking and swinging, stop at various points and sustain the swing, focusing on a different level each time."

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Sitting position: Technique 1

Lying position: Technique 1

4. Locomotor movement combinations:

Teacher cues: "Walk forward, swinging your arms side to side. Skip high with exaggerated arm swings. Swagger as you walk, swinging your hips."

Teacher cues: "Moving forward, take two hops, two walks and two walks while turning, swinging both arms in a circle overhead."

Teacher cues: "Walk forward and backward; combine two walks with two hops turning . . . three walks . . . freeze one count . . . two hops turning."

LESSON FOCUS: Energy (swinging, sustained)

1. Discuss the mechanics of swinging and give examples, such as sweeping, swinging a golf club, serving a tennis ball, bowling a ball, etc. Swinging movements are pleasant and denote freedom of motion. Experiment with swinging movements of the arms, torso, and legs in all directions.

2. Discuss the mechanics of sustained movement and provide examples, such as smoke drifting upward, syrup pouring from a jar, a sailboat glides across the water, or the way paper towels unwind off the roll. Sustained movements denote peace and self-control. Have the students

slowly change from a standing position, body at full height and arms stretched high, to a kneeling position and back to standing. Tell them to keep the movements continuous and flowing.

**CLOSING ACTIVITY:**

Have students develop a sequence in which they combine swinging and sustained movements. For example, they might swing arms, turn, stop, extending arms overhead, sustain the hold, and let them drop into a swing, ending in a body shape. Those who would like to add a locomotor movement may do so.

**EVALUATION:**

1. Did the students exhibit the qualities of swinging and sustained movements?
2. Did their sequences demonstrate a satisfactory understanding of the movement quality?
3. Did they move with confidence?

Note. Other qualities to be studied are percussive, suspended, vibratory, and collapse.

**SOURCE FOR LESSON FOCUS:** Lockhart & Pease, 1982

## LESSON 4

MAJOR THEME: Energy: polka

SUBTHEMES: Space

Relationships

OBJECTIVES: Cognitive and Motor

To demonstrate the ability to clearly define changes in direction, while moving in time through space with energy

Affective

To enjoy the movement activities of the lesson

RESOURCE MATERIALS: Afro Rhythms by Joe Montego, Kimbo, LP 6060.

Music for Modern Dance, "Polka," Hootor Records

Drum

INTRODUCTORY ACTIVITY:

1. Scripture: "Now faith is being sure of what we hope for and certain of what we do not see" (Hebrews 11:1).
2. General warm-up: Walk forward and backward . . . freeze . . . hop forward, backward, sideways . . . skip forward and backward.
3. Center floor techniques (Appendix B):
  - Standing position: Technique 4
  - Sitting position: Technique 8
  - Lying position: Technique 1
4. Locomotor movement combinations:
  - Teacher accompanies with drum and music.

Teacher cues: "Gallop forward two, leading with right foot; gallop two leading with left foot; gallop two as you turn. Walk as though you just made 100 on a test."

**LESSON FOCUS:**

Teacher cues: "Gallop forward across the floor, leading with the right foot. Gallop across with left foot leading. Gallop eight with right foot leading and eight with left foot leading. Gallop four with right foot leading and four with left foot leading. Gallop two with right foot leading and two with left foot leading. You are now doing a polka step. Join hands with a partner and polka forward across the room. Add a heel-toe before the polka. Progress across the room with a partner, performing a heel-toe polka."

**CLOSING ACTIVITY:**

1. In a circle, have group do a grand right and left while doing a polka step.
2. Partners develop a short study based on a polka step.

**EVALUATION:**

1. Were the students able to successfully vary the range of their movements when working with dimensions?
2. Do the students' movements clearly define their changes in direction?
3. Did they perform the polka step correctly?

## LESSON 5

MAJOR THEME: Improvisation: hats

SUBTHEMES: Time

Space

Energy

Relationships

OBJECTIVES: Cognitive and Motor

To experience various locomotor movements

To match movement to rhythm of music

To improvise a dance using a hat as the prop

Affective

To find satisfaction in releasing inner creativity

To appreciate one's own creative work, as well as that of others

RESOURCE MATERIALS: Music for Modern Dance, by Bradshaw Beall, ("gallop" and "skip"), Kimbo, LP6090 (for warm-up and focus)

Improvisations for Modern Dance, by Sarah Malamente, ("walk-moderate")

Hats of all types and styles

INTRODUCTORY ACTIVITY:

1. Scripture: "Now finish the work, so that your eager willingness to do it may be matched by your completion of it, according to your means" (II Corinthians 8:11).

2. Have students warm up by performing various locomotor movements. Teacher cues: "Gallop and skip throughout the room as the music plays. Move in all

directions forward, backward, sideward, and turning. Freeze when the music stops."

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Sitting position: Technique 1

Back fall position: Technique 1

Lying position: Technique 1

4. Locomotor movement combinations:

Teacher cues: "From a lying position (Technique 1), find a way to move in space, keeping two body parts in contact with the floor. Quickly rise and walk . . . walk and turn."

Teacher cues: "Walk two and turn two; walk three and turn one; walk four and turn two; make up your own combinations. As you move throughout the room, hop four on one foot, leap to the other foot and hop four; repeat. Walk slowly . . . increase the tempo until it becomes a run . . . do this forward . . . in a circle . . . zigzag and in a square."

LESSON FOCUS: Improvisation; Space (shapes, pathways)

1. Ask students if they have ever had brainstorming sessions in some of their other classes (gather responses). Explain that today they will be doing something similar to brainstorming except that it will be with movement, and it is called improvisation. With improvisation, it is not a matter of doing something correctly or incorrectly, but



rather a means of exploring a variety of movement possibilities to a given problem, following up with an evaluation, then discussing what might be improved in the movements.

2. The teacher has a box of different kinds of hats . . . a big, dressy hat, an engineer's hat, a sailor's hat, a farmer's hat, a soldier's hat, a clown hat, a hard hat, etc. The students, one at a time, close their eyes and choose a hat and perform a 30-second improvisational study, typical of the person who might wear the hat.

#### CLOSING ACTIVITY:

Discussion and evaluation: Have the class sit in a group and discuss the improvisational experience. Encourage them to share thoughts and feelings about the improvisation and what they would have changed. Give them an opportunity to ask questions and review ways in which their movements may have been improved.

#### EVALUATION:

1. Were their improvisational movements interesting?
2. Were their movements repetitive, or did they explore a variety of movement possibilities?
3. Did the students' discussion of their improvisations demonstrate their understanding of the lesson?

# SAMPLE MODERN DANCE LESSON PLANS

## Developmental Level V

### Grades 9-12

#### LESSON 1

**MAJOR THEME:** Improvisation: glad rags

**SUBTHEMES:** Texture and shape

**OBJECTIVES:** Cognitive and Motor

To improvise creative movements to a given movement problem

To improvise movements based on texture, using the sense of touch

#### Affective

To discuss positive and negative feelings about improvisation

**RESOURCE MATERIALS:** Keynote to Modern Dance, music by Cola Heiden, Educational Activities, EALP 610, 611, and 613 (for use in warm-up technique and improvisation . . . includes general warm-up, locomotor warm-up, and improvisational music)

Several pieces of material of different textures, e.g., wool, fur, silk, polyester, cotton, burlap, corduroy, flannel, velour, etc.

#### INTRODUCTORY ACTIVITY:

1. Scripture: "I delight greatly in the Lord; my soul rejoices in my God. For he has clothed me with garments of salvation and arrayed me in a robe of righteousness, as a bridegroom adorns his head like a priest, and as a bride adorns herself with her jewels" (Isaiah 61:10).

2. General warm-up: Skip in different directions throughout the room . . . forward, backward, sideways. Skip with exaggerated arm swings forward, backward, in a zigzag, and diagonally.

3. Center floor techniques (Appendix B):

Standing position: Techniques 2, 8

Sitting position: Technique 4

Kneeling position: Technique 4

Lying position: Technique 2

4. Locomotor movement combinations:

Teacher cues: "Slide across the floor, leading with the right side, arms slightly rounded; slide back with left side leading."

Teacher cues: "Slide four times, leading with the right side; do a half-turn and continue four slides in same direction, leading with the left side. Repeat."

Teacher cues: "Choose a partner and slide facing your partner. Repeat sliding four times in one direction and four times in the opposite direction. Repeat, sliding two times in one direction and two times in the opposite direction."

Teacher cues: "Partners begin the two-slide pattern facing and holding hands away from the direction they are moving . . . slide face to face and back to back, swinging the joined hands forward as you turn back to back. Repeat across the floor."

**LESSON FOCUS: Space; Energy; Relationships**

1. Give each student a scrap of material; it is good to have as many varieties of material as possible. Have them sit with their piece of material and experience feeling the texture. Teacher cues: "Rub it with your fingers, touch it to your cheeks, smell it, and think about the qualities of your particular piece of material. Examine it closely with your eyes and notice the texture and any patterns or particular weaves of thread. Stand up and make a pattern on the floor to emulate your material . . . make a pattern in the air. Does your material make you want to move strongly or lightly? How fast does it make you want to move? How does it make you want to move your arms . . . your legs . . . your torso?"

2. Teacher cues: "In your own space, create a three-part movement sequence with your material as the suggestion. Everyone work on your own as I move around the room." The teacher may want to select a student's creation, e.g., "Watch Mary's dance . . . she has a piece of corduroy material. Mary does a run, slashing with both arms, stops and bends gradually into a lying position, and glides her arms sideways to rest."

Note. Other objects may be used, such as fuzzy bear, hair brush, egg, comb, slinky, silly putty, etc.

**CLOSING ACTIVITY:**

Have students sit in a group and take turns showing their piece of material and discussing how the texture felt to them and what movements they did to represent those feelings. Give students who would like an opportunity to demonstrate their movement studies. Encourage the class to give input or ideas which may have been overlooked and other kinds of movement which would demonstrate those ideas.

**EVALUATION:**

1. Was there a variety of movement representing the various textures?
2. Did the students take time to focus on the material and really feel its texture?
3. Was the discussion productive, with additional creative ideas being shared?

Note. This lesson may be extended another day, having students work in groups to create a dance composition using their texture as the theme. The teacher could also give the students a creative writing assignment, asking them to write about how the texture made them feel or develop a story centered around the texture theme.

## LESSON 2

MAJOR THEME: Space: puddles and rivers

SUBTHEMES: Time

Energy

OBJECTIVES: Cognitive and Motor

To successfully compose a transitional dance phrase

Affective

To feel the flow and continuity of a well-developed dance phrase

RESOURCE MATERIALS: Accompaniment for Dance Technique  
(Freda Miller Records, 131 Bayview Avenue, Northport, L.I., NY 11768)  
(includes center floor technique and music for locomotor movements)

Classroom materials (walks, leaps, runs)

INTRODUCTORY ACTIVITY:

1. Scripture: " . . . The Lord does not look at the things man looks at. Man looks at the outward appearance, but the Lord looks at the heart" (I Samuel 16:7).

2. General warm-up: Have students walk throughout the room . . . freeze . . . change directions . . . walk on tiptoes . . . freeze . . . change directions . . . walk low to the floor . . . freeze.

3. Center floor techniques (Appendix B):

Standing position: Technique 2

Sitting position: Technique 4

Kneeling position: Technique 4

Lying position: Technique 2

4. Locomotor movement combinations:

Teacher cues: "Run as smoothly as silk; run as though someone were chasing you; leap across small puddles in front of you as you go across the floor. Imagine a big river runs across the middle of the floor. You must run and leap across to the other side and continue to run."

Teacher cues: "As you leap, allow your arms to swing up and help you gain height. As you land, soften the knees so the body is not jarred."

LESSON FOCUS: Energy (strong, light); Space; Time; (fast, slow)

Composition

Present to the class two greatly contrasting four-count movement phrases. (For example, your first phrase may be a forceful leap, slash with one arm, and quick, forceful lunge to the front. Your second phrase may be a gentle glide-step, a light turn, and a slow, melting collapse.) Divide students into groups of no more than four and have them develop a transitional dance phrase which would be placed in the middle of your two phrases. The phrase they develop should provide smooth transition between the two.

**CLOSING ACTIVITY:**

Have the class sit while each group performs their solution to the problem. Discuss their movements and effectiveness of transition.

**EVALUATION:**

1. Did the students perform smooth transitions?
2. Did their movement phrase flow well with the two given phrases?
3. Were they imaginative in composing their phrase, and did they make good use of time, energy, and space?
4. Did the groups collaborate on developing the movements, or did one person tend to dominate?

Note. Improvising movement phrases helps students to see the continuity of movement as a dance process rather than a group of unconnected exercises.



## LESSON 3

MAJOR THEME: Energy: swing it

SUBTHEMES: Swinging movements

Sustained movements

Percussive movements

OBJECTIVES: Cognitive and Motor

To demonstrate qualities of swinging, sustained, and percussive movements

Affective

To move and demonstrate changes in dynamics with confidence

To contribute to a group solution to a movement problem

RESOURCE MATERIALS: A Second Album of Dance by Freda Miller. (Freda Miller Records for Dance, 131 Bayview Avenue, Northport, L.I., NY 11768) (warm-up)

Music for Contemporary Dance (swinging)  
Hector Records

Maple Leaf by Leonard Bernstein  
(walking)

INTRODUCTORY ACTIVITY:

1. Scripture: "God is our refuge and strength, an ever-present help in trouble" (Psalms 46:1).
2. General warm-up: Walk forward . . . backward . . . sideward. Find a spot on the wall and walk straight to it. Find another spot and walk in different pathways to it.
3. Center floor techniques (Appendix B):
  - Standing position: Technique 2
  - Sitting position: Technique 4

Kneeling position: Technique 4

Falling position: Technique 1

4. Locomotor movement combinations:

Teacher cues: "Perform a swingy walk across the floor. Walk as though you are a riveter. How does that make you feel . . . jerky?"

Teacher cues: "Skip three and pose one count . . . skip and pose, moving across the floor."

Combinations: Teacher cues: "Run three and hop one; run three and hop one; run three and hop one. Repeat and clap hands overhead on the hop." (Three runs and a hop is a schottische step.)

LESSON FOCUS:

1. Review the mechanics of swinging, sustained, and percussive movements. Have students practice these movements with various body parts: head, torso, arms, legs, elbows, etc.

2. Divide the class into small groups and have them compose a sequence of four swinging movements; a long, sustained recovery; and a final percussive thrust. Have each group perform for the class.

CLOSING ACTIVITY:

After the groups have performed, ask students questions to help them evaluate each other's work; e.g., Which groups' movements did you find most interesting? Can you suggest

any improvements? Were the movements clear and the theme recognizable?

**EVALUATION:**

1. Did the students provide interesting movements?
2. Were their observations astute?
3. Did the group achieve variety, contrast, and unity in their movements?

**SOURCE FOR LESSON FOCUS:** Katherine Kasch, Director of Dance, Girls' Preparatory School, Chattanooga, Tennessee

## LESSON 4

MAJOR THEME: Spatial balance: off balance

SUBTHEMES: Symmetry

Asymmetry

OBJECTIVES: Cognitive and Motor

To demonstrate understanding of symmetry and asymmetry through problem-solving techniques

Affective

To enjoy satisfactorily solving a group problem

RESOURCE MATERIALS: Third Album for Dance (Freda Miller Records, 131 Bayview Avenue, Northport, L.I., NY 11768) (warm-up music)

Music for Modern Dance, Hoor Records (walks, runs)

Pictures or art works illustrating symmetry and asymmetry.

## INTRODUCTORY ACTIVITY:

1. Scripture: "This is what the Lord says: 'Heaven is my throne, and the earth is my footstool. Where is the house you will build for me? Where will my resting place be? Has not my hand made all these things, and so they came into being,' declares the Lord" (Isaiah 66:1-2).

2. General warm-up: Teacher cues: "Walk forward and backward throughout the room, leading with different body parts . . . pause and stretch that part before continuing, leading with different part."

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Sitting position: Technique 4

Kneeling position: Technique 4

Front fall position: Technique 2

Lying position: Technique 2

4. Locomotor movement combinations:

Teacher cues: "Walk across the room with the elbow leading; walk across the room with the head leading." (You may repeat this with other body parts leading.)

Teacher cues: "Run with staggering movements, making yourself off-balance."

Teacher cues: "Take three steps and a hop. Step, step, step, hop. Repeat. Step hop; step hop; step hop; step hop. Repeat all."

LESSON FOCUS: Space (symmetry, asymmetry)

1. Show students pictures of art works illustrating symmetry and asymmetry. Discuss the aspect of overall balance which is an integral part of a specific movement or a dance composition. Define symmetry and asymmetry. If a form is symmetrical, it is the same on either side, as if a dividing line were passed through the center of it. In dance, it means a balance of space, design, rhythm, or position of the body. Asymmetrical means that part of the design is unbalanced. Both symmetry and asymmetry have kinesthetic and expressive value in dance. Symmetry portrays feelings of stability and poise, while asymmetry denotes action and excitement.

2. With three or four students, demonstrate one symmetrical and one asymmetrical shape for the class.

3. Divide the class into groups of three or four and have them develop two 4-count movement sequences in which the last movement of one ends in a symmetrical group shape and the second ends in an asymmetrical group shape.

**CLOSING ACTIVITY:**

Have the class watch each other perform their sequences and analyze the final shape to determine whether the group solved the problem.

**EVALUATION:**

1. Did the performance demonstrate that the students can differentiate between symmetry and asymmetry?

2. Did the students' analyses demonstrate their understanding of symmetry and asymmetry?

3. Did the students stimulate interest and curiosity in their solutions?

Note. The teacher may want to follow this lesson with a film of Doris Humphrey, the gifted choreographer who had a thorough understanding of the value of symmetry and asymmetry in spatial design. She often used asymmetry in her dances.

**SOURCE FOR LESSON FOCUS:** Katherine Kasch, Director of Dance, Girls' Preparatory School, Chattanooga, Tennessee

## LESSON 5

MAJOR THEME: Composition: ABC Form

SUBTHEMES: Space

Time

Energy

OBJECTIVES: Cognitive and Motor

To demonstrate understanding of three-part form of composition

To compose a dance sequence, demonstrating three-part form

Affective

To find satisfaction in developing a creative dance composition

To feel good about contributing to a group effort

RESOURCE MATERIALS: Improvisation for Modern Dance, Sarah Malamente (walk, gallop, skip, slide)

Music for Rhythm and Dance (Freda Miller Records for Dance, 131 Bayview Avenue, Northport, L.I., NY, 11768)

Chalkboard or chart for illustrating lesson

INTRODUCTORY ACTIVITY:

1. Scripture: " . . . I urge you to live a life worthy of the calling you have received. Be completely humble and gentle; be patient, bearing with one another in love. Make every effort to keep the unity of the Spirit through the bond of peace" (Ephesians 4:1-3).

2. General warm-up: Teacher cues: "Walk in a zigzag pattern throughout the room. Twist as you walk in all directions."

3. Center floor techniques (Appendix B):

Standing position: Technique 10

Front fall position: Technique 2

Sitting position: Technique 4

Lying position: Technique 2

4. Locomotor movement combinations:

Teacher cues: "Gallop two; skip four; slide two, leading with right side, and slide two, leading with left side." Repeat.

#### LESSON FOCUS:

1. On the chalkboard or similar visual means, illustrate the sequential form of ABA. Explain that in dance sequential forms are compositions in which sections follow each other according to a definite order. Letters of the alphabet are used to identify each section. A represents the first section; B represents the second section; C represents the third section, etc.

2. Divide the class into small groups of three or four and have the groups develop a dance using ABA form. Compose two related movement sequences and repeat the first one. An idea might be "the phone is busy; I wanted to talk to my friend . . . but the phone is busy."



**CLOSING ACTIVITY:**

Have each group perform their composition for the class to observe and evaluate. Help them with leading questions, such as: What did you like best about the dance? Could you identify the principle theme? Were movements fresh and original? What was the most interesting part of the dance?

**EVALUATION:**

1. Did the students understand the concept of form?
2. Did they exhibit imagination in developing their studies?

Modern Dance Books

- Cheney, G., & Strader, J. (1975). Modern dance. Boston: Allyn Bacon.
- Ellfeldt, L. (1967). A primer for choreographers. Palo Alto, CA: National Book Press.
- Hypes, J. (Ed.). (1978). Discover dance: Teaching modern dance in secondary schools. Washington, DC: American Alliance for Health, Physical Education, Recreation, and Dance.
- Laban, R. (1975). Modern educational dance (3rd rev. ed.). London: MacDonald and Evans.
- Lockhart, A. S., & Pease, E. (1982). Modern dance: Building and teaching lessons (5th ed.). Dubuque, IA: W. C. Brown.
- Penrod, J., & Plastino, J. (1980). The dancer prepares: Modern dance for beginners. Palo Alto, CA: Mayfield.
- Russell, J. (1969). Creative dance in the secondary schools. London: MacDonald and Evans.
- Shafranski, P. (1985). Modern dance: Twelve creative problem-solving experiments. Glenview, IL: Scott Foresman.
- Sherbon, E. (1990). On the count of one: The art, craft, and science of teaching modern dance (4th ed.). Chicago: A Capella Books.

## LITURGICAL DANCE PROGRAM

### Introduction

Liturgical dance is "an art that dramatizes the reality of faith. It is not an 'art for art's sake,' but a Christian art that can assist Christians in the worship of God and in the understanding of . . ." each other (Taylor, 1976, p. 1). It is a form of dance which has become familiar to members of many churches in the last ten years. It is not a new form to Christian worship, but an ancient one. The word chorus comes from the Latin chorea which in Hebrew meant "to dance in a circle." A carol originally meant to dance. Liturgical dancers today interpret the presence of God in their lives through symbolic movement, just as ancient dancers did. Their expressive movement patterns stem creatively from their inner feeling and insight (De Sola, 1977).

### Scriptural References for Dance and Expressive Movement

The roots of a word provide an understanding of its meaning and intention. For example, Havilah means circular; "but since its root means dance, the picture that the word paints is a circular motion--to twist or whirl or dance" (Amsden, 1986, p. 6).

The following Hebrew words are found in Strong's Exhaustive Concordance of the Bible. Strong's

(1980) index number follows each word, along with the definition and portions of scriptures where the words are used.

I. Hebrew Words Denoting Dance or Expressive Movement

A. Alats (5970): to jump for joy.

1. "Let the sea resound, and all that is in it; let the fields be jubilant, and everything in them!" (I Chronicles 16:32).
2. "But may the righteous be glad and rejoice before God; may they be happy and joyful" (Psalms 68:3).

B. Alaz (5937): to jump for joy.

1. "My heart leaps for joy. . . ." (Psalms 68:7).
2. ". . . let the fields be jubilant, and everything in them" (Psalms 96:12).

C. Barak (1288): to kneel or bow; to give reverence to God as an act of worship or expressing your adoration.

". . . and bless him all day long" (Psalms 72:15).

D. Chagag (2287): to move in a circle, i.e., specifically, to march in a sacred procession, to observe a festival; by implication, to be giddy--celebrate, dance (keep, hold) a (solemn) feast (holiday), reel to and fro.

1. "' . . . Let my people go, so that they may hold a festival to me in the desert'" (Exodus 5:1).
2. ". . . leading the procession to the house of God, with shouts of joy and thanksgiving among the festive throng" (Psalms 42:4).

E. Chuwł; Chiyl (2342): to twist or whirl (in a circular or spiral manner), i.e., specifically, to dance, to writhe in pain, to tremble.

1. "Worship the Lord in the splendor of his holiness; tremble before him, all the earth" (Psalms 96:9).
2. "Writhe in agony, O Daughter of Zion. . . ." (Micah 4:10).

F. Dalaq (1801): to spring, leap.

1. ". . . Here he comes, leaping across the mountains, bounding over the hills" (Song of Songs 2:8).
2. "Then will the lame leap like a deer . . . ." (Isaiah 35:6).

G. Giyl; Guwl (1523): to spin around (under the influence of any violent emotion), i.e., usually rejoice, or (as cringing) fear; be glad, joy, be joyful, rejoice.

1. "Serve the Lord with fear and rejoice with trembling" (Psalms 2:11).

2. "Rejoice in the Lord and be glad, you  
righteous . . ." (Psalms 32:11).

H. Haliykah (1979): a walking, by implying a  
procession or march, a caravan; company, going,  
walk, way.

"Your procession has come into view, O God, the  
procession of my God and King into the sanctuary.  
In front are the singers, after them the  
musicians; with them are the maidens playing  
tambourines" (Psalms 68:24-25).

I. Karar (3769): to dance (i.e., whirl), dancing.

". . . she saw King David leaping and dancing  
before the Lord. . . ." (II Samuel 6:16;  
II Chronicles 15:29).

J. Machowl (4246): a (round) dance, dancing.

1. "Let them praise his name with dancing . . ."  
(Psalms 149:3).

2. "Praise him with tambourine and dancing . . ."  
(Psalms 150:4).

K. Mechowlah (4246): a dance--company, dances.

"Then Miriam the prophetess, Aaron's sister, took  
a tambourine in her hand, and all the women  
followed her, with tambourines and dancing"  
(Exodus 15:20).

- L. Pazaz (6339): to spring, leap. ". . . she saw King David leaping and dancing before the Lord . . ." (II Samuel 6:16).
- M. Raqad (7540): to stamp, i.e., to spring about (wildly or for joy), dance, jump, leap, skip.
1. "They send forth their children as a flock; their little ones dance about" (Job 21:11).
  2. "He makes Lebanon skip like a calf, Sirion like a young wild ox" (Psalms 29:6).
- N. Towdah (8426): an extension of the hand, i.e., (by implication) avowal or (usually) adoration; specifically, a choir or worshippers: confession, (sacrifice of) praise, thanks (-giving, offering).
1. "I had the leaders of Judah go up on top of the wall. I also assigned two large choirs to give thanks" (Nehemiah 12:31).
  2. "Let them sacrifice thank offerings and tell of his works with songs of joy" (Psalms 107:22).
- O. Yadah (3034): hold out the hand; to revere or worship (with extended hands), praise, shout (give) thanks.
1. ". . . praying and making supplication to you in this temple . . ." (I Kings 8:33).

2. "He appointed some of the Levites to minister before the ark of the Lord, to make petition, to give thanks, and to praise the Lord, the God of Israel. . . ." (I Chronicles 16:4).

II. Greek Words Denoting Dance or Expressive Movement

- A. Agalliao (21): to jump for joy, be exceedingly glad or joyful, very much leaping. ". . . the baby in my womb leaped for joy" (Luke 1:44).
- B. Choros (5525): a ring or round dance, chorus, dancing (a company of dancers and singers) a circular dance. ". . . When he came near the house, he heard music and dancing" (Luke 15:25).
- C. Exallomai (1814): to spring forth.  
 "He jumped to his feet and began to walk. Then he went with them into the temple courts, walking and jumping. . . ." (Acts 3:8).
- D. Hallomai (242): to jump; to leap, spring up.  
 ". . . At that, the man jumped up and began to walk" (Acts 14:10).
- E. Orcheomai (3738): to dance in rank or regular motion, a row or ring. To put in rapid motion, a line dance, artistic. "They are like children sitting in the marketplace and calling out to each other: 'We played the flute for you, and you did not dance . . .'" (Luke 7:32).



F. Skirtao (4640): to jump, leap for joy.

1. "When Elizabeth heard Mary's greeting, the baby leaped in her womb. . . ." (Luke 1:41).
2. "Rejoice in that day and leap for joy, because great is your reward in heaven . . . ." (Luke 6:23).

Occasions for Dance

1. Processions: II Samuel 6:29; I Chronicles 26:16, 15:29; II Chronicles 9:4; Psalms 42:4, 48:12 and 120-134, 68:25, 35:25; Isaiah 30:29; Jeremiah 9:20; Amos 5:16; Matthew 9:23; Mark 5:38; Luke 7:32.
2. Deliverance: II Samuel 22:40-45; I Chronicles 15:16; Psalms 29:6, 32:7; Isaiah 13:2, 26:6, 114:6.
3. Weddings: Song of Songs 3:11; Isaiah 61:10.
4. Feasts: Psalms 118.
5. Dedication: Nehemiah 12:27; Psalms 30:11; Jeremiah 31:4.
6. Greeting: Judges 11:34.
7. Victory: Exodus 15:20; I Samuel 18:6; I Chronicles 15:29.
8. Praise and Worship: I Chronicles 16; Psalms 30:11; 96:9, 149:3, 150:4.
9. Anointing: I Samuel 10:5-10; I Kings 1:40.

Program Content

- I. Old Testament Hebrew and New Testament Greek words which relate to dance or expressive movement
- II. Posture (Wright, 1986)
  - A. Head erect.
  - B. Shoulders low and open.
  - C. Chest lifted.
  - D. Abdominal muscles taut.
  - E. Weight centered over both feet.
- III. The following steps are those typically used in liturgical dance, as well as other various gestures and movement combinations.
  - A. Dance walk: Stepping onto the ball of the foot first and rolling to the heel.
  - B. Debka twist: Jump while twisting the body simultaneously to side; jump twist to original position.
  - C. Glissade: Standing, heels together, toes turned slightly outward, one foot glides to an open position, and the second foot closes the movement.
  - D. Grapevine: Step right side to side (count 1), step left behind right (count 2), step right to side (count 3), and step left in front of right (count 4).

- E. **Jump:** A basic locomotor movement in which one or both feet leave the floor; both return to the floor together, landing toe-heel with an easy knee action.
- F. **Leap:** Push-off on one foot and land on the opposite foot.
- G. **Running step:** Similar to walk at a fast tempo.
- H. **Skip:** A step and a hop on the same foot in an uneven rhythm.
- I. **Slide steps:** Slide right by drawing left foot to right foot.
- J. **Stamp:** Emphasizing the placement of the foot on the floor.
- K. **Step-hop:** A step in any direction onto one foot and a hop on the same foot.
- L. **Tripudium:** Taking three steps forward and one step back.
- M. **Waltz step:** A three-step pattern with accent usually on the first step.
- N. **Yemenite step:** Begin left, with knees slightly flexed and step to left; step right foot behind left; step left foot in front of right; pause.

#### IV. Gestures (Davies, 1975)

- A. **Bowing:** Sign of reverence, respect.
- B. **Joining hands:** Communal unity.
- C. **Embracing:** Love, peace, healing.

- D. Blessing: Sign of cross, or open palms, arms extended . . . grace and graciousness.
  - E. Processing: Journeying toward.
  - F. Laying of hands: Empowerment, healing.
  - G. Praying with hands: Opened, closed portraying selflessness.
  - H. Striking the breast: Contrition, mercy.
  - I. Turning of the body: Change of focus to another significant action.
  - J. Kneeling: Expresses meditation, humility, contrition, sorrow, repentance, servitude, or complete surrender.
  - K. Communicating with the eyes: A worshipful heart.
  - L. Uplifting the body: Signifies elevation through praise.
- V. Group Dances (circle or line dances using Hebrew folk dance steps)
  - VI. Compositions
  - VII. Improvisation
  - VIII. Instruments and Music
    - A. Flute.
    - B. Tambourines.
    - C. Jewish music and songs.
    - D. Christian hymns and contemporary songs.
    - E. Singing voices.

Factors in Teaching Liturgical Dance

1. Begin each lesson with devotion or prayer.
2. Refer to the factors in teaching modern dance  
(p. 203) as a guide for teaching liturgical dance.

## SAMPLE LITURGICAL DANCE LESSON PLANS

## Developmental Level IV

Grades 7-8

## LESSON 1

MAJOR THEME: Movement prayer

SUBTHEME: Movement gestures

OBJECTIVES: Cognitive and Motor

To create movements that express feelings of thankfulness, praise, and affirmation of faith

To define gestures which portray attitudes of faith and worship

Affective

To demonstrate understanding that movement prayers must come from within

RESOURCE MATERIALS: Tape, titled Undivided Praise (Zion Song Music) (warm-ups)

Bach's "Hallelujah Chorus" from Handel's Messiah (closing activity)

## INTRODUCTORY ACTIVITY:

1. Scripture: "Great is the Lord, and most worthy of praise, in the city of our God, his holy mountain" (Psalms 48:1).

2. General warm-up: Have students walk briskly in different directions throughout the room, clapping their hands overhead on every fourth count.

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Kneeling position: Technique 2

Lying position: Technique 10

4. Locomotor movement combinations:

Teacher cues: "Combine running and turning with a slow collapse and quick recovery . . . with a quick collapse and a slow recovery. Walk in different directions, varying the rhythm (i.e., slow, quick, quick, slow, slow; S S Q Q S; Q Q, S, Q Q S)."

LESSON FOCUS: Gestures

1. Have students stand with eyes closed and hands extended comfortably to the front, palms facing up. Have them concentrate on Psalms 136:1 ("Give thanks to the Lord, for he is good. His love endures forever") and Acts 17:28 ("For in him we live and move and have our being"). Take two to three minutes for this activity.

2. Ask students to explore movements in which they express their feelings of thankfulness. Next, have them explore movements in which they express praise and offering. Using these three terms, express them in movement, sequentially without stopping. Repeat three times. Divide class into threes. Individual members of each group will perform their own movement sequence simultaneously. Encourage students to use different levels and face different directions.

3. Explain to the students that the most common gesture for prayer is hands clasped or pressed together. This is an old tradition adapted from the Germans. This gesture has now come to mean piety, humbleness, and contrition. There are other gestures which can also express this meaning. The early Christians prayed with their arms extended in a cross as a gesture that they faced the possibility of death for following Christ (Backman, 1932).

4. Ask the students to create a movement statement with their hands for expressing the affirmation, Amen. Have them try it with eyes closed, then with eyes open. Give them time to try several ways. Have them combine the gestures with locomotor combinations of running, collapsing while turning, and recovering.

#### CLOSING ACTIVITY:

Have students form groups of three (other than groups they were in for former problem). Play "Hallelujah Chorus" from Handel's Messiah. Divide the class into small groups and have them create a series of three movements which say ALLELUIA in joyous praise. Have the groups show each other their movements. Have the class stand and all perform their movements together as they shout ALLELUIA!

#### EVALUATION:

1. Were the students able to express their feelings using a variety of movement elements?



2. Did their movements communicate thankfulness, praise, offering, and faith?

Note. The scripture quotations in this lesson are just two of many contained in the Bible. The Psalms are a valuable source of imagery and beautiful prayer phrases which may be expressed in movement.

SOURCE FOR LESSON FOCUS: Ortegel, 1976

## LESSON 2

MAJOR THEME: Dance-prayer

SUBTHEME: Celebration of God's creation

OBJECTIVES: Cognitive and Motor

To demonstrate through creative movement sensitivity to the dance inherent in God's creation

Affective

To demonstrate an attitude of prayer and reverence

RESOURCE MATERIALS: A nature film or pictures which illustrate movements of nature

INTRODUCTORY ACTIVITY:

1. Scripture: "The Mighty One, God, the Lord, speaks and summons the earth from the rising of the sun to the place where it sets" (Psalms 50:1).

2. Have students walk briskly around the room, while singing and clapping their hands and using a variety of arm movements while singing, "We Bring the Sacrifice of Praise." After singing the song twice, students find and sit in their own space.

3. Present them with Psalms 103: "Bless the Lord, O my soul; And all that is within me, bless his holy name!"

Teacher cues: "Kneel, sit back on your heels, and lengthen the spine with hands on knees and eyes closed. Slowly say the first line to yourselves and bring your hands into the traditional prayer position in front of the chest,

palms together. At your own pace lift yourself upward, bending the body all the way forward, lowering arms to the floor in front, and hold. Return to starting position, hands on knees, back straight. Repeat the movement several times."

LESSON FOCUS:

1. Show the class pictures or film of activities in nature. Discuss with the class the language of dance which is all around us. It speaks through movements that reveal meaning through shapes and directions and degrees of energy and rhythms. Teacher cues: "Reflect on what kind of dance may be happening in the forest. The leaves of a tree may be shimmering or still; a fly zips and zigzags through space with tremendous speed and energy, while another insect floats gently in the air as though weightless. Blades of grass sway back and forth like the pendulum of a clock. A small ant moves quickly, carrying a load three times its size. A small bird flutters and hops across the ground as it pecks for food, and if it chooses can soar above the trees. The hummingbird's wings are barely visible as it drains nectar from a sweet flower."

2. Teacher cues: "Close your eyes and think of something you have seen or felt whose force of beauty had a great impact on you. It could have been a rainbow, a deep sunset, or a little child playing in the waves. Make a phrase of your memory, such as 'a multicolor rainbow, praise

the Lord!' or 'deep red sunset, praise the Lord!' Think about how your image might be expressed through movement; combine the words and movement."

3. Have students form a circle. One person begins, speaks, and dances the image as the rest watch and repeat the same words and movements. Continue around the circle in the same manner. When all phrases have been shared, have everyone turn once in place as they repeat Psalms 150, "Let everything that breathes praise the Lord," and end with arms lifted upward.

#### CLOSING ACTIVITY:

Divide the class into groups (three, four, or five in a group) for a dance-meditation based on Psalms 19, "Let the words of my mouth and the meditation of my heart be acceptable in thy sight, O Lord, my strength and my redeemer." Each group forms a circle, and each person in the group takes a position at a different level in a sequential order. The first person is crouched low; the second person is slightly higher; the third person is kneeling; the fourth person is at a middle level, and the fifth person is standing upright. Each person takes a shape related to the prayer, while maintaining the level each has taken. The first person improvises movements to the words, "Let the words of my mouth and the meditation of my heart be acceptable in thy sight, O Lord my strength and my redeemer." This person then offers the prayer to the second

person who improvises movements to the prayer at that level, and so on until it reaches the last person. That person takes all the prayers and adds one more, and everyone moves at once, lifting all prayers up and holding their final prayer position for a few seconds.

**EVALUATION:**

1. Was the class receptive to the intent of the lesson?
2. Did they participate fully and demonstrate expressive movements?

Note. It may help to have quiet, meditative music playing in the background.

**SOURCE FOR LESSON FOCUS:** De Sola, 1977

## LESSON 3

MAJOR THEME: Doxology dance

SUBTHEME: Gestures

OBJECTIVES: Cognitive and Motor

To demonstrate expressive movement to a familiar song

To demonstrate a variety of movement using different pathways

Affective

To feel an attitude of praise which encourages the flow of one movement into the next

RESOURCE MATERIALS: Words to the Doxology

Upbeat, contemporary Christian music for warm-ups

INTRODUCTORY ACTIVITY:

1. General warm-up: Have students skip in different directions throughout the room. Have them skip in different patterns, i.e., circles, squares, triangles, etc.

2. Center floor techniques (Appendix B):

Kneeling position: Technique 4

Standing position: Technique 1

3. Locomotor movement combinations:

Combine walks, turns, and arm stretches forward and backward with arm lifts and collapses.

LESSON FOCUS:

1. Have students recite the Doxology in unison.

Divide them into small groups and have them develop a short

movement sequence for each line. Their sequence should involve total body movement which flows and demonstrates different air and floor patterns.

Praise God from whom all blessings flow.  
(Praise should be expansive.)  
Praise Him all creatures here below.  
(Offer up all the creatures.)

Praise Him above, ye heavenly hosts.  
(Praise should encircle all of life.)

Praise Father, Son, and Holy Ghost! AMEN  
(The final movement should express AMEN.)

#### CLOSING ACTIVITY:

1. Have each group perform their sequence.
2. Have students observe and discuss each group's sequence.

#### EVALUATION:

1. Did the movements portray a quality of praise throughout?
2. Did the students use all body parts and a variety of air and floor patterns?
3. Did the movements flow one to the other?

Note. A good writing activity would be to have students write down other hymns which would be good for creative movement and give their reasons for selecting those particular hymns.

SOURCE FOR LESSON FOCUS: Ortegell, 1976

## LITURGICAL DANCE LESSON 4

MAJOR THEMES: Improvisation

Dancing to scripture

SUBTHEMES: Creative expression

Rhythmic movement

OBJECTIVES: Cognitive and Motor

To demonstrate creative response to reading of scripture

To move rhythmically to musical accompaniment

Affective

To find enjoyment and fulfillment in dancing to scripture

To work cooperatively with others

RESOURCE MATERIALS: Hungarian Dance by Sergiersky  
(for general warm-up)

Woodblocks

Bells

Drum

Tambourine

Copy of Psalms 24 for each reader

INTRODUCTORY ACTIVITY:

1. General warm-up: Teacher cues: "Walk in different directions throughout the room. Walk four and turn two; walk four and turn two."

2. Center floor techniques (Appendix B):

Sitting position: Technique 6



Lying position: Technique 1

Standing position: Technique 1

3. Locomotor movement combinations:

Run and leap. Teacher cues: "Run lightly across the floor and leap as though over small puddles. As you land, soften the knees so the body is not jarred."

LESSON FOCUS:

1. Discussion: Scriptures can be presented in ways that make us become totally engrossed in learning about the kingdom of God. Today's class will be a presentation of Psalms 24 with reading, playing of rhythmic instruments, and dancing. When we involve our body and our senses in the scripture, our spirit becomes more involved for we are whole beings.

2. Select from the class two students to be the first and second reader and four students to play the instruments; the remainder of the class will be the dancers. The musicians position themselves to one side; the dancers take scattered formation in the center; the first reader is on one side of the room, and the second reader is on the other side. The students with instruments will need to be sensitive to the words of the scripture, the timing of the dance movements, and the other instruments.

3. The presentation goes as follows:

First reader: "The earth is the Lord's and the fullness thereof." The dancers improvise movement as the

instrumentalists accompany. The same is done throughout the readings. The reader continues, "the world and those who dwell therein . . . " (dancers improvise; instrumentalists play) . . . "for he has founded it upon the seas and established it upon the rivers" (improvisation).

Second reader: "Who shall ascend the hill of the Lord?" (improvisation) "And who shall stand in his holy place?" (improvisation).

First reader: "He who has clean hands and a pure heart, who does not lift up his soul to what is false and does not swear deceitfully. He will receive from the Lord," (improvisation) "and vindication from the God of his salvation" (improvisation). "Such is the generation of those who seek him," (improvisation) "who seek the face of the God of Jacob" (musicians increase volume). "Lift up your heads, O gates! And be lifted up, you everlasting doors."

Second reader: (Dancers and musicians are still.) "Who is this King of glory?"

First reader: (Dancers move with more force; musicians increase volume.) "The Lord, strong and mighty, the Lord, mighty in battle! Lift up your heads, O gates! And be lifted up, O ancient doors! That the King of glory may come in."

Second reader: (All remain still.) "Who is this King of glory?"

First and second readers: "The Lord of hosts, he is the King of glory!" (Dancers turn in place and end with arms uplifted.)

**CLOSING ACTIVITY:**

Have class discuss and evaluate their performance, the readers' performance, and the musicians' performance. Which movements seemed to best express the depth of the verse read?

**EVALUATION:**

1. Did the movement express the ideas in the readings?
2. Were the musicians sensitive to the dancers' movements?
3. Did the readers read with expression?

Note. You may want to do this lesson again and let the readers and musicians have a chance to be dancers. Also, this presentation could be polished and performed at a school function.

**SOURCE FOR LESSON FOCUS:** De Sola, 1977

## LESSON 5

MAJOR THEME: Rhythmic movement: Hebrew folk dance steps

SUBTHEME: Group unity

OBJECTIVES: Cognitive and Motor

To demonstrate skill in performing sliding steps, grapevine step, walking, and turning in place

To remember a sequence of steps

Affective

To sense the oneness of a group moving together

RESOURCE MATERIALS: Singing voices

Contemporary Christian music for warm-ups

INTRODUCTORY ACTIVITY:

General warm-up: Teacher cues: "Combine runs and walks with grapevine step; add turns with swings and lifts onto balls of feet with arms swinging overhead."

LESSON FOCUS:

1. Discussion: Hebrew folk dance steps performed to songs provide an outlet for personal enthusiasm. Many of the folk dance steps are suitable for choreographing dances to Christian songs. Teach the students the following dance. They will sing the song as accompaniment for the dance.

"I Will Enter His Gates"

(Traditional Praise Song)

Formation: Single circle, palm to palm, with the person on either side

Words

I will enter His gates with  
thanksgiving in my heart.

I will enter His courts with  
praise.

I will say this is the day  
the Lord has made.

I will rejoice for He has  
made me glad.

He has made me glad, He has  
made me glad. I will rejoice  
for He has made me glad.

He has made me glad, He has  
made me glad. I will rejoice  
for He has made me glad.

Movements (J. Higginbotham)

Begin with a hop on the left  
foot and take eight sliding  
steps to the right. Focus  
right.

Reverse slides to the left.

Take three steps to the  
center, holding the fourth  
count, and three steps back  
to place, holding the fourth  
count. Raise arms while  
walking forward and lower  
them while walking backward.

Turn once around to right  
with four steps, arms lifted  
high; hold four counts.

Perform 16 grapevine steps  
to the left, beginning with  
right foot stepping in front  
of left foot.

Repeat entire dance.

Take three steps to center  
and three steps backward.  
Turn once around with arms  
lifted.

Repeat entire dance.

CLOSING ACTIVITY:

Teach Israeli folk dance, "Hora," found in Appendix C,  
p. 391.

EVALUATION:

1. Did the class perform well as a group, and did  
there appear to be a sense of group unity and harmony?
2. Were they able to quickly learn the steps, or were  
there several group errors?

3. How well were they able to sing and dance at the same time?

4. Did the groups develop interesting dance to the song they chose?

## SAMPLE LITURGICAL DANCE LESSON PLANS

Developmental Level V

Grades 9-12

## LESSON 1

MAJOR THEMES: Movements

Gestures

SUBTHEME: Mirroring

OBJECTIVES: Cognitive and MotorTo demonstrate ability to walk with assurance  
and serenityTo demonstrate kneeling and rising with good  
formTo demonstrate hand movements which project a  
reverent attitudeTo demonstrate movements which portray  
exaltation arising from the center of the beingAffectiveTo communicate an attitude of reverence and  
worshipRESOURCE MATERIALS: Humoresque by Dvorak (general warm-up)"Greensleeves" by Ralph Vaughn Williams  
(lesson focus)

"Amazing Grace" (closing activity)

INTRODUCTORY ACTIVITY:

1. Scripture: "My soul finds rest in God alone, my  
salvation comes from him" (Psalms 62:1).

2. General warm-up: Play music and have students skip in geometric patterns (circles, squares, and triangles).

3. Center floor techniques (Appendix B):

Standing position: Technique 8

Sitting position: Technique 1

Lying position: Technique 1

LESSON FOCUS: Mirroring, Walking, Kneeling

1. Teacher cues: "Imagine that you are walking with a pan of milk on your head. You don't want to spill a drop. Find a spot on the wall and walk toward that spot. Find a partner and hold hands while you walk. Face your partner and try playing follow the leader with movements. One partner leads slowly, while the other mirrors the movement. Don't spill any milk . . . now change leaders."

2. Kneeling: Teacher cues: "We will practice kneeling in six counts. Kneel on one knee; step forward and kneel on the opposite knee; take six counts."

Count 1: Step forward left.

Count 2: Step forward right (left foot remains behind right foot).

Count 3: Kneel on left knee, raising arms high and focusing upward.

Count 4: Rock backward.

Count 5: Rock forward onto right foot.

Count 6: Rise.

Repeat all, beginning right.



**Variation:** Kneel as in counts 1, 2, and 3. On count 4, bring right knee down beside left knee. Curve the body forward, bending at the waist so the head is touching the knees, hands resting at sides.

**Student Problem:** From this curled position, have the students explore space by extending arms and legs in various directions. When individual students find their own extensions in space, add a roll back to the knees and a different extension.

3. Review the dance, "I Will Enter His Gates," from Lesson 5 in Level IV, p. 261.

**CLOSING ACTIVITY:**

Using the tune, "Amazing Grace," have students begin on the floor in a kneeling position with head on knees as in the "variation on the kneel." As the music plays, have students explore the extensions and rolls back to the knees. They may add the rise and walks to this.

**EVALUATION:**

1. Did students perform walk with good alignment?
2. Did students perform the kneel sequence with control? Did they understand extension into space?

**SOURCE FOR LESSON FOCUS:** Wright, 1986

## LESSON 2

MAJOR THEME: Lord of the Dance

SUBTHEME: Skipping

OBJECTIVES: Cognitive and Motor

To convey a spiritual message through bodily movement

To demonstrate ability to lead a movement

Affective

To enjoy communal worship through dance

RESOURCE MATERIALS: Singing voices or record of song, "Lord of the Dance"

Jesu, Joy of Man's Desiring.  
Electronic Switched on Bach. Columbia,  
MS-7194.

Jenny Lind Polka, Folkraft (for  
skipping and galloping)

INTRODUCTORY ACTIVITY:

1. Scripture: "Worship the Lord in the splendor of his holiness; tremble before him, all the earth" (Psalms 96:9).

2. General warm-up: Walk briskly throughout the room varying directions. Change to runs forward, backward, sideward, and turning. Try running the grapevine step, rather than walking it.

3. Center floor techniques (Appendix B):

Lying position: Technique 6

Standing position: Techniques 8, 9

LESSON FOCUS: Introduce and teach movements to Lord of the Dance

FORMATION: Circle with hands joined at shoulder-height, elbows bent (number students 1, 2; 1, 2; around the circle).

Words

I danced in the morning  
when the world was begun,  
and I danced in the moon  
and the stars and the sun,  
and I came down from heaven  
and I danced on the earth  
at Bethlehem I had my birth.

Chorus:

Dance then wherever you may be,  
I am the Lord of the Dance,  
said He, and I'll lead you all  
wherever you may be,  
and I'll lead you all  
the dance said he.

I danced on a Friday  
when the sky turned black.  
It's hard to dance  
with the devil on your back.

Movements

Take eight skips to the right. Numbers 1 and 2 around the circle, join right hands; make two clockwise turns with eight skips.

Join hands in the circle. Move to the center with two forward steps and one two-step, clapping on the fourth count; four steps back to place. With left hand on left hip, extend right hand (chest high), moving from left to right in four counts, palm up, with a quick wavy movement of the hand. Extend both arms high to side, while turning four steps to the left to face center.

Repeat movements in first verse, moving to the left.

Repeat chorus.

They buried my body  
and they thought I'd gone.  
But I am the dance  
and I still go on.

Repeat Chorus

**CLOSING ACTIVITY:**

Have students form small groups. Have each group take the next verse and create movements for it. Select one group who will teach their dance to the class. The movements in the chorus are repeated as taught by the teacher.

**EVALUATION:**

1. Were the students able to perform the dance as directed?
2. Did the groups develop creative dances?

**SOURCE FOR LESSON FOCUS:** Adams, 1978

**DANCE CHOREOGRAPHER:** Dr. Katherine Strobels, Middle Tennessee State University

## LESSON 3

MAJOR THEME: Composition

SUBTHEME: Prophetic song

OBJECTIVES: Cognitive and Motor

To successfully compose a three-part movement sequence, portraying characteristics of war and fighting

Affective

To find satisfaction in developing forceful movements to symbolize spiritual warfare

RESOURCE MATERIALS: Music for warm-ups: "Let God Arise" from Undivided Praise, (Zion Song Music)

Newsprint and marking pens for students to draw war-like dance movements

INTRODUCTORY ACTIVITY:

1. Scripture: "For our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of this dark world and against the spiritual forces of evil in the heavenly realms" (Ephesians 6:12).

2. General warm-up: Teacher cues: "Run lightly throughout the room, changing directions every eight runs. Walk forcefully throughout the room, changing directions every eight steps."

3. Center floor techniques (Appendix B):

Standing position: Technique 2

Sitting position: Technique 4

#### 4. Locomotor movement combinations:

Teacher cues: "Walk four steps; run eight steps . . . freeze . . . turn in place to the right . . . slash with the arms in all directions at different levels. Walk four . . . run eight . . . freeze . . . turn . . . slash. Repeat."

#### LESSON FOCUS:

1. Read David's prophetic song from II Samuel 22 and Psalms 18:

He (the Lord) bowed the heavens also, and came down; and darkness was under His feet. God is my strength and power; and He makes my way perfect. He makes my feet like hinds' feet; and sets me upon my high places. Thou has enlarged my steps under me; so that my feet did not slip. I have pursued my enemies, and destroyed them; and did not turn back until I had consumed them. And I have consumed them, and wounded them, that they could not arise; they are fallen under my feet. (II Samuel 22)

For you have girded me with strength to battle; them that rose up against me You have subdued them under me. Then did I beat them as small as the dust of the earth, I did stamp them as the mire of the street, and did spread them abroad. (Psalms 18)

2. Today the class will explore movements portraying the Christian's spiritual fight against evil. Divide the class into small groups and have them draw action figures depicting war and fighting movements. After they complete the drawings they are to create a three-part movement sequence symbolizing the Christian's fight against evil.

**CLOSING ACTIVITY:**

Have each group demonstrate their dance sequence and have the students discuss and evaluate each one.

**EVALUATION:**

1. Were the movements suitable for communicating war and fighting?
2. Were the dancers' movements clear and forceful?
3. Did the dancers project the idea being communicated?

**SOURCE FOR LESSON FOCUS:** Wright, 1986

## LESSON 4

MAJOR THEME: The tie that binds

SUBTHEME: Unity

OBJECTIVES: Cognitive and Motor

To create a movement design which has three parts, using the dance styles and personalities of the group involved

Affective

To work cooperatively with a group

RESOURCE MATERIALS: Jesu, Joy of Man's Desiring.  
Electronic Switched on Bach. Columbia,  
MS-7194 (lesson focus)

Music for Modern Dance, NP-4015  
(skips, slides, hops)

INTRODUCTORY ACTIVITY:

1. Scripture: "How lovely is your dwelling place, O Lord Almighty! My soul yearns, even faints, for the courts of the Lord; my heart and my flesh cry out for the living God" (Psalms 84:1-2).
2. General warm-up: Combine skips, slides, and hops with stops, arm swings, and stretches in various directions and at different levels.
3. Find a partner and take turns leading and following, using various locomotor and nonlocomotor movement combinations. Partner "A" speaks, using movements to partner "B." Whenever "A" speaks with a locomotor movement, "B" answers with a nonlocomotor movement and vice versa.



**LESSON FOCUS:**

Divide the class into groups of four or five and have them create a movement design which has three parts:

1. There is something binding or holding the group together in some way.
2. Something suddenly comes and forces them apart.
3. Something draws them back toward each other. This movement can take many styles, depending on the different personalities. Group may begin in a circle, line, one person draped over another, or other such grouping.

**CLOSING ACTIVITY:**

Have each group demonstrate their dance, while the rest discuss and evaluate with questions such as: Were the movements interesting and appealing? Was it an effective performance? What could have been done to improve it?

**EVALUATION:**

1. Did the groups achieve variety, contrast, and unity in their dance?
2. Did they make good use of dynamics?
3. Did their movements communicate the idea?

**SOURCE FOR LESSON FOCUS:** Wright, 1986

## LESSON 5

MAJOR THEME: Creating dances

SUBTHEME: Amazing grace

OBJECTIVES: Cognitive and Motor

To develop an interpretive dance to a biblical theme, idea, song, song title, or phrase

Affective

To transfer feelings of devotion into movement patterns for expressive purposes

RESOURCE MATERIALS: Music for warm-up: "Dance Children Dance" from Undivided Praise (Zion Song Music)

Videotape and camera

INTRODUCTORY ACTIVITY:

1. Scripture: "You turned my wailing into dancing, you removed my sackcloth and clothed me with joy, that my heart may sing to you and not be silent. O Lord my God, I will give you thanks forever" (Psalms 30:11-12).

2. General warm-up: Teacher cues: "Gallop to the music in all directions throughout the room. Change lead foot every eight gallops."

3. Center floor techniques (Appendix B):

Standing position: Technique 4

Sitting position: Technique 8

Lying position: Technique 1

#### 4. Locomotor movement combinations:

Teacher cues: "Gallop eight forward, leading with right foot . . . freeze . . . collapse . . . rise quickly . . . gallop eight, leading with the left foot . . . freeze . . . collapse . . . rise quickly . . . gallop four, leading with the right foot . . . gallop four leading with left foot . . . freeze . . . collapse."

#### LESSON FOCUS:

Each student will develop an individual dance to a biblical theme, idea, concept, phrase, scripture, or a song title. The dance has two-parts (AB) or three parts (ABC or ABA). For example, Part A might consist of locomotor movements which cover a large area of floor space. The B part might consist of movement in place with the dancer positioned on the floor. By this time students should have had enough technique and practice in movement problems to be able to develop a simple dance. Here are some suggestions for themes or titles:

"Even the Darkness is Light to Him"

"Cover Me!"

"Amazing Grace"

"Jubilation"

"Salt and Light" (Matthew 5:13-16)

"Your Treasure is in Heaven" (Matthew 6:19)

"Ask, Seek, Knock" (Matthew 7:7-12)

"The Narrow and Wide Gates" (Matthew 7:13)

"The Cost of Following Jesus" (Matthew 8:18-22)

Note. If students are unable to complete the dance in one period, they should be allowed to finish it during the next dance class.

#### Parables

"The Parable of the Sower" (Matthew 13:1-9)

"The Parable of the Weeds" (Matthew 13-24-29)

"The Parable of the Mustard Seed and the Yeast"  
(Matthew 13:31-33)

"The Parable of the Hidden Treasure and the Pearl"  
(Matthew 13:44-45)

"The Parable of the Net" (Matthew 13:47-51)

"The Parable of the Lost Sheep" (Matthew 18:10-14)

These are just a few of the numerous ideas which could serve as stimuli for developing a solo dance. Encourage students to think of their own and only give them ideas if they can't think of one.

#### CLOSING ACTIVITY:

Have students perform their dance for the class while you videotape their performance. Show the videotape the following day so students can evaluate themselves, as well as each other.

#### EVALUATION:

1. Were students' movements fresh and original, incorporating techniques learned in class, but not limited to that?

2. Was the principle theme well-developed and transitions smooth?

3. Was it an interesting dance with good use of space, time, and energy?

Note. This lesson may take two or three days to complete. Tell the students ahead of time to be thinking about their dance theme and work on it outside of class. The whole lesson may be coordinated as a three- or four-day experience. A good writing activity would be to have them write their evaluations after they reviewed their performance on video.

Liturgical Dance Books

- Adams, D. (1975). Involving the people in dancing worship: Historic and contemporary patterns. Aurora, IL: The Sharing.
- Adams, D. (1976). Congregational dancing in Christian worship. Aurora, IL: The Sharing.
- Adams, D. (1978). Dancing Christmas carols. Saratoga, CA: Resource.
- Amsden, P. (1986). Israeli folk dance restored. Collinsville, IL: Son-Life Church.
- De Sola, C. (1977). The Spirit moves: A handbook of dance and prayer. Washington, DC: The Liturgical Conference.
- Gagne, R., Kane, T., & VerEcke, R. (1984). Introducing dance in Christian worship. Washington, DC: The Pastoral Press.
- Ortegell, A. (1976). A dancing people. West Lafayette, IN: The Center for Contemporary Celebration.
- Wright, M. (1986). Dance horizons. Collinsville, IL: Son-Life Church.

FOLK DANCE PROGRAM  
Developmental Levels IV and IV

Program Content

<u>Name of Dance</u>	<u>Origin</u>	<u>Record Source</u>	<u>Develop- mental Level</u>
Korobushka	Russian	Folkcraft 1170	IV, V
Klumpakojis	Lithuanian	Folkcraft 1419	IV, V
Mayim	Israeli	Folkcraft 1108	IV, V
Sicilian Circle	Italian	Folkcraft 1115	IV, V
Road to the Isles	Scottish	Imperial 1105A	IV, V
Put Your Little Foot	American	World of Fun Record 1/Side B	IV, V
Miserlou	Greek	Victor 1620	IV, V
Alunelul	Romanian	Folkcraft 1549	IV, V
D'Hammer- schmiedsgselln	German	Folkcraft 1485	IV, V
Doudlebska Polka	Czech	Folkcraft 1413	V
Gie Gordons	Scottish	World of Fun Record 5/Side A	V
Harmonica	Israeli	Folkcraft 1109	V
Hava Nagila	Israeli	Folkcraft 1110	V
Hineh Ma Tov	Israeli	Folk Dancer MH 1091	IV, V
Ma Na'avu	Israeli	Tikva 45-102	IV, V
Pljeskavac Kolo	Yugoslavian	Folkcraft 1548	IV, V
Tscherkessia	Israeli	Tikva LP 106	IV, V
Ve'David	Israeli	Folkcraft 1432	IV, V

Livshu Na Oz	Israeli	Folkcraft 1108	V
Hanodeid	Israeli	Folkcraft 1108	V
Shibolet Basadeh	Israeli	Folkcraft 1109	V
Kol Dodi	Israeli	Folkcraft 1111	V
Hora Agadati	Israeli	Folkcraft 1111	V
Kacha N'Rakeda	Israeli	Folkcraft 5001	V
Nitsanim	Israeli	Folkcraft 5001B	V
Nigun	Israeli	Folkcraft 1092A	V
Potch Tanz	Israeli	Folkcraft 1118A	V
Lech Lamidbar	Israeli	Israel 118	V



Other Factors in Teaching Folk Dance

(Harris et al., 1988, p. 23)

1. Give the name of the dance. Write it on the board and have the class pronounce it.
2. Give the nationality and background of the dance.
3. Play a short part of the record to give the class an idea of the music.
4. Arrange the group in desired formation.
5. Teach the difficult steps or figures separately.
6. Use the whole method for teaching dances with short sequences and the part method for longer sequences.
7. Use a starting signal, such as "ready--and."
8. Demonstrate with a partner each part as it is explained to the group.
9. Slow the tempo of the music until the steps are learned and increase it to the appropriate speed of the dance.
10. Observe students for general difficulties, such as beginning on the wrong foot, failing to keep time with the music, and inability to follow the directions. Correct errors in the whole group, then individually as needed.
11. Cue the dance steps until students have had sufficient practice. Descriptive cuing is helpful, such as heel, toe, heel, toe, slide, slide, slide.
12. Encourage students to move expressively within the pattern of the dance.

13. Pace the lesson so that enough, but not too much, time is spent on one component. Also, avoid spending too much time on one dance.

14. Be flexible; if the dance is too difficult for the group, select another one.

15. Generously praise and encourage the class.

## SAMPLE FOLK DANCE LESSON

MAJOR THEME: Sicilian Circle

SUBTHEMES: Ladies chain

Right and left through

OBJECTIVES: Cognitive and Motor

To experience walking, ladies chain, and right and left through in a circle set of four

To follow directions for passing right and left through to meet a new couple

To discover the background of the folk dance learned

To experience recall of a folk dance sequence

Affective

To enjoy cooperating with others in dance performance

RESOURCE MATERIALS: Record player

Folkcraft 1115

INTRODUCTORY ACTIVITY:

1. Review two previous folk dances learned, Mayim and Klumpakojis. Write the name of the dance on the chalkboard or other visual aid. The name of the dance is Sicilian Circle.

2. Give some background of the dance. It is an adaptation of an earlier English Contra dance, titled Portland Fancy. Contra dances or country dances are the social dances of England performed on joyful occasions of celebration. They include simple basic steps, such as

walking, running, skipping, and sliding steps. This particular dance consists of walking steps (Hipps & Chappell, 1970).

3. Play a small part of the record to give the class an idea of the rhythm and character of the music.

#### LESSON FOCUS:

1. Arrange the group in circle sets of four with one couple facing clockwise and the other couple facing counterclockwise.

2. Teach the steps as follows:

<u>Measures</u>	<u>Call</u>	<u>Movements</u>
1-4	Everybody forward and back.	Join inside hands with partner. Take four steps toward the opposite couple and four steps back to place.
5-8	Circle four hands around.	Join hands and circle eight steps left, finishing in original position.
1-4	Ladies chain.	Ladies extend right hands to each other as they pass right shoulders. The boy takes the approaching girl's left hand in his left, places his right hand behind her waist, and turns her around to again face the opposite couple. This is called a courtesy turn.

- |     |                              |   |
|-----|------------------------------|---|
| 5-8 | Chain the ladies back again. | Repeat measures 1-4 back to original partner.   |
| 1-4 | Right and left through.      | Walk forward to opposite couple's place, passing right shoulders; then staying side by side, turn halfway around and reface opposite. |
| 5-8 | Right and left back.         | Repeat, returning to original position.   |
| 1-4 | Forward and back.            | Walk forward and back.  |
| 5-8 | Forward again, pass through. | All walk eight steps forward, passing opposite by right shoulder, to meet new couple. Repeat dance with a new couple.                 |

3. Depending on the ability of the class, the teacher may want to demonstrate the entire dance since it is fairly short. The students can then be cued through until they can do it well.

4. If the students have difficulty, break down the dance into parts. Teach the first eight measures, add the next eight, and put it all together. Teach the ladies chain, correcting and assisting where necessary. Perform the whole dance to this point.

5. Teach the right and left through and right and left back. The students may need to practice this several times. After they have accomplished this, repeat the entire dance to this step.

6. Return to the forward and back and forward and pass through. After learning this step, they are ready to perform the entire dance.

**CLOSING ACTIVITY:**

Have students call the dance sequence aloud as they clap out the rhythm. Perform the entire dance.

**EVALUATION:**

1. Were the students able to keep time with the music?
2. Is the transition smooth as they pass on to meet a new couple?
3. Do the students take their time without rushing the steps, and do they treat each other courteously as partners?

**END OF MANUAL**

## CHAPTER 5

### Summary, Conclusions, and Recommendations

#### Summary

The purpose of this study was to develop a curriculum and instructional manual for educational dance which would be suitable for Church of God schools in particular and other church-related schools in general. Selected dance forms included creative, modern, liturgical, and folk because of their inherent value to the total development of students.

After extensive review of related literature, an educational dance curriculum of five developmental levels was organized. Developmental Level I applies to preschool through grade 1; Developmental Level II applies to grades 2 and 3; Developmental Level III applies to grades 4 through 6; Developmental Level IV applies to grades 7 and 8; and Developmental Level V applies to grades 9 through 12.

Methods, materials, and sample lesson plans were developed for teaching the selected dance forms at all developmental levels. Supplemental materials and resources were compiled and included in the appendix of the manual. Several of the dance activities selected for the manual were included in the Lee College Rhythmic Activities course content during the spring semester, 1991. At the end of the semester, the class performed dances for a videotape



presentation. The tape was viewed by several Church of God members who held various positions in the church, as well as by members of other church denominations. All who viewed the presentation considered its content as appropriate for church-related schools. A description of the video presentation is included in Appendix E.

The 16 students who participated in the Lee College Rhythm Activities class completed a teacher evaluation form. The evaluation statements were each checked by all students as having been met in class. The evaluation form is included in Appendix E. The results indicated that students were pleased with the content and methods used in the class.

#### Conclusions and Recommendations

Educational dance promotes physical development, aesthetic values, and creativity in students. It can make a significant contribution to the church-related school curriculum by providing unique ways for students to express themselves creatively in movement and to respond to the artistic expression of others.

The review of literature revealed that approximately 18 states currently have some written guidelines concerning the teaching of dance in their various school systems. Some schools include dance in physical education programs, while others have specialized dance programs taught by dance specialists.

Due to the church's stand regarding dance, it is not a part of the Church of God schools' curriculum. However, there are some church communicants who view certain forms of dance as appropriate. For example, in recent years there has been an interest concerning liturgical dance, and several Churches of God incorporate this dance form into their worship services. It is hoped that this study will encourage the church to take a serious look at educational dance, reconsider its stand, and conclude that there are dance forms which are appropriate for inclusion in their school curricula.

The investigator highly recommends that a separate instructional manual for liturgical dance be developed in the future. A manual such as this would be beneficial not only to church-related schools, but also church music programs.

## **APPENDICES**

**APPENDIX A**  
**EQUIPMENT AND RESOURCE MATERIALS**

**APPENDIX A**  
**EQUIPMENT AND RESOURCE MATERIALS**

**Chalkboard**

**Geometric shapes**

**Musical instruments (piano, drums, gongs, rattles, wood blocks, bells, xylophones, rhythm sticks, tambourines)**

**Sounds**

**Furniture**

**Books**

**Paints**

**Art works**

**Records**

**Films**

**Slides**

**Transparencies**

**Tape recorder and audiotapes**

**Videocassette recorder and videotapes**

**Props (scarves, hoops, fabrics, streamers, boxes, balloon, balls, ropes, elastics)**

**Costume items (hats, capes, skirts, jackets, masks)**

**Pictures (dancers and dances, costumes, sports, work, animals, machines)**

**Museums**

**Sculpture**

**Architecture**

**Animals**

**Objects from nature**

**Field trips**

**Magazines**

**Newspapers**

**Art exhibits**

**Dance performances**

**Skeletons**

**Mirrors, barres**

**Metronome**

Sources for Educational Dance Records and Tapes

C = Creative Dance

M = Modern Dance

F = Folk Dance

A & M Records, 1416 North LaBrea, Hollywood, CA 90028  
(C, M, F).

Bowman Records, 622 Radler Drive, Glendale, CA 91201  
(C, M, F).

Canadian Folk Dance Record Service, 185 Spadina Avenue,  
Toronto, Ont. M5T 2C6 (F).

Childhood Rhythms, 326 East Forest Park Avenue,  
Springfield, MA (C, F).

Children's Music Center, 5373 West Pico Boulevard,  
Los Angeles, CA 90019 (C, F).

Classroom Materials, 93 Myrtle Drive, Great Neck, NY  
11021 (C, F).

Columbia Records, 1473 Barnum Avenue, Bridgeport,  
CT 06601 (C, M, F).

Decca Records, MCA, Inc., New York, NY; DL710165  
(C, M).

Disneyland Vista Records, Burbank, CA 91521 (C).

Ed Kremers' Folk Showplace, 155 Turk Street, San  
Francisco, CA 94102; (415) 775-3444 (F).

Educational Activities, Box 392, Freeport, NY 11520  
(C, M, F).

Educational Recordings of America, Inc., Box 6062,  
Bridgeport, CT 06601 (C, M, F).

Educational Records Sales, 157 Chambers Street,  
New York, NY 10007; (212) 267-7437 (C, M, F).

Educator Records, 1921 Walnut Street, Philadelphia, PA  
19103 (C, M, F).

Folk Arts Center of New England, 595 Massachusetts  
Avenue, Room 209, Cambridge, MA 02139; (617) 491-6084 (F).

Folk Dance House, Box 201, Flushing, NY 11352 (F).

Folkraft Record Co., Post Office Box 404, Florham Park,  
NJ 07932 (F).

Folkraft Records, Post Office Box 1363, San Antonio, TX  
78295; (512) 922-3505 (F).

Freda Miller Records for Dance, Department A, Box 383,  
Northport, NY 11768 (M).

Hector Products for Education, a Division of Dance  
Records, Inc., Post Office Box 38, Waldwick, NJ 07463;  
(201) 652-7767 (C, M, F).

Imperial Records, 137 North Western Avenue, Los  
Angeles, CA 90019 (C, M).

Israeli Music Foundation, 931 Broadway, New York, NY  
10463 (F).

Kimbo Educational Records, Post Office Box 477, Long  
Beach, NJ 07740 (C, M, F).

RCA Victor Education, Department J, 1133 Avenue of the  
Americas, New York, NY 10036 (C, M).



Sarah Malamente Records, 3215 Netherland Avenue, New York 63, NY 10463 (M).

USA Record Company, Post Office Box 1061, Hemet, CA 92343 (C, M, F).

World of Fun Records, Cokesbury Regional Service Center, 1600 Queen Anne Road, Teaneck, NJ 07666 (F).

Zion Song Music, Post Office Box 101050, Palm Bay, FL 32910 (C, F).

**APPENDIX B**  
**MODERN DANCE**

APPENDIX B  
MODERN DANCE

Center Floor Techniques  
Ballet Positions (French School)



First



Second



Third



Fourth



Fifth

Sitting Positions

1. Long sitting position, feet flexed, spine extended, arms forward and parallel to legs. Stretch forward from hips, back flat (eight counts); drop head forward, round the

spine and repeat; forward stretch (eight counts). Alternate flat and round spine position throughout entire stretch.

2. Long sitting position, soles of feet touching, hands grasping ankles. Stretch forward with a flat back (eight counts); repeat stretch with a round back for eight counts.

3. Wide sitting position, right arm curved overhead, left arm diagonally crossed in front with heel of hand pressed toward right. Bend body to left and stretch, right hand approaching left foot and left hand thrusting strongly toward the right (seven counts); return to center (one count) and reverse arms. Repeat stretches to side (eight counts).

4. Long sitting position, arms in second position. Alternately flex and extend ankles with a slow, sustained movement.

5. Sitting position, knees flexed, feet flat on the floor, body erect, both hands clasped under right knee. Slowly extend right leg upward, keeping upper leg close to torso and spine extended (three counts); lower leg slowly to starting position (three counts); repeat three times and change to left leg.

6. Sitting position, knees flexed, feet flat on floor, arms hugging knees. Arch upper back as legs extend forward and hands move to floor behind hips. Drop head backward,

chin high (three counts); return to starting position (three counts); repeat several times slowly.

7. Sitting, knees flexed, feet flat on floor, hands around knees. Rock backward on buttocks while simultaneously extending legs forward, off the floor and arms forward, in parallel position (count one); hold extended position (count two); return to beginning position (count three).

8. Sitting position, right leg extended forward, left knee flexed, foot flat on floor, right hand on floor at hip for support, left arm flexed toward body center with fingers extended upward. Slowly extend left arm upward, while raising both hips off floor until body is in a straight line (two counts); lower hips and arms to original position (two counts).

9. Sitting position, knees flexed, feet on floor, spine extended, arms hugging knees. Open arms to side, maintaining position of knees and torso (two counts); hold (two counts); return to clasp knees (two counts).

10. Sitting position, knees flexed and legs crossed in tailor fashion, arms relaxed forward. Drop the head forward . . . slowly, neck rotating, to side, back, side, and forward (four counts); repeat for several times before changing direction.

11. Sitting position, legs extended, arms relaxed at sides of body. Slap muscles at back of lower legs

(gastrocnemia) against floor with a series of small beats. Use a rapid movement, keeping muscles loose and relaxed.

12. Sitting position, knees flexed, feet flat on floor, spine extended, arms curved around back. Gripping floor with toes, pull heels forward as legs slowly extend, with a series of hitches, weight alternating between toes and heels. Movement is similar to that of an inchworm (eight counts); return feet to starting position (four counts). Repeat several times.

#### Lying Positions

1. Back lying position (supine), knees flexed; place feet flat on floor and extend arms to sides of body. Lead with the head and curl spine forward slowly to end in a sitting position; drop head forward (eight counts); slowly uncurl to lower spine to floor, returning to starting position (eight counts).

2. Supine position, arms extended on floor above head, legs extended. Lengthen entire body, extending spine, ankles, fingers, knees (two counts); release extensions to relax body (two counts). The stretch is in opposite directions, upward and downward, from the middle of the spine.

3. Supine position, legs and ankles extended, arms are on floor at sides of body. Arch upper back, lifting chest, flexing knees and ankles slightly, crown of head being

pulled toward base of spine (count one); release (count two); continue for several times.

4. Supine position, extend legs, arms are sideward shoulder high. Lifting head, bring one knee up to touch forehead, grasping it with both hands (two counts); change legs, extending one and touching opposite knee to forehead (two counts); repeat.

5. Supine position, right knee flexed, clasp hands behind knee. Holding knee close to upper body, extend leg upward (three counts); release quickly, upper leg dropping to flexed position (one count); repeat several times before changing to left leg.

6. Supine position, right knee and ankle flexed, knee against chest, both hands clasped under right foot. Slowly extend right leg upward, continuing to grasp foot under arch (four counts); return to chest position (two counts); repeat leg extension several times before changing to the other leg.

7. Supine position, arms extended at shoulder-height. Raise right knee toward chest and extend leg upward with a continuous movement (three counts); lower leg to floor, knee and ankle extended (three counts); repeat with left leg (six counts).

8. Supine position, extend arms to shoulder-height and extend legs and ankles. Describe as wide a circle as possible with one leg, several times counterclockwise, then

clockwise. Accent the upward part of the circling (123456); repeat with other leg.

9. Side lying position, right side, weight supported on right elbow, head resting on hand, left hand on floor in front of body, legs and ankles extended. Side kicks with left leg in quick tempo (eight counts); roll to other side and repeat kicks with right leg (eight counts).

10. Supine position, arms on floor above head, legs straight, the entire body relaxed. Keeping shoulders flat on the floor, twist at waist to lift right hip off floor, rotating it toward the left right leg trailing, head rolling toward the right as hip moves left (three counts); return to center (three counts); repeat to opposite side, head rolling left as left hip is lifted and is moved to right (six counts).

11. Face lying position (prone), head turned left, arms above head on floor, legs extended, body relaxed. Lifting the left elbow, twist upper body as far left as possible, hips remaining pressed against floor (three counts); return to center and turn head to right (three counts); lift right elbow and twist body as far as possible to the right, hips remaining in position (three counts); return to center (three counts); repeat, alternating sides several times.

12. Prone position, arms above head, head turned to left, legs extended and body relaxed. Make a complete roll



to the right. From the prone position to the supine (half-roll), the left elbow leads; from the supine to the prone position, the right hip leads (12 counts). Complete several full rolls before reversing direction.

### Kneeling Positions

1. High kneeling position, arms in second position.

With a slow, sustained movement, curve spine forward, flexing hips until body is seated on heels. Arms remain fixed (six counts); reverse the movement until body returns to starting position (six counts).

2. High kneeling position, spine extended, arms lifted forward. Flex the knees and lower spine toward the back (keeping hips and spine extended). Backward movement should be slow and end where hips and spine begin to lose control. Return to starting position, muscles of the thighs being strongly activated. The duration of the movement will vary with individuals, so it is recommended that the counts be optional.

3. Standing in second position, arms at sides. Relax arms and body and stretch forward between the legs (four counts); twist and stretch toward the right foot (four counts); stretch to the center (four counts); twist and stretch toward the left (four counts); stretch again, once in each direction, and repeat (eight counts); lift to starting position with sustained movement (four counts).

4. Standing in second position with right arm sideward, left arm curved forward. Twist the body at trunk toward the right side, rotating right leg outward, right foot flexed, weight on heel (count one and); lower head toward the right knee (count two and); twist to left side, reversing arms and rotating left leg outward, weight on left heel. Right leg resumes starting position (count three and); lower head toward left knee (count four and); repeat several times on alternate sides.

5. Standing in first position, arms extended overhead. Alternately increase upward extension of arms, a slight release between each extension (count and one, and two, and three, etc.). Emphasize the stretch along the entire side of the body, commencing at the ankles.

6. Stand in first position, lift (releve) heels and extend arms overhead. With a slow, sustained movement, collapse the body until buttocks rest on the heels, back of hands touching the floor, spine curved (eight counts); reverse the movement, slowly returning to starting position (eight counts); lower heels to floor and flex knees slightly (two counts); return to releve position (two counts); repeat all.

7. Standing in first position, place hands against sides of rib cage; fix hips, press rib cage to right side (count one); return to center (count and); press to left side (count two); return to center (count and). This is an

isolated movement of the rib cage and should be repeated several times.

8. Demi-pliés, from any position (first through fifth). Flex both knees, heels remaining on floor, to lower body without loss of alignment (three counts); slowly extend knee until legs are straight (three counts). Repeat several times, the body sinking between the legs, weight evenly divided and on outer borders of feet, knees opening to the side and in line with the feet, legs strongly outward rotated at hips.

9. Relevés, from any ballet standing position. Body is lifted high on balls of feet by extending the ankles. Legs remain extended and the body in good vertical alignment (two counts); lower heels to floor (two counts). Repeat several times, concentrating on the action of the ankles and the maintenance of balance.

10. Brushes. Standing in first position, weight on right foot, arms at sides, slide left foot forward, extending ankle until foot is raised slightly off the floor; then return to first position, again brushing the floor as leg moves backward (count one and); repeat several times on the same side before changing to opposite foot. The movement is quick, precise, and vigorous with emphasis on the forward brushing action.

11. Leg swings. Standing on left leg, right leg toward the back, toes on floor, arms in second. Swing right

leg forward and backward eight times (two counts for each complete swing); change feet without losing a count and repeat eight swings with the left leg. At the height of each swing, knees and ankles are extended. The action is at the hip joint.

12. Falls:

Back fall:

(1) From a high kneeling position, sit to one side of legs, placing one hand on the floor. As legs slide forward, place other hand on floor and slide hips and hands backward until spine touches floor. Recover to kneeling position, reversing the order of the movement, but beginning the recovery with a chest lead. Hands may have to assist the upward movement by pressing against the floor.

(2) From a standing position in first, lower body to one knee, hand on floor. Contract to a tuck position, bringing opposite knee to floor, and sit to one side of legs. Continue back fall sequence as described in (1). Reverse all to resume standing position.

(3) Slide hop forward on one leg, swinging arms forward and lifting other leg to the back, knee flexed. Drop to knee of free leg, hands on floor, and continue back fall.

Front fall:

(1) From a high kneeling position, contract body forward and downward, placing hands on floor below

shoulders. Slide hands forward, extending hips and arching upper spine until body is fully extended in prone position. To recover, round the back and pull body backward to sit on heels. Extend hips and rise to high kneeling position.

(2) From a standing position, lower body until knees and hands touch the floor. Arch upper back and slide hands forward. To recover, contract body to sit on heels; tuck toes under and straighten to standing position, pushing against floor with both hands if additional force is needed.

(3) From first position, step forward on one foot, lifting other leg toward the back. Arch upper spine and swing arms forward, palms toward floor. Fall forward to catch weight on hands, back leg still extended in the air. Lower body to floor by flexing elbows, then sliding hands forward as supporting leg extends.

Side fall:

(1) From a side sitting position, arms and legs pointed in same direction, bend body toward extended side, dropping lower arm across body and placing hand on floor. Slide hand sideward as legs extend in opposite direction. Weight is taken first on hip and then, as body extends, on the side. At the end of the fall the lower arm is extended, head resting on shoulder, and upper arm is parallel with extended legs. To recover, reverse the order of movement, leading with the upper side of rib cage.

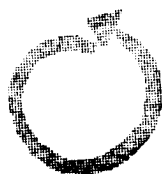
Source: Lockhart and Pease, 1982, pp. 31-81.

**Note:** The techniques which included bounces have been altered to slow stretches.

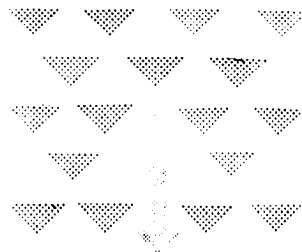
### Sample Organizational Patterns for Modern Dance

Teachers may choose from the following organizational patterns for activities which require moving across the floor.

**Circular Pattern**



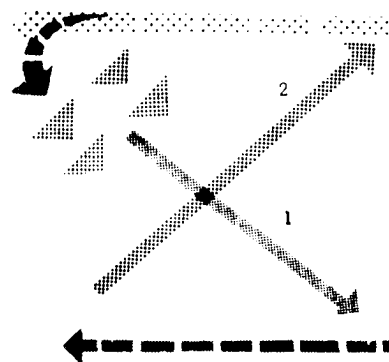
**Entire Group Pattern**



**Parallel Line Pattern**



**Diagonal Pattern  
(groups coming  
from one corner)**



**APPENDIX C**  
**FOLK DANCES AND SINGING GAMES DESCRIPTIONS**  
**Developmental Levels I, II, III, IV and V**



## APPENDIX C

## FOLK DANCES AND SINGING GAMES DESCRIPTIONS

## Developmental Level I

## CHAZAK V'EMATZ (JEWISH)

**SOURCE:** Waxman, Miller, and Bruce, 1990

**SKILLS:** Swinging, singing

**INSTRUCTIONS:**

Children sit in a circle to listen to the following story.

A long time ago, a man named Joshua led God's people across the Jordon River into the land God had promised to them. Jericho was the first city the people came to in their new land. The walls were high and wide, and they did not know how they would get over them. Joshua said to the people, "chazak v'ematz" which means "be strong and be brave." They marched once around the walls each day for six days, and on the seventh day, they marched seven times. Seven priests carried rams' horns (shofars) which they blew seven times, with the seventh time being very loud. The people joined in with a shout, and the walls came tumbling down.

**FORMATION:** Single circle facing center, holding hands.

Swing arms in time to music. First time through music, sing the words, "chazak v'ematz." Second time, sing "La, la, la." Third time, hum.

Fourth time, whistle (if children cannot whistle, they may sing the words, whistle, whistle . . .). Fifth time, be silent. End with a loud "chazak."

Note. Teachers may purchase the album, Jewish Culture for Young Children Through Folk Dance and Folklore from the Alliance for Health, Physical Education, Recreation, and Dance, 1900 Association Drive, Reston, VA 22019. Workshops on these materials may be arranged through Shirley T. Waxman, 7531 Coddle Harbor Lane, Potomac, MD 30854; phone: (301) 299-5526.

## YEMINA, YEMINA (JEWISH)

SOURCE: Waxman, Miller, and Bruce, 1990

## STORY:

This Israeli dance teaches the children to move to the right, the left, forward and backward. This is taught for safety reasons so children will not bump into each other from going the wrong way.

WORDS: Yemina, yemina, smola, smola, kadima, achorah  
(Repeat.)

La, la, la . . .

TRANSLATION: Yemina--right  
Smola--left  
Kadima--forward  
Achorah--backward

FORMATION: Children stand in scatter formation in the center of the floor, with the teacher in front facing the same direction as the children. Point the right arm to the right and say, "right." Point the left arm to the left and say, "left." Point the right arm forward and say, "forward." Point the left arm backward and say, "backward." Repeat this five times in English; then do the same in Hebrew.

## PART 1:

A. Move to the right: step right, left, right; turn toward the left, reversing directions.

B. Move to the left: step left, right, left; turn to face forward.

C. Move forward: step right, left, right, left.

D. Move backward: step right, left, right, left.

Repeat Part 1.

**PART 2:**

Follow the leader, singing "la, la, la . . ." Children follow the teacher, skipping around the room in a circular pattern for 15 counts. On count 16, jump on both feet and begin the dance again with Part 1.

## HINEI MA TOV (JEWISH)

(Modified for Younger Children)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folk Dancer MH 1091

FORMATION: Single circle, facing counterclockwise

## PART 1:

1-2: Beginning right, walk four steps counterclockwise flexing knees and holding hands down and straight.

3-4: Beginning right, continue counterclockwise; run lightly eight steps (prancing style).

Repeat measures 1-4.

## PART 2:

5-6: Face center and leap softly to the right foot, back on left, back to right, back to left; then stamp right, left, right, left, right, left. Repeat from beginning.

**BAA, BAA, BLACK SHEEP (ENGLISH)****SOURCE:** Kirchner, 1988**MUSIC:** Folkcraft 1191**SKILLS:** Stamp, bow and curtsey, turn, and walk**FORMATION:** Single circle, facing center

MEASURES	SONG	MOVEMENTS
1	Baa, baa black sheep,	Stamp three times.
2	Have you any wool?	Shake fingers.
3	Yes sir, yes sir,	Nod head twice.
4	Three bags full.	Hold three fingers up.
5	One for my master,	Turn right and bow or curtsey.
6	One for my dame,	Turn left and bow or curtsey.
7	And one for the little boy	Turn around.
8	Who lives in the lane.	Face center and bow or curtsey.
9-12	Chorus: Sing measures 1-8.	Join hands and take 16 steps counterclockwise.

# LOOBIE LOO (ENGLISH)

**SOURCE:** Kirchner, 1988

**MUSIC:** Folkcraft 1184

**SKILLS:** Walking, skipping, sliding, and body identification

**FORMATION:** Single circle, facing center with hands joined

MEASURES	SONG	MOVEMENTS
1- 2	Here we go Loobie Loo.	Walk, skip, or slide to the left.
3- 4	Here we go Loobie Light.	Circle right eight steps.
5- 6	Here we go Loobie Loo.	Everyone drops hands and faces center.
7- 8	All on a Saturday night.	
9-10	I put my right hand in,	Put right hand toward center of circle;
11-12	I take my right hand out,	then take it out.
13-14	I give my hand a shake, shake, shake	Shake hand. Turn in place.
15-16	And turn myself about.	Repeat action of measures 1-8. Repeat measures 9-16, using left hand, then both hands, right foot, left foot, elbows, shoulder, head, and whole self.

## FARMER IN THE DELL (ENGLISH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1182

SKILLS: Walking and clapping

FORMATION: Single circle, facing center with hands joined.

One child is the "farmer" and stands in the  
center of the circle.

MEASURES	SONG	MOVEMENTS
1- 2	The farmer in the dell,	All walk
3- 4	The farmer in the dell,	counterclockwise,
5- 6	Heigh-ho! the dairy O,	singing verse;
7- 8	The farmer in the dell.	farmer looks around
9-10	The farmer takes a wife,	for a wife.
11-12	The farmer takes a wife,	Children walk around
13-14	Heigh-ho! the dairy O,	the circle as the
15-16	The farmer takes a wife.	farmer chooses a
	The wife takes a child.	wife, who joins him
	The child takes a nurse.	at the center of the
	The nurse takes a dog.	circle.
	The dog takes a cat.	Procedure is repeated
	The cat takes a rat.	as directed.
	The rat takes the cheese.	
	The cheese stands alone.	

The cheese becomes the next new farmer.



## LET YOUR FEET GO TAP, TAP, TAP (GERMAN)

SOURCE: Dauer and Pangrazi, 1989

MUSIC: Folkcraft 1184

SKILLS: Skipping and clapping

FORMATION: Double circle with partners facing each other.

Boys are on the inside, and girl are on the  
outside circle.

MEASURES	SONG	MOVEMENTS
1- 2	Let your feet go tap, tap, tap.	Tap foot three times.
3- 4	Let your hands go tap, tap, tap.	Clap hands three times.
5- 6	Let your fingers beckon me.	Partners turn backs to each other.
7- 8	Come dear partner, dance with me.	Partners join hands and face counter-clockwise.
9-10	Ta, la, la, la, la, la, la	Children skip around the circle singing.
11-12	Ta, la, la, la, la, la, la	
13-14	Ta, la, la, la, la, la, la	
15-16	Ta, la, la, la, la, la, la	

**DANISH DANCE OF GREETING**

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Folkcraft 1187

**SKILLS:** Clapping, stamping, bowing, curtsying, turning and running

**FORMATION:** Single circle of couples facing center. The girl is on the right side of the boy.

**MEASURES****MOVEMENTS**

- |       |  |
|-------|--|
| 1     | Clap hands twice and bow, or curtsey, to child on the other side (neighbor).                     |
| 2- 3  | Clap hands twice, turn and bow, or curtsey, to partner.  |
| 4     | Stamp on the right foot and then on the left.  |
| 5 -8  | Turn around in place with four running steps.  |
| 9-12  | Repeat measures 1-4.   |
| 13-16 | All join hands and circle to the right with 16 small running steps. Repeat movement to the left. |

# THE MUFFIN MAN (ENGLISH)

**SOURCE:** Kirchner, 1988

**MUSIC:** Folkcraft 1188

**SKILLS:** Walking, clapping, skater's position

**FORMATION:** Single circle, facing center with one child in the center to represent the "muffin man."

MEASURES	SONG	MOVEMENTS
1- 2	Oh, have you seen the muffin man,	Children join hands and walk left singing first verse.
3- 4	The muffin man, the muffin man,	
5- 6	Oh, have you seen the muffin man,	
7- 8	Who lives across the way.	
9-10	Oh, yes, we've seen the muffin man,	Children in circle stand facing center and clap hands while singing "The Muffin Man." The center child chooses a partner from the circle and brings him/her back to center (skater's position). This child becomes the new muffin man, while the former partner returns to circle.
11-12	The muffin man, the muffin man,	
13-14	Oh, yes, we've seen the muffin man,	
15-16	Who lives across the way.	

# DID YOU EVER SEE A LASSIE (SCOTTISH)

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Folkcraft 1183

**SKILLS:** Walking and pantomime activities

**FORMATION:** Single circle, facing center with hands joined.

One child is in the center of the circle.

MEASURES	SONG	MOVEMENTS
1- 2	Did you ever see a lassie, (laddie for boy)	All join hands and walk eight steps to the left, swinging joined hands, then eight steps back.
3- 4	A lassie, a lassie,	
5- 6	Did you ever see a lassie	
7- 8	Go this way and that?	
9-10	Go this way and that way.	Stop; release hands; face child in center and imitate his/her movements. Repeat with a new leader.
11-12	Go this way and that way.	
13-14	Did you ever see a lassie	
15-16	Go this way and that?	

## SHOEMAKER'S DANCE (DANISH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1187

SKILLS: Skipping, axial movements

FORMATION: Double circle with boys on inside circle, girls on outside. Have children place their hands on their waists.

MEASURES	SONG	MOVEMENTS
1	Wind, wind, wind the bobbin,	Hands are clenched shoulder height; circle one fist over the other.
2	Wind, wind, wind the bobbin,	Reverse movement.
3	Pull, pull	Pull elbows back quickly twice.
4	Clap, clap, clap.	Clap hands three times.
5	Wind, wind, wind the bobbin,	Repeat first measure.
6	Wind, wind, wind the bobbin,	Repeat second measure.
7	Pull, pull	Repeat third measure.
8	Tap, tap, tap.	Tap own fists together three times.
9-12	Tra, la, la, la, la, la, la.	Partners face counterclockwise with inside hands joined.
13-16	Tra, la, la, la, la, la, la.	Skip 16 steps counterclockwise and end with a bow.

## HOW D'YE DO MY PARTNER (SWEDISH)

SOURCE: Dauer and Pangrazi, 1989

MUSIC: Folkcraft 1190

SKILLS: Bowing, curtsying, skipping.

FORMATION: Double circle with partners facing. Girls are on the outside circle.

MEASURES	SONG	MOVEMENTS
1- 2	How d'ye do my partner?	Boys bow to partner.
3- 4	How d'ye do today?	Girls curtsey to partner.
5- 6	Will you dance in a circle?	Boys offer hand to partner.
7- 8	I will show you the way.	Join inside hands and turn counterclockwise.
9-10	Tra, la, la, la, la,	With joined hands, skip around the circle.
11-12	Tra, la, la, la, la,	At the end of the chorus, girls move one position forward to a new partner.
13-14	Tra, la, la, la, la,	
15-16	Tra, la, la, la, la.	

Repeat all.

## CHILDREN'S POLKA

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1187

SKILLS: Sliding, hopping, and running

FORMATION: Single circle with partners facing, both arms  
extended sideward and hands joined.

## MEASURES

## MOVEMENTS

- |       |   |
|-------|---|
| 1- 2  | Two slides toward center and tap lightly with the foot three times.                         |
| 3- 4  | Two slides back; tap lightly with the foot three times.                                     |
| 5- 8  | Repeat measures 1-4.  |
| 9-10  | Slap knees once; clap hands once; clap partner's hands three times.                         |
| 11-12 | Repeat measures 5-10.   |
| 13    | Hop, putting right heel forward and right elbow in left hand, and shake finger three times. |
| 14    | Repeat measure 13.  |
| 15-16 | Turn in place with four running steps and step lightly three times.                         |

## ACH JA

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Childhood Rhymes VII

**SKILLS:** Walking, sliding, bowing, and curtseying

**FORMATION:** Double circle with partners facing counterclockwise. Boys on inside, girls on outside with inside hands joined.

MEASURES	SONG	MOVEMENTS
1	When my father and my mother,	Walk forward eight steps and drop hands.
2	Take the children to the fair,	Partners bow.
3	Ach ja,	Boys bow to girl on right. Girl curtseys.
4	Ach ja.	
5	They haven't any money,	Repeat measures 1-4 for measures 5-8
6	But it's little that they care,	
7	Ach ja,	
8	Ach ja.	
9-16	Chorus: Tra, la, la, tra, la, la, Tra, la, la, la, la, la, la Ach ja, ach ja.	

(Partners face each other, then take four sliding steps counterclockwise, swinging their arms to the side and back on each step. Repeat four slide steps to the left to meet the next partner. New partners bow and curtsey and repeat song and dance).



## **Developmental Level II**

## CHAG PURIM (JEWISH)

SOURCE: Waxman, Miller, and Bruce, 1990

THE STORY OF QUEEN ESTHER (based on Esther 1-7):

Many years ago in a city called Shushan, in a country called Persia (now known as Iran), there lived Ahashuerus (the King of Persia), Mordechai (a good man), Esther (niece of Mordechai), and Haman (the Prime Minister of Persia).

King Ahashuerus sent word out through the country that he was looking for a queen. Mordechai, a very wise man, knew that Haman was wanting all Jews to be killed. He decided to bring his beautiful niece Esther to the King to be his wife. The King was pleased with Esther, and she became the Queen of Persia.

Sometime later, Haman convinced the King that the Jews were unloyal and should be destroyed. The King gave Haman permission to choose the day of their destruction. The word purim means to draw lots or to choose. Haman put all the months and days in a basket and drew one. He chose the thirteenth day of the twelfth month which is called Adar in the Hebrew calendar.

Mordechai heard of this plan and told Esther that it was up to her to convince the King not to allow Haman to do this for Esther would be killed also. She was afraid as she approached the King for this was out of order. However, the King loved her very much and told her not to be afraid. He

was furious when he learned of Haman's plot and ordered him to be hanged.

Mordechai became the Prime Minister, and Esther remained the Queen of Persia. People still celebrate the Feast of Purim which is a jolly feast with singing and dancing.

WORDS FOR CHAG PURIM: Chag Purim, Chag Purim  
Chag gadol hula yehudim  
Masechot, rashanim z'mirot rikudim.  
Hava na risha, rash-rash-rash  
(Repeat twice.)  
B'rasha-anim.

TRANSLATION: Purim Day, Purim Day.  
Gladsome, joyous holiday.  
Happy throngs, singing songs,  
Masked and dancing gay.  
Let's make clamour, rah-rah-rah  
Lusty noises, grah-grah-grah  
Loudly cry and shout "Hurray."  
With your gregors play.

(At the service on the Holiday of Purim, someone reads the story of Esther. During the reading, a gregor, which is a noisemaker, is used every time the name of Haman is mentioned. The purpose is to drown out Haman's name.)

FORMATION: Partners face each other holding crossed hands.

(One child crosses his/her hands, and the other holds the crossed hands.)

#### PART I:

Step in place on right foot; cross left foot behind, moving in a small circle with partner. Repeat 7 times for a total of 16 counts.

**PART II:**

A. Move toward partner's lifting arms; step right; step left; step right.

B. Move away from partner, bringing arms down; step left; step right; step left. Repeat Part II twice.

**PART III:**

Keep arms high, holding hands; turn all the way around under held hands. (Wring the dishrag.)

## SIMI YADECH (JEWISH)

(Modified for Young Children)

SOURCE: Lapson, 1954

MUSIC: Jewish Dances for Young Children Album  
(Waxman, Miller & Bruce, 1990)WORDS: Simi Yadech beyadi.  
Ani shelach ve-at sheli.  
Hai, hai, Galia  
Batharim yefai fi ah.TRANSLATION: Put your hand in my hand.  
I am yours and you are mine.  
Hey, Hey, Galia  
Beautiful daughter of the mountains.

FORMATION: Circle, hands joined and down, moving clockwise

PART I: Eight walking steps to the left

PART II:

Moving counterclockwise, with joined hands raised high,  
take 16 step-hops beginning with right foot. Repeat from  
Part I.

## VE'DAVID (ISRAELI)

(Modified for Young Children)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkraft 1432, Folk Dancer MH 1155

## BACKGROUND STORY:

The full title of Ve'David is Ve'David Y'Fey Enayim, meaning "And David of the Beautiful Eyes." This dance honors King David who, as a young boy, slew the giant Goliath.

FORMATION: Double circle, partners facing counterclockwise;  
girl to the right of partner, inside hands  
joined

## PART I:

1-2: Beginning right, walk forward eight steps; join hands in a single circle on the eighth step.

3-4: Beginning right, walk four steps to center and four steps away from center.

## PART II:

1-2: Boys clap hands; girls walk four steps to center and four steps back to place.

3-4: Girls clap hands, and boys walk four steps to center and four steps back to place.

5-6: Partners join both hands and turn clockwise eight steps. Repeat dance from the beginning.

## I HAVE A LITTLE DREIDLE

SOURCE: Waxman, Miller, and Bruce, 1990

WORDS: I have a little dreidle,  
I made it out of clay,  
And when it's dry and ready,  
My dreidle I shall play.  
Dreidle, dreidle, dreidle,  
I made it out of clay,  
Dreidle, dreidle, dreidle,  
My dreidle I shall play.

FORMATION: Single circle with the left shoulder toward the  
center; begin with right foot

## PART I:

A. Step on right foot; hop on right foot; step on left foot; hop on left foot. Repeat and on the last hop turn to face the center of the circle.

B. Slide right four times. On the fourth slide, turn the left shoulder to the center. Repeat A and B; second time through, end facing center.

PART II: Put hand on head as if holding handle of dreidle.

A. Turn to the right in a circle, stepping right, left, right, left.

B. Stamp in place right, left, right; hold. Repeat Part II, A and B starting with left foot.

## BECHAZAR HARABBI (JEWISH)

SOURCE: Waxman, Miller and Bruce, 1990

WORDS: Bechazar Harabbi

TRANSLATION: In the courtyard of the Rabbi (teacher)

## BACKGROUND STORY:

It is the Jewish Sabbath (Shabbat), and the children are in the Rabbi's backyard on a beautiful, warm summer day, listening to him tell stories of ancient times. The Rabbi sings and dances to many songs which praise God and celebrate the joy of the Sabbath. The Rabbi claps his hands for the children to dance the following dance with him.

## FORMATION:

## PART I:

A. Moving to the right, step right, left, right; clap overhead. Turn and move left, stepping left, right left; clap overhead.

B. Turn in a small circle to the right and step right, stretching up on the ball of the right foot, and step left, with slightly bent left knee as a step is made on the full left foot. Repeat three times for a total of eight counts. When stepping on the right foot, stretch arms overhead and look to the sky. When stepping on the left foot, bring arms part-way down.



**PART II:**

A. Walk forward with a slight bend, lifting arms and stretching body forward and up; then you step right, left, right, left.

B. Walk backward, bringing arms down, and step right, left, right, left. Repeat Part II.

**PART III:**

A. Step on right foot and snap fingers overhead. Step on left foot and snap fingers overhead.

B. Turn to the right (one-fourth turn) to face that wall with two steps right, left; touch right foot beside left (do bear weight on right foot); hold.

**PART IV:**

A. Step forward right; bend; step forward left; bend. Lift arms and move forward.

B. Step backward right, left, right, left. Lower arms as you move backward. Begin dance again, facing new direction.

## T'E VE-OREZ (JEWISH)

SOURCE: Waxman, Miller, & Bruce, 1990

WORDS: T'e ve-orez

TRANSLATION: Tea and rice

## BACKGROUND STORY:

Long ago, there was a terrible war in Israel which destroyed everything. The people and animals left the land and did not return for many, many years. When they did return, some of the people lived in a place called the Chula Swamp where there were many germs and mosquitoes. The people became very sick from the germs and mosquitoes and did not have the kinds of medicines we have today. Whenever the people became sick, they were often given tea and rice to make them feel better.

FORMATION: Groups of three, arranged like spokes on a wheel around the circle. The three children in each group hold hands, left shoulders toward the center. Begin with the left foot.

## PART I:

Starting on the left foot, perform eight skips around the circle.

## PART II:

A. Four slides to the center, leading with the left foot.

B. Four slides back to place, leading with the right foot, ending with left shoulder to center.

**PART III:**

A. Turn and face center and march, stepping left, right, left, right.

B. March backward to face the center and skip forward four times, beginning with left foot.

**PART IV:**

A. Turn left shoulder toward center and, beginning with left foot, skip forward four times.

B. The two outside children in each line of three stand still and send the middle person forward to the middle of the next three children (takes four counts).

## JINGLE BELLS (DUTCH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1080

FORMATION: Double circle, boys on inside, girls on outside.  
Partners face counterclockwise with inside hands joined.

## MEASURES

## MOVEMENTS

- 1- 2 Beginning with right foot, take four skips forward and four backward.
- 3- 4 Repeat measures 1-2.
- 5 Beginning with right foot, take four sliding steps away from circle.
- 6 Return with four sliding steps to center of circle.
- 7- 8 Take eight skipping steps in place and make a complete counterclockwise turn. Boy pivots backward, and girl moves forward so partners end facing each other.

## CHORUS MOVEMENTS:

- 1 Clap own hands three times.
- 2 Clap both hands with partner three times.
- 3 Clap own hands four times.
- 4 Clap both hands with partner once.
- 5- 8 Partners hook right elbows and swing clockwise with eight skips.
- 9-12 Repeat chorus movements 1-4.
- 13-16 Partners hook left elbows and swing clockwise with eight skips, finishing in the original starting position, ready to repeat dance.

## OATS, PEAS, BEANS, AND BARLEY (ENGLISH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1182

SKILLS: Walking, skipping, and pantomime movements

FORMATION: Single circle, facing center with hands joined.

One child is in the center as the "farmer."

MEASURES	SONG	MOVEMENTS
1-2	How oats, peas, beans, and barley grow,	"Farmer" stands while children circle left with small steps. Circle players stop, point to the farmer, shrug, turn right, and stamp their feet.
3-4	Oats, peas, beans, and barley grow.	
5-6	Do you or I or anyone know	
7-8	How oats, peas, beans, and barley grow?	
1-2	First the farmer sows his seed,	Children in the circle stop, face the center, and all dramatize the words of the song.
3-4	Then he stands and takes his ease.	
5-6	Stamps his foot and claps his hand.	
7-8	And turns around to view the land.	
1-2	Waiting for a partner,	
3-4	Waiting for a partner,	
5-6	Open the ring and choose one in.	
7-8	While we all gladly dance and sing.	
CHORUS:		
1-8	Tra, la, la, la, la, la, Tra, la, la, la, la, la.	

## ROUND AND ROUND THE VILLAGE (ENGLISH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1191

SKILLS: Skipping, bowing, and curtseying

FORMATION: Single circle with children facing center, hands joined. One child ("it") is outside the circle.

MEASURES	SONG	MOVEMENTS
1-2	Go round and round the village,	Children in circle join hands and walk clockwise, while outside child skips counter-clockwise.
3-4	Go round and round the village,	
5-6	Go round and round the village,	
7-8	As we have done before.	
1-2	Go in and out the windows,	Children in circle stand and form arches with their arms, while outside child weaves in and out.
3-4	Go in and out the windows,	
5-6	Go in and out the windows,	
7-8	As we have done before.	
1-2	Now go and choose a partner,	"It" skips around the inside circle, stops, and bows/curtseys in front of chosen partner.
3-4	Now go and choose a partner,	
5-6	Now go and choose a partner,	
7-8	As we have done before.	
1-2	Now follow me to London,	"It" skips around the inside circle, followed by the new partner. Circle children skip the opposite way.
3-4	Now follow me to London,	
5-6	Now follow me to London,	
7-8	As we have done before.	

1-2	Shake hands before you leave me,	Circle children
		say in place,
3-4	Shake hands before you leave me,	clap hands, and
		sing while
5-6	Shake hands before you leave me,	inside children
		shake hands and
7-8	As we have done before.	bow/curtsey.
		The new "it"
		goes to the
		outside of the
		circle, while
		other players
		return to the
		circle.

## A-HUNTING WE WILL GO (ENGLISH)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1191

SKILLS: Skipping, forming the arch

FORMATION: Two parallel lines (longways set) facing each other, with girls on one side and boys on the other

MEASURES	SONG	MOVEMENTS
1-2	A hunting we will go,	Head couple joins inside hands and
3-4	A hunting we will go,	skips down between the lines to the
5-6	We'll catch a fox and put him in a box,	foot.
7-8	And then we'll let him go.	Head couple turns around, changes hands, and skips back to the head of the set. Remaining players clap during this time.

## CHORUS:

1-2	Tra, la, la, la, la, la, la,	Head couple skips to the left side of
3-4	Tra, la, la, la, la, la,	set, followed by the other couples.
5-6	Tra, la, la, la, la, la, la, la, la, la,	When the head couple arrives at the foot of the
7-8	Tra, la, la, la, la, la.	line, it forms an arch for all the other couples to pass under. Head couple remains at the foot, while second couple becomes head.



## BLEKING (SWEDISH)

SOURCE: Dauer and Pangrazi, 1989

MUSIC: Folkcraft 1188

SKILLS: Bleking step, stepping, hopping

FORMATION: Single circle with partners facing. Boys face counterclockwise; girls face clockwise.

Partners extend arms forward at shoulder-height and join hands.

## MEASURES

## MOVEMENTS

- |       |  |
|-------|--|
| 1- 8  | Hop on left foot, extend right heel forward, keeping right leg straight. At the same time, thrust right arm forward and pull left arm back (one count). Continue for seven counts, changing the lead foot with each count.   |
| 9-12  | Partners face and extend arms sideways, joining hands. Boy begins with right foot, girl with left foot. Partners turn in place with seven step-hops clockwise and end with a stamp on the last count. As children turn, arms should move like a windmill with each step-hop. |
| 13-16 | Repeat movements.  |

## CSHEBOGAR (HUNGARIAN)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1196

SKILLS: Walking, skipping, sliding, turning

FORMATION: Single circle of couples with hands joined;  
couples face center with girls on boys' right

## MEASURES

## MOVEMENTS

- |       |  |
|-------|--|
| 1- 4  | Take seven sliding steps left and end with a jump on both feet.  |
| 5- 8  | Take seven sliding steps right and end with a jump on both feet.   |
| 9-12  | Take four walking steps to center, raising hands. Take four walking steps backward to place, lowering hands.   |
| 13-16 | Face partner, join left hands, and skip around the partner.  |
| 17-20 | Face partner, join hands with arms held at shoulder-height. Boys start with left foot, and girls start with right foot and slide four steps toward center of circle. |
| 21-24 | Four step-draw steps outward.  |
| 25-28 | Two draw steps in and two draw steps out.  |
| 29-32 | Join left hands and turn again; then repeat dance.   |

**Developmental Level III**

## GREENSLEEVES (ENGLISH)

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Folkcraft 6175

**SKILLS:** Walk, star, over and under (sleeves)

**FORMATION:** Double circle facing counterclockwise, with boys on inside and girls on outside; inside hands are joined. Couples are numbered one, two, alternately, around the circle to form sets.

**MEASURES****MOVEMENTS**

- 1- 8 Beginning with left foot, walk 16 steps.
- 9-12 Each set of two couples forms a right-hand star and walks eight steps clockwise.
- 13-16 Form a left-hand star and walk eight steps counterclockwise. Couple one is now in front of couple two, and both are facing counterclockwise.
- 17-20 Couple one bends over and takes four steps backward, as couple two raises joined hands and takes four steps forward. Repeat with couple two moving backward and couple one raising joined hands and moving forward.

Repeat measures 17-20.

## GLOWWORM (AMERICAN)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Windsor 4613B

SKILLS: Walking, running, do-si-do

FORMATION: Double circle with all facing counterclockwise,  
boy on inside holding girl's left hand in his  
right.

## MEASURES

## MOVEMENTS

- |       |   |
|-------|---|
| 1- 4  | Promenade counterclockwise with eight walking steps.                        |
| 5- 8  | Promenade clockwise with eight walking steps.                               |
| 9-12  | Pass right shoulders, back-to-back, then step back to place.                |
| 13-16 | Turn to the right, face new partner, and do-si-do with eight running steps. |

**HORA (ISRAELI)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Folkcraft 1110

**SKILLS:** Step behind, step hop

**FORMATION:** Single circle with arms straight and hands on shoulders of persons on either side; students may join hands instead if preferred.

**MOVEMENTS:** Step sideward with the right foot. Step left foot behind right foot and hop on right foot; then hop on left foot.

Repeat same step.

**TEACHING CUES:** Moving to the right, step left behind right; hop, left; hop--step left behind right; hop, left; hop.

**TROIKA (RUSSIAN)**

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Folkcraft 1170

**SKILLS:** Running, stamping, and arching

**FORMATION:** Circle of threes, facing counterclockwise

**MEASURES****MOVEMENTS**

- 1- 4      Run forward 16 steps.
- 5- 6      Center and inside partners raise joined hands forming an arch and run in place, while the outside person, with eight running steps, moves in front of center person, under the arch, back around the center person to starting position. Center person unwinds by turning under the arch.
- 7- 8      Repeat with inside person turning under.
- 9-12      Sets of three join hands and take 12 running steps, ending with three stamps in place.
- 13-16     Repeat 12 running steps to the right, ending in a new line with three stamps in place.

**GRAND MARCH (AMERICAN)**

**SOURCE:** Kirchner, 1988

**MUSIC:** Any marching music

**SKILLS:** Walking/marching

**FORMATION:** Two lines, one on either side of the room. All face the foot of the room. The teacher stands in the center of the line at the head of the room.

**MOVEMENTS:**

March to meet partners at the foot of the room. As couples meet, they turn, join hands, and march down the center to the head of the room, where the teacher is waiting to give directions.

The first couple turns right, the second left, and so on.

When the two head couples meet at the foot, they hold hands and walk four abreast down the center.

When students reach the front of the room, they divide again, with four going right and four going left, and so on. When the lines of four meet at the front of the room, they join hands to form a line of eight abreast. The lines of eight march to the head of the room and stop.



**SCHOTTISCHE (SCOTTISH)**

**SOURCE:** Kirchner, 1988

**MUSIC:** Folkcraft 1101

**SKILLS:** Schottische step

**FORMATION:** Double circle with partners facing  
counterclockwise, hands joined

**MEASURES****MOVEMENTS**

- |     |   |
|-----|---|
| 1-2 | Partners begin with outside feet, run forward three steps, hop on outside foot, and extend inside foot forward. |
| 3-4 | Begin with inside foot and repeat action.   |
| 5-6 | All perform four step-hops in place.  |
|     | Repeat as desired.  |

## VIRGINIA REEL (AMERICAN)

SOURCE: Dauer and Pangrazi, 1989

MUSIC: Folkcraft 1249

SKILLS: Walking, skipping, do-si-do, curtesy or bow

FORMATION: Couples in file formation with partners facing  
each other.

## MEASURES

## MOVEMENTS

- |       |  |
|-------|--|
| 1- 8  | Take three steps forward; curtesy or bow; then three steps back. Repeat.   |
| 9-12  | Turn right hands once around and back.   |
| 13-16 | Turn left hands once around and back.  |
| 1- 4  | Join both hands and turn clockwise and back.   |
| 5- 8  | Do a so-si-do.   |
| 9-16  | Head couple joins hands and slides down the center of the set and back.  |
| 17-24 | All face the head of the set, with one line skipping left and the other skipping right, ending at the foot of the set.   |
| 24-32 | Head couple meets at the foot of the set and forms an arch with joined hands raised. The second couple leads the other couples through the arch and moves to the head of the line to become the new head couple. |
- Repeat dance with each new head couple.

## SEVEN JUMPS (DANISH)

SOURCE: Kirchner, 1988

MUSIC: Victor 45-6172

SKILLS: Step-hop

FORMATION: Single circle with hands joined

## MEASURES

## MOVEMENTS

- |       |   |
|-------|---|
| 1- 8  | Starting with left foot, take seven step-hops; then jump and land with feet together on the eighth beat.        |
| 9-16  | Face clockwise. Begin with right foot and take seven step-hops; then jump and land on both feet, facing center. |
| 17-18 | Drop hands; place hands on hips and raise right knee high; then stamp foot on floor and join hands.             |
| 1-18  | Repeat measures 1 to 18, but do not join hands.   |
| 19    | Raise left knee, stamp foot, and join hands.  |
| 1-19  | Repeat measures 1 to 19, but do not join hands.   |
| 20    | Kneel on right knee; stand and join hands.  |
| 1-20  | Repeat measures 1 to 20, but do not join hands.   |
| 21    | Kneel on left knee; stand and join hands.   |
| 1-21  | Repeat measures 1 to 21, but do not join hands.   |
| 22    | Place right elbow on floor with cheek on right fist; then stand and join hands.                                 |
| 1-22  | Repeat measures 1 to 22, but do not join hands.   |
| 23    | Place left elbow on floor with cheek on left fist; then stand and join hands.                                   |
| 1-23  | Repeat measures 1 to 23, but do not join hands.   |

24 Place forehead on floor; stand and join hands.

1-16 Repeat measures 1 to 16

## NORWEGIAN MOUNTAIN MARCH (NORWEGIAN)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1177

SKILLS: Waltzing and turning under

FORMATION: Circle in sets of three, all facing counterclockwise. The one in the center of the set stands slightly in front of the other two. The center person holds the others' inside hands, and the other two join outside hands, forming a triangle.

## MEASURES

## MOVEMENTS

- |       |   |
|-------|---|
| 1-8   | Beginning with the right foot, take eight running waltz steps. Accent should be placed on the first step of each measure. |
| 9-10  | Center person moves backward with six running steps under the arch formed by the others' raised arms.                     |
| 11-12 | Person on center's left takes six steps to cross in front of and under the center's raised right arm.                     |
| 13-14 | Person on center's right takes six steps to turn under the center's right arm.  |
| 15-16 | Center turns under own right arm to original position.  |
- Repeat dance.

**KOROBUSHKA (RUSSIAN--PEDDLER'S PACK)**

**SOURCE:** Dauer and Pangrazi, 1989

**MUSIC:** Folkcraft 1170

**SKILLS:** Schottische step

**FORMATION:** Double circle, partners join hands

**MEASURES****MOVEMENTS****Part I:**

- 1- 2     Directions are for person on inside of circle. Person on the outside begins on opposite foot. Starting with left foot, inside person takes one schottische step away from center; outside person moves backward.
- 3- 4     Repeat movements toward center with inside person beginning with right foot and moving backward, while outside person starts on left foot and moves forward.
- 5- 6     Repeat measures 1-2.
- 7- 8     Both hop three times on support foot. On the first hop, point toe forward; on second hop, point toe sideward; and on third hop, close to support foot.

**Part II:**

- 1- 2     Release hands, and each partner, starting with right foot, does a schottische step toward the right.
- 3- 4     Start with left foot and return with one schottische step to face partner.
- 5- 6     Join hands and step-hop forward to partner (balance together); then step-hop backward (balance back).
- 7- 8     Both partners start on right foot and change places with three walking steps.
- 9-16     Repeat measures 1-8.

## KLUMPAKOJIS (LITHUANIAN--CLUMSY FOOTED)

SOURCE: Dauer and Pangrazi, 1989

MUSIC: Folkcraft 1419

SKILLS: Walk, stamp, polka

FORMATION: Double circle, facing counterclockwise, inside  
hands joined

## MEASURES

## MOVEMENTS

## Part I:

- 1- 4 Take eight brisk, walking steps counterclockwise.
- 5- 8 Release hands, turn left, reverse directions, change hands, and take eight walking steps clockwise.
- 9-16 Face partner; join right hands, right elbow bent and left hand on hip. Walk eight steps around partner in clockwise direction. Join left hands, left elbow bent, right hand on hip, and take eight steps around the other way.

## Part II:

- 1- 4 No movements for counts 1, 2, 1, 2; then stamp three times for second measure. No movements for counts 1, 2, 1, 2; then clap own hands three times for fourth measure.
- 5- 8 Shake right finger at partner for counts 1, 2, and 3 and hold on count 4. Shake left finger at partner for counts 1, 2, and 3 and hold on 4. Clap right hand of partner; then turn individually counterclockwise in place with two steps. Face partner and stamp three times in place.
- 9-16 Repeat measures 1-8.

## Part III:

- 1- 8 Take varsovienne position. Beginning with left foot, polka step 16 times counterclockwise. On the last two steps, release hands, and inside person moves forward to meet new partner.

## HEEL AND TOE POLKA (AMERICAN)

SOURCE: Kirchner, 1988

MUSIC: Folkcraft 1166

FORMATION: Double circle, with partners facing  
counterclockwise, inside hands joined

## MEASURES

## MOVEMENTS

- 1- 2 Partners touch outside heels forward and bend backward slightly. Touch toes of outside feet backward, bend forward slightly, and take three running steps forward (heel and toe and step, step, step).
- 3- 4 Repeat measures 1-2 with inside foot.
- 5- 8 Repeat measures 1-4.
- 9-16 Partners face each other, join both hands, and polka around the circle in a counterclockwise direction.



## CRESTED HEN (DANISH)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkcraft 1159

SKILLS: Step-hop

FORMATION: Set of three, hands joined to form a circle

## MEASURES

## MOVEMENTS

## Part I:

- 1- 8      Start left; step-hop around circle clockwise, emphasizing step on first beat. Lean away from center while circling.
- 1- 8      Jump, bringing feet down sharply on first beat, step-hop around circle counterclockwise.

## Part II:

- 9-10      Continue step-hop; outside persons release joined hands, place free hand on hip; and right-hand person dances through arch made by center and left-hand person.
- 11-12     Center person turns under own arm, following right-hand person through arch.
- 13-14     Left-hand person dances through arch made by center person and right-hand person.
- 15-16     Center person turns under own right arm, following left-hand person through arch.
- 9-16      Repeat movements of measures 9-16.

#### **Developmental Level IV**

**MAYIM (ISRAELI)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Folkraft 1108

**BACKGROUND:** Mayim means "water"; the movements of the dance symbolize the joy of finding water in a barren land. The dance originated in a kibbutz (an Israeli collective settlement) on the shores of Galilee.

**SKILLS:** Grapevine, running step

**FORMATION:** Single circle, hands joined and held low

**MEASURES****MOVEMENTS**

- |     |  |
|-----|--|
| 1-4 | I. Grapevine<br>Move clockwise, crossing right foot in front of left; step left to side; cross right behind left; step left to side with a slight hop, accenting step. Repeat three times. |
| 5   | II. To Center and Back<br>Starting right, take four running steps to the center. Lift hands gradually while moving to the center, singing "Mayim, mayim, mayim, mayim."                    |
| 6   | Starting right, repeat measure 5, moving away from the center. Gradually lower hands to sides.   |
| 7-8 | Repeat measures 5-6.   |
|     | III. Run, Toe Touch, Clap  |
| 1   | Starting right, take three running steps clockwise; turn to face center; keep weight on right foot.  |
| 2   | Hop right and touch left foot across to right side; hop on right and touch left to side; hop on right and touch left in front to right side; hop on right and touch left to side.          |

- 3 Repeat measure 2, Part III.
- 4 Hop on left foot, touch right in front to left side, and clap hands directly in front; hop left and touch right to side and swing arms to sides; hop left and touch right in front to left side and clap hands directly in front; hop on left and touch right to side and swing arms out to sides.
- 5 Repeat measure 4, Part III.

## ROAD TO THE ISLES (SCOTTISH)

SOURCE: Hipps and Chappell, 1970

MUSIC: World of Fun Album, Record 3, Side B

FORMATION: Double circle with partners in varsovienne  
position

## MEASURES

## MOVEMENTS

## Part I:

1- 8 Point left toe forward to left for two counts; step behind right foot with left foot; step to right with right foot; close left foot to right foot; then place right toe forward to right for two counts. Step behind left foot with right foot; step to left with left foot; close right foot to left foot.

9-16 Place left heel forward on floor for two counts; place left toe backward on floor for two counts.

## Part II:

1- 8 Starting with left foot, partners move forward around circle with two schottische steps. On the hop at the end of the second schottische step, both do a quick hop-turn to the right, by turning on ball of right foot and raising left knee high. Partners now face clockwise in circle.

9-16 Starting on left foot, partners take three walking steps clockwise and turn again on ball of left foot, raising right knee high. Partners are now in original position. Stamp three times in place, right, left, right.

**MISERLOU (GREEK)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Folkraft 1060

**BACKGROUND:** This dance was developed in 1945 at Duquesne University by a Greek-American student named Mercine Nesotas.

**SKILLS:** Two-step, grapevine

**FORMATION:** One large, broken circle, hands joined, lead dancers at right end of line

**MEASURES****MOVEMENTS**

- 1 Starting right, step in place. Hold. Pointing left toe in front to right, make a curve to left toward right heel. Circle moves counterclockwise.
- 2 Step left behind right. Step right to side. Step left across in front of right and pivot counterclockwise a half-turn on left to face opposite line of direction.
- 3 Starting right and moving clockwise, take one two-step.
- 4 Step back on left. Step right to side, body facing center. Step left across in front of right. Hold.

## PUT YOUR LITTLE FOOT

SOURCE: Hipps and Chappell, 1970

MUSIC: World of Fun Album, Record 1, Side B

BACKGROUND: This is a southwestern U.S.A. adaptation of the European Varsovienne. Many countries claim to have originated the Varsovienne, but it is believed to have actually originated in Poland.

SKILLS: Step, turn, point

FORMATION: Circle formation of partners in varsovienne position

## MOVEMENTS:

1. With weight on right foot, bring left foot across in front of right instep using a sweeping motion. Step diagonally forward on left foot and close right foot to left foot.
2. Repeat.
3. Sweep with left foot; then each person does a simple clockwise walking pivot in place; step diagonally left with left foot, behind left foot with right foot, turning on left foot, and pointing right toe diagonally right (as though showing off new shoes). Dancers are now in reversed position, facing the opposite direction.
4. Repeat sweeping with right foot.
5. Repeat all once.

Chorus: Do four pivots in place as in number 3, sweeping with left foot first, then right foot, then left foot, then right foot.

## ALUNELUL (ROMANIAN)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkraft 1549

BACKGROUND: Alunelul means "little hazelnut."

FORMATION: Single circle, facing center, hands on shoulders of person on either side.

## MEASURES

## MOVEMENTS

- 1- 2 Starting right, take five steps sideward; step right to right side; step left behind right; step right to right side; step left behind right; step right to right side. Circle moves counterclockwise. Stamp left heel twice, close to right.
- 3- 4 Starting left, repeat measures 1-2, moving clockwise.
- 1- 4 Repeat measures 1-4.
- 5 Starting right, take three steps sideward; step right to right side; step left behind right; step right to right side, moving counterclockwise. Stamp left heel once.
- 6 Starting left, repeat measure 5, moving clockwise.
- 7- 8 Repeat measures 5-6.
- 9-10 In place, step right; stamp left heel close to right once; step left and stamp right heel close to left once; step right and stamp left heel close to right twice.
- 11-12 Starting left, repeat measures 9-10, reversing foot pattern.



**D'HAMMERSCHMIEDSGSELLN (GERMAN)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Folkraft 1485

**BACKGROUND:** This is a Bavarian dance which means "the journeyman blacksmith." It was originally performed by men only.

**SKILLS:** Step-hop, waltz.

**FORMATION:** Set of four dancers

**CLAP PATTERN:** Two measures = 6 counts

**COUNTS**

- 1 Both hands slap own thighs as knees flex slightly.
- 2 Clap own waist, body turning slightly left.
- 3 Clap own hands together.
- 4 Opposites clap right hands.
- 5 Opposites clap left hands.
- 6 Opposites clap both hands.

**MEASURES****MOVEMENTS**

- |       |   |
|-------|---|
| 1-16  | Two people opposite each other start clap pattern and continue through measure 16. The other two start clap pattern on measure 2 and continue through measure 16. First pair will be on count 4, clapping opposite dancer's right hand when second pair begins. |
| 17-24 | All four join hands. Starting left, take eight step-hops, moving clockwise.   |
| 25-32 | Reverse direction, taking eight step-hops, moving counterclockwise.   |
| 1-16  | Repeat clap pattern   |
| 17-24 | Form right-hand star. Starting left, take eight step-hops, star moving clockwise.   |
| 25-32 | Form left-hand star. Take eight step-hops, star moving counterclockwise.  |

- 1-16 Repeat clap pattern.
- 17-24 Circles of four open to form one large circle.  
Starting left, take eight step-hops, circle  
moving clockwise.
- 25-32 Reverse direction, taking eight step-hops, circle  
moving counterclockwise.

**DOUDLEBSKA POLKA (CZECHOSLOVAKIAN)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Folkraft 1413

**BACKGROUND:** This is a simple mixer learned in  
Czechoslovakia by Jeannette Novak and  
introduced to Folk Dance House in New York.

**SKILLS:** Polka, walk

**FORMATION:** Partners with both hands joined form one large  
circle. One partner is number one and the other  
is number two.

**MEASURES****MOVEMENTS**

- |       |   |
|-------|---|
| 1- 4  | Introduction: no movements.   |
| 1-16  | Starting left, take 16 polka steps turning clockwise, traveling in line of direction.   |
| 17-32 | Partners with two hands joined, take 32 walking steps moving in line of direction. While moving, everyone sings, "tra-la-la," and so forth.   |
| 33-48 | Partner number one faces center of circle and claps hands throughout figure as follows: clap own hands, clap own hands, clap hands of person on both sides, shoulder high. Partner number two takes one half-turn clockwise to face reverse line of direction and takes 16 polka steps, progressing forward in reverse line of direction around partner one's circle. On the last measure, partner number two steps behind a number one, and they turn around and begin the dance again with a new partner. |

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## GIE GORDONS (SCOTTISH)

SOURCE: Hipps and Chappell, 1970

MUSIC: World of Fun Album, Record 5, Side A

BACKGROUND: This folk dance is similar to old-time English dances, but of genuine folk origin.

FORMATION: Large circle with partners in varsovienne position, facing counterclockwise.

## MOVEMENTS:

## Part I:

- A. Partners walk forward four steps. With hands still joined, partners about face to the right, beginning turn on fourth count.
- B. Partners walk backward four steps.
- C. Do not turn. Stop. Walk forward four steps clockwise; then with hands still joined, about face to left and walk backward four steps clockwise.

## Part II:

- A. Drop left hands, hold right hands loosely for turning. Partner two turns clockwise with 4 two-steps under joined hands, while partner one moves forward around the circle counterclockwise with 4 two-steps.
- B. With both hands joined, partners turn clockwise with 4 two-steps.

Variation: (Formation: double circle, facing counterclockwise, varsovienne position. Part I same as above).

- A. Partners drop hands and jump toward each other, away from each other.
- B. Man takes lady's hand in his hand and turns her to his other side.

Repeat 2A.

- B. Lady turns under man's left arm to the man behind her partner who will be her new partner. Repeat dance from the beginning.

## HARMONICA (ISRAELI)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkraft 1109

BACKGROUND: Harmonica means "accordion." The movements symbolize the action of an accordion. The choreographer for the dance is Rivkah Sturman.

SKILLS: Grapevine, run, hop

FORMATION: Single circle, hands joined and held low

MEASURES	MOVEMENTS
1	Moving counterclockwise, cross left foot in front of right; step right to side; cross left behind right; leap right to side with slight accent.
2	Continue moving counterclockwise and step-hop left; step-hop right.
3- 8	Repeat measures 1 and 2 three times.
9	Starting left, cross foot left over right; step right in place; step left in place; and hop slightly on left foot, turning body to left side on hop.
10	Starting right, cross right over left; step in place; step right in place; and hop slightly on right foot, turning body to right side on hop.
11	Starting left, repeat measure 9.
12	Moving clockwise, step-hop right; step-hop left.
13-15	Starting right, repeat measures 9-11.
16	Moving counterclockwise, step-hop left; step-hop right.
17	Place hands on upper arms of adjacent dancers. Dancers sway to left two counts; sway to right two counts.

- 18**            Starting left, moving clockwise, take four running steps.
- 19-24**       Repeat measures 17-18 three times.

## HAVA NAGILA (ISRAELI)

**SOURCE:** Lapson, 1954

**MUSIC:** Folkraft 1110

**BACKGROUND:** This is a partner dance which is done to an old hora melody. Hava Nagila means "come let us be joyful."

**FORMATION:** Partners, with partner number two on the right of partner number one. Partners face each other and hold both hands.

**Part I:**

- Phrase**
1. Take four steps backward, away from partner, gradually bending body, and keep hands held.
  2. Straighten up and bend left elbows, taking four long running steps to the left, still holding hands, ending with original position.
  3. Repeat Phrases 1 and 2.
  4. Repeat Phrases 1, 2, and 3.

On Phrase 4, partners face in same direction with joined hands crossed in back.

**Part II:**

- Phrase**
5. Both partners leap forward leading with right foot, bending body forward. Then step on left foot in place. Step back with right foot and straighten body. Step on left foot in place.
  6. Repeat Phrase 5.
  7. Partner two releases left hand and turns to the right in place, facing partner and taking left hand across and under right hand.
  8. Partner one turns under bridge made by crossed hands, ending facing partner two. Keep hands held and balance sideways four times. Count two for each balance step. Hook right elbows and

take eight running steps around, finishing in place.

**Part III:**

- Phrase 9.** Partners face each other, feet slightly apart. Bending low to right, clap hands to right side about knee level. Repeat to left side.
10. Clap own hands in front three times.
  11. Place hands on hips and jump on both feet; hop three times on right foot, extending left foot forward.
  12. Repeat, hopping on left foot and extending right foot.
  13. Jump on both feet; hop three times on right foot, turning completely in place to the right.
  14. Jump on both feet; hop three times on left foot, turning completely left in place.
- Repeat dance to end of music.



## HINEH MA TOV (ISRAELI)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folk Dancer MH 1091

BACKGROUND: The words are translated to mean, "how good and pleasant it is for brothers to sit together."

SKILLS: Walk, twinkle, yemenite

FORMATION: Circle, no partners

## MEASURES

## MOVEMENTS

1-2 Starting right, walk four steps counterclockwise. Flex knees while walking; hold hands down and straight.

3-4 Starting right, continue counterclockwise; run lightly eight steps.

Repeat measures 1-4.

5-6 Face center; raise joined hands to shoulder level. Leap gently to right and bring hands down. Twinkle: step back on left; step right to left; step forward on left. Stamp right foot softly beside left.

7-8 Yemenite: step right to side; transfer weight back to left; step right across left. Repeat to left: step left to left side; transfer weight to right; step left across right; stamp right foot softly. Keep weight on left foot.

Repeat entire dance.

## MA NA 'AVU (ISRAELI)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Tikva 45-102

BACKGROUND: This is a beautiful nonpartner circle or line dance. The lyrics are from Isaiah 52-57. The music was composed by Joseph Spivak, and the dance choreographed by Rajah Spivak.

SKILLS: Touch, twinkle, rocking, yemenite

FORMATION: Single open circle or line, hands joined and held down

## MEASURES

## MOVEMENTS

- 1-2 Touch: starting right, touch right foot forward; touch right foot to right side. Twinkle: step back onto right foot; step left next to right foot; step forward onto right foot. Rock: rock weight back onto right foot; rock weight back onto left foot; rock weight forward onto right foot; close left foot to right foot. On the close, lift body upward. Weight remains on right foot.
- 3-4 Repeat measures 1-2, starting left.
- 5 Yemenites: step right foot to right side; step left next to right foot; step right forward and across left foot; turn to face counterclockwise by pivoting slightly on right foot. Move counterclockwise three steps left, right, left. Bring hands to shoulder level during the three steps. End facing forward.
- 6-8 Repeat measure 5 three times.
- Repeat entire dance.

## PLJESKAVAC KOLO (YUGOSLAVIAN)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkraft 1548

BACKGROUND: The translation is "clapping Kolo." This is a Serbian folk dance which is quick and easy to learn.

SKILLS: Walk, stamp

FORMATION: Broken circle, hands joined

## MEASURES

## MOVEMENTS

- |      |  |
|------|--|
| 1    | Starting right, walk two steps diagonally forward.   |
| 2    | Face center. Starting right, taking three quick steps in place.                                  |
| 3    | Starting left, walk backward two steps.  |
| 4    | Starting left, take three quick steps in place.  |
| 1- 4 | Repeat measures 1-4.   |
| 5- 6 | Face center. Starting right, walk two steps toward center. Stamp three times right, left, right. |
| 7- 8 | Starting left, walk two steps backward. Clap hands three times quickly.                          |
| 9-12 | Starting right, repeat measures 5-8.   |

**TSCHERKESSIA (ISRAELI)**

**SOURCE:** Harris, Pittman, and Waller, 1988

**MUSIC:** Israel Music Foundation 116B

**BACKGROUND:** This is a dance for men from Circassia who were famous for their horsemanship. The movements of the dance express those of horses or riders.

**FORMATION:** Nonpartner dance in single circle

**MEASURES****MOVEMENTS**

- |       |  |
|-------|--|
| 1- 2  | Keeping left foot in place, step right across left foot; step left in place; step back right; step left in place. As cross step is taken, lean body forward; bend left knee. As backward steps are taken, lean body back as far as possible. |
| 3- 8  | Repeat measures 1-2 three times.   |
| 9     | Circle moves to the right. Starting right, step to side; step left foot behind right foot.   |
| 10-16 | Repeat measure 9 seven times.  |

## VE'DAVID (ISRAELI)

SOURCE: Harris, Pittman, and Waller, 1988

MUSIC: Folkraft 1432

BACKGROUND INFORMATION: The complete title is Ve'David  
Y'Fey Enayim, which means "and  
 David of the Beautiful Eyes." It  
 is a partner mixer choreographed by  
 Rivkah Sturman.

SKILLS: Walking steps

FORMATION: Double circle, partners facing counterclockwise.  
 Partner two to the right of partner one, inside  
 hands joined.

## MEASURES

## MOVEMENTS

## Part I:

- 1- 2 Starting right, take four walking steps forward. Partners turn to face center; join hands in a single circle on fourth step. Walk four steps away from center.
- 3- 4 Starting right, take four walking steps to center and four steps away from center.

## Part II:

- 1- 2 Partners one clap hands; partners two walk to center with four steps and back to place.
- 3- 4 Partners one clap hands and take four walking steps to center, turn to right, and walk four steps away from center to a new partner. New partner is partner two to the right of the original partner.
- 5- 6 Partners join right hands with forearms to forearms and curve left hands overhead. Turn clockwise eight "buzz-steps."

Repeat entire dance.

**Developmental Level V**

**LIVSHU NA OZ (PUT ON STRENGTH)**

**MUSIC:** Folkraft 1108B-1

**WORDS:** Livshu na oz,  
Ha-ir lanu ma oz  
Bachurim, bachurim  
Zer gvura a-tur-im.

**TRANSLATION:** Put on strength,  
The town is our fortress,  
Boys, boys  
With the crown of heroes.

**BACKGROUND:** This is a simple line dance enjoyed much by the Jewish youth in Israel. It is to be performed vigorously.

**SKILLS:** Slide, hop, debka twist

**FORMATION:** Lines with leaders at right

**MOVEMENTS:**

**Part I:** Two slides to right side; then two debka jumps in place (feet together, jump turn first left; then hump turn back to place). Repeat combination four times.

**Part II:** While hopping twice on right foot in place, point left toe forward; then point left toe to left side. With feet together, jump twice in place. Repeat movements while hopping twice on left foot in place. This combination is repeated twice. Repeat entire dance with each leader leading his line in a different direction.

## HANODEID (THE WANDERER)

**MUSIC:** Folkraft 1108B-2

**WORDS:** Haderech lo edaa  
 Be-ain li mi sh-olim  
 Badad ani et'eh  
 Bachorev utlalom  
 Adai ha-erev li yi fros  
 Margoa bain hagivolim  
 Veshir eres haruach ran  
 Meal tsurai hayeailim.

**TRANSLATION:** I do not know my way  
 Because I have no paths  
 I am lost and lonely  
 In dryness and in dew  
 Until evening offers me  
 A rest among the stems  
 And the wind sings me a lullaby  
 From the rocks of the gazelles.

**BACKGROUND:** This dance reflects the influence of the Yemenite Jews and their ancient culture on the Israeli folk dance movement. "It depicts a lover of nature wending his way in the fields and woods, stepping on a thorn, jumping over a stone, going hither and thither and enjoying fully the outdoors" (Lapson, 1954, p. 11).

**SKILLS:** Leaping

**FORMATION:** Single line, hands joined, with leader on right side

**Part I:**

1. Leap to the right.
2. Place toe of left foot close to right foot.
3. Step with left foot to left side.
4. Draw right foot to left foot, flexing knee slightly.



Part II: Drop hands and turn right. Beginning with right foot, walk forward three steps (right, left, right). On third step, turn right hip forward. Step left foot in place. Put right foot backward, with hip following right foot. Step left foot in place. Leap forward on right foot with half-turn to left. Leap on left foot, continuing in same direction so that last step is behind right foot. Begin with right foot and repeat, all moving in opposite direction.

## SHIBOLET BASADEH

**MUSIC:** Folkraft 1109-B

**WORDS:** Shi-bo-let ba-sa-deh  
 kora-at ba-ru-ah  
 Me'-o-mes gar'-i-nim ki rav;  
 U-ve-mer-hav ha-rim  
 Yom kvar ya-fu-ah  
 Ha-she-mesh ketem ve-za-hav  
 U-ru hoi u-ru  
 shu-ru be-nei kfa-rim  
 ka-ma hen bash-la kvar  
 al pnei ha-ka-rim  
 Ki-ze-ru shil-hu ma-gal  
 et reshit ha-ka-zir

**TRANSLATION:** The fields are filled with sheaves  
 Bending in the wind  
 Beneath the weight of years,  
 Beyond, the hills ascent.  
 The day has dawned anew,  
 The sun's a golden stain.  
 Up, villagers, arise.  
 The world is born again!  
 The golden corn is ripe  
 Upon the hillside near,  
 Take sickles in your hands,  
 For harvest time is here!

**BACKGROUND:** This dance is a revival of an ancient festival  
 on Passover when the first-cut sheaves of  
 barley were presented to the Holy Temple.

**SKILLS:** Slide, step-hop

**FORMATION:** Circle with hands joined and down. Movement is  
 counterclockwise through Parts I and II.

**Part I:** Beginning with right foot, take three slides  
 right. Drop hands and step-hop on right foot,  
 turning right, ending with back to center and  
 hands joined. Repeat all movements. All are now  
 facing center with hands joined again. Repeat  
 all, first right, then left.

**Part II:** With hands joined, beginning with right foot and  
 body turned slightly to right, step-hop forward  
 with right foot, then with left foot. Face

clockwise and step-hop backward with right foot, then left foot, moving counterclockwise. Repeat all movements.

**Part III:** Face center of circle and take two step-hops toward center. Take four step-hops backward. Repeat entire dance.

## KOL DODI (VOICE OF MY BELOVED)

**MUSIC:** Folkraft 1111A

**WORDS:** Kol dodi (three times) hi-nai-zeh ba (two)  
Medaleg al heharim  
Mekapetz al hagvaoth.

**TRANSLATION:** The voice of my beloved!  
He is coming  
Jumps over the mountains  
Skips on the hills.

**BACKGROUND:** This is an Israeli courtship dance performed in Yemenite style.

**SKILLS:** Step-hops

**FORMATION:** Two lines, numbered one and two, facing each other about six steps apart. Hands joined in each line and raised to shoulder level. All walking steps are done with slight knee bend after each step.

- Part I:**
- A. Six steps forward, starting with left foot. Three stamps in place (left, right, left). Six steps backward, starting with right foot. Three stamps in place (right, left, right).
  - B. Line one, with hands joined, leading from right end of line, moves around and behind line two with 16 step hops into line two's place. Meanwhile, line two moves forward with 14 small steps to line one's place, clapping hands with each knee bend after each step, and finishing with a left turn about in place on last three counts.
- Part II:**
- A. Same as Part IA, however, instead of three stamps on the last three counts, clap hands three times with the opposite person. Then walk backward to place and clap own hands three times.
  - B. Same as Part IB, except line two moves into line one's place with 16 step-hops, etc., while line one moves forward into line two's

place with 14 small steps and hand claps,  
etc.

Part III: A. Place left heel to left side; place right  
heel to right side; place left heel to left  
side; tap left foot three times in place.  
Repeat with right foot.

## HORA AGADATI

**MUSIC:** Folkraft 1111B

**WORDS:** Hasimcha balev yokedet  
Ve ralainu gil shof'ot  
Kach nidroch admat moledet  
Venashira tov lichyot

Hashira beron zoremeh  
Al harim ve gai-ayot  
Bechazenu od poemet  
Hakriah ki tov lichyot

Lo nechdal ki yesh  
Od dai os vamerets  
Kol gufenu lahat esh  
Vehalev goaish

Hal'ah kol machov  
Negaraish kol pega  
Ve nasov haloh vasov  
Hora ad beli sof.

**TRANSLATION:** Joy within our hearts is dancing  
And our feet are keeping time.  
Thus in Eretz we'll be dancing,  
Oh 'tis good to be alive!

Our song is ringing round the world  
Over hills and over vales,  
The echo of our song is hurled,  
Eretz Israel it hails.

We shall not cease, for still  
Our strength is rising higher.  
For dauntless is our will.  
And our heart's on fire!

Away with grief and pain  
For hope does sorrow mend.  
Around and round again,  
For Hora has no end!

**SKILLS:** Running steps, debka jumps, leaps

**FORMATION:** Single circle, hands joined and down

**Part I:**

- Phrase** 1. Four running steps to right, beginning with right foot.
2. Four debka jumps.
- 3-4. Repeat 1 and 2.
- Repeat Phrases 1-4.

**Part II: Place hands lightly on adjacent arms.**

- Phrase** 5. Leap on right foot; place left heel diagonally forward with knee straight.
6. Three steps in place (left, right, left).
7. Same as 5.
8. Same as 6.
9. Two debka jumps.
10. Step toward center of circle with left foot; then bring right foot beside left foot.
11. Two steps back to place.
12. Run to right with three light running steps (left, right, left).
- Repeat Phrases 5 to 12.
- Repeat entire dance. Tempo becomes gradually faster.

**KACHA N'RAKEDA (THIS IS HOW WE DANCE)**

**MUSIC:** Folkraft 5001 A-B

**BACKGROUND:** This is an enthusiastic dance of the Hassidim, a group of Eastern European Jews who incorporate dance into their religious services.

**SKILLS:** Swaying, gestures

**FORMATION:** Circles facing center

**Part I:** Sway in place, clapping hands to either side eight times.

**Part II:**

- Phrase 1.** With slow gesture, weight on right foot, lift hands upward to right side, palms up.
2. In same position but with faster gestures, lift hands upward twice.
  3. Snap fingers upward to left, to right, to left, and to right; then with slow gestures, lift both hands forward and upward.
- Repeat Phrases 1, 2, and 3, starting with hands raised to left.
4. Reach with right hand for nearest elbow on right; then reach with left hand for nearest elbow on left, closing circle.
  5. Starting with right foot, run four steps to right in circle.
  6. Step-hop on right foot; then step-hop on left foot.
  7. Continue with four running steps to right and end dance by lifting both hands forward upward.



## NITSANIM (BUDS)

**MUSIC:** Folkraft 5001B-A

**BACKGROUND:** This is a dance portraying buds in the spring  
and illustrates characteristic Yemenite hand  
gestures.

**WORDS:** Nitsanim niru baarets  
Et zamir vekol hator  
Bim' cholot hamachanaim  
Hava venifzach mi zmor

**TRANSLATION:** The buds are seen in the country  
The voice of the turtle dove is heard  
In the counter-dances  
Let's break out in song.

**SKILLS:** Step-hops

**FORMATION:** Two lines, four steps apart, with partners  
facing

**Part I:**

- Phrase**
1. Step forward with right foot, knee slightly bent, and touch fingertips to your partner, forming a bud. Step in place with left foot.
  2. Step backward with right foot and slight knee bend and release fingers. Step in place with left foot. Repeat Phrases 1 and 2 four times.
  3. Each dancer takes one complete turn to the right with four pivot steps in place, hands shoulder high with elbows bent and palms facing forward.
  4. Partners clap own hands; then touch right palms and change places with three step-hops, beginning with right foot and turning clockwise.

**Part II:**

**Phrase 1-3.** All stand in place and clap own hands, while last couple joins inside hands, palm to palm, and step-hop down the line, separating at the foot and each encircling his whole line. They meet again at the top of the line and return to their places.

4. All couples change places as in Part I, Phrase 4.

**Part III:**

**Phrase 1-2.** Repeat whole pattern, but with sharp, staccato movements.

**Part IV:** Same as Part II, with second couple going down the line and back to place.

## NIGUN

**MUSIC:** Folkraft 1092A

**BACKGROUND:** This dance is composed by Vyts Beliajus and reflects lightness and gaiety.

**SKILLS:** Balance

**FORMATION:** Circle, with partners numbered one and two. One couple faces clockwise, and the other couple faces counterclockwise; number two person stands to the right of number one.

**Part I:** Partners balance toward and away from each other, beginning with inside feet.

**Part II:** Two couples change places with four steps; couple facing counterclockwise goes under the arch formed by couple facing clockwise and turns about to face opposite again on the fourth count. Couples take four steps back to place, reversing arch, and turn about to face opposite couple again.

**Part III:** Each person claps own hands once and forms a right-hand star with own set, taking three step-hops and moving clockwise halfway around the set and finishing in place of the opposite couple.

Each one now claps own hands once and joins left hand with partner, taking three step-hops in own little circle and finishing by facing in original direction, with backs turned to other couple of original set. Each couple is now facing a new couple, forming a new set. Repeat dance.

## POTCH TANZ

**MUSIC:** Folkraft 1118A

**BACKGROUND:** This dance is popular at Jewish weddings and includes much hand-clapping and foot-stamping.

**FORMATION:** Single circle with partners facing center, hands joined and held shoulder level, elbows bent.

**Part I:** Turning body slightly to right, take eight steps counterclockwise, starting with right foot. Turning body slightly left, take eight steps clockwise. Bend knees slightly with each step.

**Part II:** All face center of circle. Take two steps toward center of circle and clap three times. Take two steps backward and stamp foot three times.

Repeat Part II.

**Part III:** Partners join hands, bending left elbows, and walk around with each other eight steps clockwise. Partners bend right elbows and walk around four steps counterclockwise. Partner two passes under partner one's left arm to the left side, and partner one remains in place. This takes four steps. Each one now has a new partner, with partner two having a new partner on the left, and partner one having a new partner on the right. Join hands and repeat dance.

**SOURCE FOR DEVELOPMENTAL V JEWISH DANCES:** Lapson, D. (1954) Jewish Dances. New York: Jewish Education Committee, pp. 10-39.

Folk Dance Terminology

**ARCH:** Single--Partners stand side by side or face to face and join one hand high. Double--Partners stand face to face and join both hands high.

**BALANCE:** Step left; touch right to left and rise on balls of feet; lower heels.

**BLEKING STEP:** With uneven rhythm, hop right; touch left heel forward; leap onto left foot; bring it back to place; touch right heel forward; leap onto right foot in place; touch left heel forward; leap onto left foot in place; touch right heel forward; leap onto right foot in place; touch left heel forward.

**BOW:** Facing the partner and bending forward at the waist and back to upright position.

**CLOCKWISE:** Moving in the direction that a clock's hands move.

**COUNTERCLOCKWISE:** Moving in the direction opposite to that of a clock's hands.

**DOUBLE CIRCLE OF PARTNERS:** Partners stand side by side, facing counterclockwise.

**ELBOW SWING:** Hook right or left elbows with person indicated and turn once around.

**EVEN RHYTHM:** When the beats in the rhythm pattern are all the same value.

**GALLOP:** A locomotor movement in uneven rhythm, moving forward diagonally with a step, close step, close pattern.

**GRAPEVINE:** Step left foot to side, step right foot behind left, step left foot to side, and step right in front of left.

**HOP:** Transfer of weight from one foot to the same foot.

**HORA:** Step to right side with right foot; step to right with left foot moving behind right foot; step again to right on right foot; hop on right foot and swing left foot forward; hop on left foot and swing right foot forward.

**LINE:** A type of formation in which dancers stand side by side, all facing the same direction.

**LINE OF DIRECTION:** Refers to the direction of movement of dancers around the circle counterclockwise.

**MEASURE:** One measure containing a group of beats.

**METER:** A group of beats within a measure.

**PARTNER:** The person with whom one does a dance.

**POLKA:** Hop right, step left forward, close right foot to left foot, and step forward left. Repeat, beginning hop left.

**PROMENADE:** Partners move counterclockwise around the circle in promenade position.

**RIGHT HANDS ACROSS:** Join right hands in center and turn clockwise.

**RUNNING STEP:** A rhythmical step for moving in any direction by alternating feet and pushing off the floor with a lift.

**SIDE-STEP:** Place foot to side and bring other foot to it.

**SKIP:** Similar to a step-hop, except that the rhythm is quick and uneven.

**SCHOTTISCHE:** Step forward on right foot; step forward on left foot; step forward on right foot and hop on right foot.

**STEP-HOP:** To move forward or backward with a step and a hop on alternate feet.

**STEP-POINT:** Step diagonally forward with one foot. The toe of the other foot is touched lightly to the floor across in front, straight forward, to the side, or straight back, according to the dance.

**VARSOVIENNE:** Partners stand side by side, facing counterclockwise. The partner on the inside joins right hands with the outside partner above the right shoulder; left hands are held in front of the inside partner's left shoulder.

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**APPENDIX D**  
**LETTERS OF APPROVAL**

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LETTERS OF APPROVAL

Jewish Dance for Young Children Letter of Permission

27 May 1991

Folk Dance and Folklore Research Project  
Dance Program  
James Madison University  
Harrisonburg, VA 22807

Attention Professor Earlynn J. Miller

Dear Professor Miller:

I am on the faculty of Lee College in Cleveland, Tennessee and am currently writing my doctoral dissertation at Middle Tennessee State University. The dissertation is titled A Curriculum Manual for Educational Dance in Church-Related Schools.

I recently purchased your album and manual, titled Jewish Culture for Young Children through Folk Dance and Folklore. It is a wonderful album which I wish every church-related school had.

I am writing to ask if I may have permission to include the dances from the album in my curriculum with all proper documentation and information as to where the album may be purchased. I am in the last chapters of my dissertation so I hope to hear from you soon.

Thank you very much,

Jo Ann Higginbotham  
Assistant Professor  
Health and Physical Education

Jewish Dance for Young Children Letter of Permission

Earlynn J. Miller  
1587 Hillcrest Drive  
Harrisonburg, Virginia 22801  
(703) 433-1396  
June 8, 1991

List the professional  
address rather than the  
home one, please.

Jo Ann Higginbotham, Assistant Professor  
Health and Physical Education  
Department of Education  
Lee College  
Cleveland, Tennessee 37320-3450

Dear Professor Higginbotham:

We are delighted that you wish to cite the record and monograph titled Jewish Culture for Young Children through Folk Dance and Folklore in your dissertation. You have permission to do so as you outlined in your letter of May 27, 1991. The record may be obtained by contacting me at the address listed below.

I am pleased that you find this a "wonderful" album. There has been very good reception to it and broad if not large quantity distribution. Some have even worn out the materials and requested new copies. It is used throughout the US and in quite a few other countries.

For those who might want a workshop on these materials, a workshop could be arranged through Shirley T. Waxman. Her address is 7531 Coddle Harbor Lane, Potomac, Maryland 20854. Her telephone number is (301) 299-5526.

I wish you well with your dissertation. Your topic seems to be a practical one which should be useful for many people. I will be interested in seeing it in print one day.

Sincerely yours,



Earlynn J. Miller, Ed.D  
Professor of Dance  
Department of Theatre and Dance  
James Madison University  
Harrisonburg, Virginia 22807  
(703) 568-3924

**Middle Tennessee State University Research**  
**Ethics Committee Approval Letter**

TO: Jo Ann Higginbotham  
HPERS

FROM: Peter Heller *Ph*  
Chair, MTSU Research Ethics Committee

RE: Review: Use of Human Subjects

Date: March 7, 1991

The purpose of this memo is to inform you that the MTSU Research Ethics Committee has favorably evaluated your research proposal entitled, "Educational Dance . . ." in terms of its ethical utilization of human subjects. Best of luck on the successful completion of your project.

**APPENDIX E**  
**LEE COLLEGE RHYTHMIC ACTIVITIES CLASS**

## APPENDIX E

## LEE COLLEGE RHYTHMIC ACTIVITIES CLASS

Informed Consent for Videotaping and Presentation

Name \_\_\_\_\_

(please print)

One of the purposes of this class is to assist in the preparation of a dissertation tentatively titled: A Curriculum Manual for Educational Dance in Church-Related Schools. I understand that I will be videotaped at various times throughout the semester, and the tapes will be viewed by Mrs. Higginbotham's doctoral committee at Middle Tennessee State University.

In signing this consent form, I affirm that I have read this form in its entirety and that I understand the description of the taping process. I also affirm that my questions regarding the videotaping have been answered to my satisfaction.

I understand that information from my participation in this study may be used for reports and research publications.

\_\_\_\_\_  
(Signature of Participant)\_\_\_\_\_  
(Date)\_\_\_\_\_  
(Person Videotaping)\_\_\_\_\_  
(Date)

Rhythmic Activities Class Video Presentation  
Description of Activities

1. Class: I Will Enter His Gates

The students' singing provides the music for the dance.

Basic steps and forms: Circle with slide steps, walking steps, turns, and mayim left.

2. Class: He Dances O'er Us With Joy

Music from "We are Called"

Basic steps: Circle formation with tripudium, gallop, forward and backward steps, turns.

The tripudium step was the most common processional or line dance in biblical times. It is done by taking three steps forward and one step back. Tripudium came to be translated "jubilate" or jubilation," a word often found in the chorus of hymns. The tripudium steps danced during the chorus were not done in single file, but rather were done in processions with many abreast with arms linked in row after row. These rows would move through the streets and into the Church and around it during the hymns of the service, and then out through the streets as a recessional. Taking three steps forward and one back leads to an optimistic spirit that sees setback in the context of ongoing progress (Adams, 1978).

Circular dances represent the body of Christ of which believers are a part. The circle dance tends to stress



God's immanence, while the line dance stresses God transcendence.

3. Class: The Hora

The Hora is the national dance of Israel. It was brought to Israel from the Balkans. During the two generations that it has been danced in Israel, it has gone through many changes, reflecting the changes that have occurred in the country. It is danced staccato, fast, and with abandon.

Music for Hora: Nafshi La-Shem (Psalms 130:5-7)

I wait for the Lord, my soul does wait, and in  
His word do I hope,  
My soul waits for the Lord more than watchmen  
for the morning,  
More than watchmen for the morning.  
O Israel hope in the Lord,  
for with the Lord there is loving kindness  
and with him is abundant redemption.

4. Individual Solo: Tricia Harvey--Cover Me

5. Individual Solo: Janine Rose--Even the Darkness is  
Light to Him

6. Class: Potch Tanz--The Jewish Wedding Dance

The Potch Tanz, popular at Jewish weddings in Eastern Europe, includes walking step, claps, stamps, and turns.

7. Class: Shepherd of Israel (Psalms 80)

Very simple dance with waltz steps and turns.

Words: O Shepherd of Israel  
 Who leads Israel like a flock, O God  
 Bend down your ear and listen as I plead  
 Display your power and radiant glory  
 Turn us again to yourself, O God  
 Look down on us in joy and love  
 Only then shall we be saved.

O Lord our God,  
 How long will you be angry and reject our  
 prayers,  
 You have fed us with sorrow and tears and have  
 made us the scorn of the neighboring nations.  
 Turn us again to yourself, O God  
 Look down on us in joy and love  
 Only then shall we be saved.

You brought us from Egypt  
 As though we were a tender vine and drove away  
 the heathen  
 But now you have broken down our walls  
 Leaving us without protection.  
 Come back we beg of you, O God, and bless us  
 Look down from heaven, protect what you've  
 planted  
 The son you have raised for yourself.  
 Strengthen the man you love  
 The son of your choice and we will never forsake  
 you.  
 Again revive us to trust in you.  
 Turn us again to yourself, O God  
 Look down on us Your face aglow,  
 With joy and love  
 Only then shall we be saved.

8. Individual Solo: Jo Ann Higginbotham  
Shema (Deuteronomy 6:4)

Shema Yisrael Adonai Eloheynu Adonai  
 Echad. Hear O Israel The Lord is our  
 God, The Lord is One.

The dance is a personal interpretation of

Deuteronomy 6:4-12 (NIV).

"Hear, O Israel: The Lord our God, the Lord is one.  
 Love the Lord your God with all your heart and with all  
 your soul and with all your strength. These  
 commandments that I give you today are to be upon your  
 hearts. Impress them on your children. Talk about them  
 when you sit at home and when you walk along the road,

when you lie down and when you get up. Tie them as symbols on your hands and bind them on your foreheads. Write them on the door frames of your houses and on your gates."

"When the Lord your God brings you into the land he swore to your fathers, to Abraham, Isaac and Jacob, to give you--a land with large, flourishing cities you did not build, houses filled with all kinds of good things you did not provide, wells you did not dig, and vineyards and olive groves you did not plant--then when you eat and are satisfied, be careful that you do not forget the Lord, who brought you out of Egypt, out of the land of slavery."

Rhythmic Activities Evaluation

LEE COLLEGE

Teacher: Jo Ann Higginbotham Date: 19 April 1991

Directions: Please check each competency which you regularly observed in the teacher during this class.

- \_\_\_\_\_ Used appropriate introductory activity to prepare the class for dance activities (vigorous movement and stretches).
- \_\_\_\_\_ Effectively used resource materials to enhance learning of activities (i.e., music, percussion instruments, video tapes, printed materials, etc.).
- \_\_\_\_\_ Overviewed lesson by showing how it fit with past lessons.
- \_\_\_\_\_ Presented lesson with ease and freedom from undue dependence on notes.
- \_\_\_\_\_ Gave specific and well-outlined directions.
- \_\_\_\_\_ Explained skills and concepts in a clear and concise manner.
- \_\_\_\_\_ Incorporated students' ideas into lessons, accepted their remarks, and respected their opinions.
- \_\_\_\_\_ Provided immediate practice of dance activities after they were introduced.
- \_\_\_\_\_ Allowed for independent or group practice.
- \_\_\_\_\_ Assisted students during practice.

- \_\_\_\_\_ Provided closure at the end of the lesson by reviewing key concepts and allowing students to reflect on what they had learned.
- \_\_\_\_\_ Checked for student understanding by asking for questions.
- \_\_\_\_\_ Required students to analyze, synthesize, and evaluate dance skills and concepts.
- \_\_\_\_\_ Retought dance skills and concepts as it became necessary.
- \_\_\_\_\_ Used appropriate dance content to meet the course objectives.
- \_\_\_\_\_ Presented dance material at an appropriate instructional level for the learner.
- \_\_\_\_\_ Encouraged spontaneity, freedom, and exploration of movement.
- \_\_\_\_\_ Provided interesting stimuli for creative movement.
- \_\_\_\_\_ Provided courteous and non-threatening correction.
- \_\_\_\_\_ Informed students of their overall success in the class.
- \_\_\_\_\_ Responded to student remarks on a personal level that communicated acceptance and worth.
- \_\_\_\_\_ Organized class to maximize learning and establish a positive climate.
- \_\_\_\_\_ Maintained a professional air by dressing and behaving in an appropriate manner.
- \_\_\_\_\_ Used class time in an effective manner.

\_\_\_\_\_ Exhibited good voice tone, modulation, and control.

**STUDENT COMMENTS:**

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