

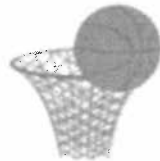
# Section 7

## Rhythmic

## Skills

## Fit 4 Fun Fitness

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### Lummi Stick Games

Rhythm or Lummi sticks are a great way to add to excitement in children's games. They are fun, easy to use, and take up very little space. Students learn about direction, coordination, cooperation, and memorization of movement while using the sticks. Those with and without natural rhythm can benefit from the use of the sticks. This is also a great opportunity to have students freely express themselves with their own rhythm using the sticks. Some people believe that lummi sticks originated from the Indians in Washington while others give credit to those living in the South Pacific.

Safety is the most important factor when using rhythm sticks. They should never be used to hit others and tappers should be at least an arm's distance from each other. Sticks may be wooden, plastic and hollow and come in various sizes.

Sticks are held in the thumb and fingers and at the bottom third of the stick. They are not held in the palm or fist of the hand. They are primarily an upper body movement utilizing the digits, the brachia, biceps, triceps, lats, deltoids, and the chest. Large movements utilize the movement of the upper body while small-

specialized movements use smaller more specific upper body areas.

The types of taps vary. The basic taps are the vertical, end-to-end, horizontal cross over, side-to-side, saw, scrape, twirl, and pass. When you tap vertical, you put both sticks together on the floor or in the air. Partner taps consist of partners tapping both right and left sticks together. The end tap is when the sticks are forward and they tap the ends of the floor in a slight tilt. To cross tap, you tap the upper ends to the floor or in the air. The twirl consists of having the student twirl the sticks like a baton. You can advance the skill by twisting with the left and then the right hand. Stick games can be done standing or sitting on the ground. Scraping is done with the sticks being scraped together horizontally and sawing is done with the sticks vertically running together.

Children may also tap their sticks high in the air to use upper body movements and low to increase recruitment of the lower body muscles. Jumping, skipping, or fast walking can add to lower muscle recruitment. This also teaches coordination and agility because the student is using opposite motions with his sticks and his feet.

Early childhood and music teachers love these sticks because they allow children to learn to keep count and make a beat using their sticks. Student can demonstrate their musical skills by tapping to the beat of a quarter, half, and whole note.

Teachers also like to keep the children kinesthetically engaged and active. Music is a great tool for children to listen to as they work with their sticks. Children can tap the sticks while practicing the letters to their spelling words or memorizing their math tables. The kinesthetic movement allows the brain to digest the information in a concrete way.

Students can advanced their skills by having the stick on the finger of the hand and balancing it as they are standing, walking and moving. Children can drop the stick and see if they can catch it before it touches the floor. Students can throw the stick to each other and see how far they can move back from each other and still catch the stick. Students can use the stick to bat a ball, control it, and catch a ring in the air. Sticks can also throw rings to knock down hollow objects. The sticks can be set horizontally or vertically and used to teach agility and plyometrics training. Students enjoy being the leader and the other children can mimic the rhythms demonstrated by the student leader. Some activities include trying to grab the stick with the dominant and non-dominant hand and acting using your stick by showing what it would look like using a cane, telescope, paddle, sword, baseball bat, flute, conductor's wand, and hammer. Allow children to come up with their own creative ideas.

Sticks also encourage originality. Using different music also allows children to experience music from different cultures and styles. What a wonderful way for children to experience life by playing along.

Recommended and Suggested Resources:

Jenkins, Ella, Adventures in Rhythm, Smithsonian/Folkways Records, 1989.

Landy, Michael and Joanne, Ready to use P.E. Activities for Grades K-2, Parker Publishing Company: Nyack New York, 1992.

Lummi Sticks Girl Scouts

<http://www.scoutinglinks.com/GSRC/game0010.htm>

Panegyrize, Robert P. and Dauber, Victor P., Dynamic Physical Education for Elementary School Children, Ninth Edition, Macmillan Publishing Company, 1989.

Stewart, Georgiana, Multicultural Stick Fun, Kimbo International, 1992.



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Last Modified: Thursday, January 22, 2009

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Surfin' USA Lummi Stick Routine

**Purpose of Event:** To be able to identify a rhythmical beat and perform a routine using lummi sticks.

**Prerequisites:** Students should be able to maintain their personal space in a circle and be able to demonstrate the locomotor skill of walking.

**Suggested Grade Level:** K-2

**Materials Needed:** 2 lummi sticks for each student, poster with each pattern of the song and lummi stick directions to Surfin' USA, Surfin' USA by The Beach Boys - can be purchased on iTunes (2:49)

### Description of Idea

Before the students enter the gym for this lesson, hang up several different pictures of surfers surfing - to motivate students to do their best and enjoy the activity. During the class have the students sit in front of the (homemade) Surfin' USA poster and read the poster aloud, demonstrating what to do with the lummi sticks during each part of the song. Then, distribute the lummi sticks and arrange the students in a circle. Model the sequence of movements for the lummi stick routine and have the students follow along. After about 2-3 practices, the students are ready for assessment.

The poster:

“Surfin' USA”

Pattern #1 (32 counts) -- music: “If everybody had an ocean...”

- \* Walk forward into the circle x8 counts, hitting the sticks in the air from a low level to a high level.
- \* March in place x8 counts, hitting the sticks together at a high level.
- \* Walk backwards out of the inner circle x8 counts, hitting the sticks in the air from a high level to a low level.
- \* March in place x8 counts, hitting the sticks together at a low level.

Repeat Pattern #1 (32 counts) -- music: “You see 'em wearing their baggies...”

Pattern #2 (64 counts) -- music: “Inside, outside, USA...”

- \* Walk CCW x16 counts, circling the sticks with one hand over the other.
- \* Walk CW x16 counts, circling the sticks with one hand over the other.
- \* March in place x16 counts, performing a crawl swim stroke with the right arm forward

then the left arm forward – x8 strokes (RLRLRLRL)

\* March in place x16 counts, performing a backstroke with the right arm backwards then the left arm backwards – x8 strokes (RLRLRLRL)

Repeat Patterns #1 and #2 -- music: "We'll all be planning..."/"Inside, outside, USA..."

Pattern #3 (64 counts) – instrumental for 48 counts plus 16 counts vocals: Everybody's gone surfin'...

\* Have the students perform their own creative routine while staying in their self-space.

Closure (32 counts) -- music: "Everybody's gone surfin'..."

\* Walk forward into the circle x8 counts, hitting the sticks in the air from a low level to a high level.

\* March in place x8 counts, hitting the sticks together at a high level.

\* Walk backwards out of the inner circle x8 counts, hitting the sticks in the air from a high level to a low level.

\* Knees on the floor x8 counts, hitting the sticks on the floor.

#### Assessment Ideas:

Use a check list assessment form to note which students know what to do when each pattern of the song is played and who can keep a rhythm.

#### Adaptations for Students with Disabilities:

Pair students who are able to perform the routine at a high level with students that have disabilities or are having difficulty performing the activity.

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Submitted by Robin Shilkret who teaches at Tracey's Elementary School at Southern Middle School in Lothian, MD. Thanks for contributing to PE Central! **Posted on PEC: 10/7/2007.** Printed 1208 times since 9/3/2007.

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Printed: 10/31/2009 4:30:44 PM EST

# How to Perform a Ribbon Dance



Contributor

By eHow Contributing Writer

Article Rating: ★★☆☆☆ (5 Ratings)

In this dance, the performer makes a ribbon move to the beat of the music and the changing rhythms dictate the flow and size of the various movements. It is based on a form of Chinese choreography.

Difficulty: Moderate

## Instructions

1. Note the construction of the ribbon, which consists of two components. The stick is basically a small dowel, made of wood, plastic or fiberglass, that's 50 to 60 centimeters long. A colorful, satin ribbon is attached to one end. Some ribbons are only 5-feet long, while others are 12-feet long. The length usually depends upon the height of the dancer. Most ribbons are around 3-inches wide.
2. Listen to the beat of the music. Your goal is to make your ribbon move and flow with the music.
3. Make large, smooth movements with your arms when the beat of the music is slow. The ribbon will flow slowly and gracefully through the air. As the beat speeds up, make quicker movements with your arms. The ribbon will shake and flutter to match the increased tempo.
4. Use the ribbon to create large circles and spirals throughout the ribbon dance. Let the music cue the size and speed of your movements.
5. Keep the ribbon off the floor and free of knots throughout the ribbon dance. This requires a surprising amount of arm strength and coordination.
6. Remember to move your lower body, too. You can dance and move across the stage as you twirl the ribbon to the music.
7. Decide whether to perform alone or as part of a group. Group performances are often quite dramatic, as the appearance of multiple ribbons moving to the music is very beautiful.

This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Rhythmic Ribbons

**Purpose of Event:** To practice various locomotor skills and to provide children with the opportunity to experiment with movement to music.

**Prerequisites:** A familiarity with the locomotor skills to be employed.

**Suggested Grade Level:** PreK

**Materials Needed:** Rhythmic Ribbons, one per child. To make inexpensive ribbons: Begin with plastic shower curtain rings. Attach one, two, or three (depending on the width) one yard lengths of ribbon to the rings by looping one end of the ribbon over the ring and securing with a hot glue gun. The other end of the ribbon should then be folded over twice and glued to keep it from fraying.

### Description of Idea

Put on some lively music and allow children to express the rhythms through dance with the ribbons.

#### 1. Making Rainbows

Have the children lay on the floor and pretend to be asleep. Recite the following rhyme:

Rain, rain, go away  
Come again another day  
So that we can run and play.

When the thunder claps,  
The clouds will clear  
and pretty rainbows will appear.

At this, clap your hands and have the children jump up and run slowly, holding their ribbons high over their heads, throughout the movement space.

Repeat this activity using various locomoter skills, such as: skipping, hopping, galloping, taking giant steps, walking backwards, etc.

#### 2. Moving to the Music

Create a CD or tape by dubbing music of different genres with a variety of tempos. Ask the children to move to the beat.

**Assessment Ideas:**



### 1. Making Rainbows

Is the student able to:

- a. move when the cue is given?
- b. listen to the locomotor skill that is to be performed and make an attempt at that skill?
- c. execute the given locomotor skill?

### 2. Moving to the Beat

Is the student able to:

- a. differentiate amongst different tempos and, if so,
- b. translate that difference in beat to the movement of his/her body?

### Adaptations for Students with Disabilities:

If the child is unable to grasp objects, create a special ribbon by attaching ribbons to an elastic band that can then be put around the wrist. Hair scrunchies work well for this. If the child has no use of his/her arms, create a ribbon with an elastic band that can be placed around the ankle.

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Submitted by Anne Schaeffer who teaches at Somerset Valley YMCA in Somerville, NJ. Thanks for contributing to PE Central! **Posted on PEC: 9/22/2003**. Printed 5863 times since 5/25/2003.

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Printed: 11/1/2009 11:19:19 AM EST

This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Seven Jumps

**Suggested Grade Level:** K-5

**Materials Needed:** Cones to mark off the playing area

**Recommended music:** Seven Jumps on "International Folk Dances" by Michael Herman Folk Dance Orchestra or on "Rhythmically Moving 2" by Phyllis S. Weikart

**Beginning dance formation:** Scattered formation in own personal space

### Description of Idea

Ask the kids to find a good self space in the activity area. Instruct them that when they hear this song ("Seven Jumps") there is going to be a stanza of upbeat music first and during that time they are to skip throughout the room avoiding each other. Tell them to use all the space. After the upbeat stanza of music they are going to hear a **tone** played and when they hear that they are to freeze in a balanced position of their choice. They need to hold that balance until the end of that tone. Then they are to continue skipping when they hear the **upbeat stanza** of music.

They continue this throughout the song. The tones will increase in number by one tone (i.e., 2,3,4, etc.) after each upbeat stanza. The song ends with 8 tones. The students are to change their way of balance after each break in the tone. In other words, on the last tone section of the song there are 8 breaks in the tone, so you would expect the kids to do 8 static balances in their self space.

Please insist on good balances and praise the students who are doing interesting and good static balances during the tone phase of the song.

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Submitted by Joselle Edwards who teaches at Montgomery County Community College Thanks for contributing to PE Central! **Posted on PEC: 5/1/2001**. Printed 2002 times since 8/24/2001.

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## Folk Dancing Fun

### Summary:

Students will learn about different cultures through dance.

### Main Curriculum Tie:

1st Grade - Content

Standard 2 Objective 3

Express relationships in a variety of ways.

### Materials:

CD player

*Children's Folk Dances* music CD by Georgiana Stewart

Large world map or globe

### Additional Resources

#### Books

*Dance a while: handbook of folk, square, contra, & social dance*, by Jane Harris, Anne Pittman, and Marlys S. Waller; ISBN 0-02-350581-8

#### CDs

*Children's Folk Dances*, by Georgiana Stewart (Kimbo Educational, 1-800-631-2187); Item #KIM 9149CD; ISBN 1-56346-090-4

*Folk Dance Fun*, by Georgiana Stewart (Kimbo Educational, 1-800-631-2187); Item #KIM 7037; ISBN 1-56346-021-1

*Joining Hands With Other Lands*, by Jackie Weissman Silberg (Kimbo Educational, 1-800-631-2187); Item #KIM9130CD; ISBN 5829-29130-2

*Sea Tunes for Kids*, by Brent Holmes (Fun Tunes For Kids, 1-800-431-1579); ISBN 0-9719357-0-X

*Simple Folk Dances*, by Georgiana Stewart (Kimbo Educational, 1-800-631-2187; Item #KIM 07042CD; ISBN 1-56346-120-X

#### Web Sites

Kimbo Educational

Fun Tunes for Kids

### Background For Teachers:

Teachers don't need to be dancers to teach dance to their students. Through inviting music and simple choreography, dance is an exciting way to help students understand different cultures, including their own. Students should have background knowledge in the concepts of personal and group space before learning folk dancing. Simple musical concepts, including rhythm, are helpful but not necessary for students to achieve success. If you have students with limited movement abilities, refer to the adaptations section at the end of this lesson.

Although the following lesson will detail only one dance from the people of Hawaii, dances from other countries and cultures could easily be taught throughout the year following the same instructional procedures. Each teacher will have a different cultural focus based on the population and background of her classroom. Students will be interested in different dances based on the countries of both their relatives and their friends. Specific dances can be connected to events, like the Olympics, and holidays, like Chinese New Year.

The following words will also facilitate dance education. These words were taken directly from the Utah First Grade Core Curriculum, Math III-2. Spatial relationship vocabulary: *between, before, after, middle, left, right, closer, and farther.*

Folk dancing can be taught in a classroom or a bigger space if available. Clear the dancing space of objects.

Keep in mind that children will mirror their teacher when learning a dance. Practice doing the dance in the opposite direction of the students if you are facing them or face the same direction as the students if you want to move the same direction as the dancers.

**Intended Learning Outcomes:**

6. Communicate clearly in oral, artistic, written, and nonverbal form.

**Instructional Procedures:****Invitation to Learn**

Ask students to think-pair-share with a partner about the different kinds of music they have heard. Have several students tell the class their ideas.

Next, ask students to think-pair-share with a partner about places they know. These could include cities, states or countries where the child or his family has lived, where he has visited, or where he would like to go. As before, have several students tell their ideas to the whole class.

Ask students if they know if some of the places they have mentioned have music specific to that culture. Lead a short discussion on how music can relate to different places and cultures.

Ask students to again think-pair-share about certain music their families use at different times. For instance, a special song at bedtime or a song learned from a grandparent. Allow several students to talk.

Explain to students that they are going to hear music and learn a dance about the culture of Hawaii.

**Instructional Procedures**

(Use the following directions with any song from any folk dancing CD. Details such as the country and the specific dance steps will change, but the format will stay the same.)

1. Ask students to listen to a short part of "Ulili E," track 13 from the *Children's Folk Dances* CD. Ask students if the sound of the music made them think of a specific place. Guide their answers toward Hawaii by talking about the sound of the music and the references to the sea. Ask students to think-pair-share anything they know about Hawaii. Again, have several students tell their ideas. Discuss and clarify. Using a globe or map, show students where Hawaii is located.
2. Ask students to listen carefully to the entire song. Explain to them that the words alternate between Hawaiian and English. The English words tell what the Hawaiian words mean.
3. Discuss with students what they think the song means. "Ulili E" talks about a sandpiper; define sandpiper and any other words the students might not know.
4. Teach students to find their own space on the floor facing you. Tell them to think about what is happening in the story and to make-up movements to parts of the song. Some students may choose to watch.
5. Compliment students on any movements they tried. Tell them when people folk dance, there are certain movements everybody does together.
6. Teach the students the following sequence of steps. These steps are also described in the CD booklet. Explain the steps, practice the steps, and start and stop the CD as needed.
  - a. Children stand, knees slightly bent, arms out to the side. Body sways with a slight circular motion.
  - b. On "a little sandpiper," children hop gently, alternating feet, gradually moving forward.
  - c. On "a great big wave," they raise both arms in front over head and swoop them down towards the floor, as if it were a big wave splashing.
  - d. With tiny steps, they run backwards and begin the sequence again.
7. Continue practicing until students are able to perform the entire dance comfortably. This may take several days.

**Extensions:****Curriculum Extensions/Adaptations/ Integration**

Invite students to draw or describe the dance in their journals.

Ask students to bring items they might have from Hawaii (or the country of the song you are teaching).

Provide copies of the English lyrics to advanced learners and have them memorize and sing the words.

Encourage advanced students to find cultural music and choreograph their own dances.

Adapt the choreography for students who may not be able to use their whole body. Students could tap their hands to the beat or sit in a chair while performing.

Allow reluctant performers or those who need more assistance to perform the dance while holding a partner's hand.

Teach more vocabulary to ESL students. Explain the dance with words while you do the dance.

Have students write a story about an idea from the dance.

Ask students to write a description about the setting of the song.

Assign students to write a poem about part of the song.

Ask students to figure out how many times the lyrics repeat.

Teach patterns and counting in music.

Demonstrate to students how to clap, snap, and pat the rhythm of the song.

**Family Connections**

Encourage students to explain the song (since families won't have the music) and perform the dance at home.

Perform the dance or dances at a Folk Dancing Night for parents.

**Assessment Plan:**

Continually observe and provide help to students.

Divide the children into smaller groups. Allow them time to practice. Then have them take turns performing while the rest of the group watches as the audience.

Ask students to self-assess their dancing using the *My Folk Dance* rubric.

**Attachments**

folk\_dance.pdf

**Bibliography:****Research Basis**

Goetz Zwirn, S., & Graham, M. (2005). Crossing borders: The arts engage academics and inspire children. *Childhood Education*, 81(6), 267-273.

Successful arts education influences effective, multicultural experiences. Dance and other fine art activities make connections between what the student learns at school and what he knows at home. These connections can further understanding of the mingling of cultures.

Clark, R. (2002). Performance assessment in the arts. *Kappa Delta Pi Record*, Volume 39 (Issue 1), pp. 29-32.

Performance assessment methods, including well-constructed rubrics, allow teachers to assess students easily and equitably. Rubrics inform students of specific criteria that will be assessed.

**Author:**

Utah LessonPlans

**Created Date :**

Jun 25 2006 14:19 PM

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## LEARN NC

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# Meet the Virginia Reel

Students will learn to dance the Virginia Reel.

**A lesson plan for grades 1–2 Dance Arts Education**

BY JO JAMES

## Learning outcomes

Students will:

- dance the *Virginia Reel* as the caller calls the dance
- demonstrate how an audience behaves
- dance with a partner
- follow directions
- remember a pattern and follow it

## Teacher planning

### TIME REQUIRED FOR LESSON

70 minutes

### MATERIALS/RESOURCES

“Virginia Reel” from *All Time Favorite Dances* CD

### TECHNOLOGY RESOURCES

CD player

## Pre-activities

- Explain that square dancing is a partner dance and that a person calls the dance.
- Explain the terms used in the song: “Honor your Partner,” “Dos-a-do Your Partner,” “Cast Off.”
- Think about “Head Couple”, maybe choose students who are not leaders for this job. It will really boost their self confidence.

## Learn more

### RELATED PAGES

- Undersea exploration: Students explore the lifeforms and land formations under the ocean. The three ocean levels and their respective lifeforms are investigated and discussed, focusing on shape, form, and color. Students will gain a better understanding of the connections between the science and arts curriculum.
- Afro-American Cultural Center: This cultural center was created to preserve the visual and performing arts heritages of African-Americans and other minorities. The Center has an art gallery with “over 100 works of art from renowned artists such as Elizabeth Catlett, Romare Bearden, John Biggers.” It also offers art classes to all age groups.
- Animal movements: Students will move like the animal they hear described in the music.

## Activities for Meet the Virginia Reel

Students will listen to the *Virginia Reel* song. Teacher will demonstrate parts of the dance. Teacher will teach the dance in two stages.

1. Have class select partners (girl, boy). Make 2 lines with partners facing each other. Have only half of the class dance at a time, the others will be the audience.
  - “Honor you’re Partner” (girls curtsy, boys bow)
  - “Forward 2 steps, back 2 steps” (twice)
  - “Right To Your Partner, Round You Go” (partners join right hands and walk in circle clockwise)
  - “Left Hand Now, Don’t Be Slow” (partners join left hands and walk in circle counterclockwise)
  - “Forward, Both Hands Around” (partners join both hands and walk in circle clockwise)

Repeat as many times as needed. Let each group dance several times. Some children catch on fast others need more practice.

2. Choose a head couple.
  - “Dos-a-do Your Partner” (walk forward passing partner with right shoulder, making a box, return to place passing left shoulder)
  - “Head Couple Down The Center” (head couple join hands and slid 8 steps down the line and back)
  - “Cast Off” (dancers play follow the leader, leader makes a circle by going to the back of the line moving up and stopping when they reach their original spot.
  - “Head Couple Form an Arch” (head couple join hands like London Bridge)
  - “Join Hands Passing Through” ( 2nd couple join hands and pass through arch going to the end of the line and sliding back into position, other couples follow)

Repeat as many times as needed. Let each group dance several times. Some children catch on fast others need more practice.

## Assessment

- Teacher will watch class as they dance.
- Teacher will observe the children following directions.
- Teacher may have to reteach some parts of the dance.
- Teacher will observe the audience and redirect their attention if needed.
- Class may dance for their parents or other children.

# How to Dance the Cotton-Eyed Joe



Contributor

By eHow Contributing Writer

Article Rating: ★★☆☆☆ (14 Ratings)

There are many different variations to the popular dance, the Cotton Eyed Joe. The following is the classic Texas version and you dance it with lots of passion and vigor.

Difficulty: Moderately Easy

## Instructions

1. Get into "cape position:" the man and woman should clasp their right hands together, and then their left hands together. Their right hands should be positioned just outside of her right shoulder and the left hands should be positioned in front of his left shoulder. The man stands on the inside and the woman stands on the outside as couples follow around the room counter-clockwise.
2. Place both feet together and wait 8 counts during the introductory music.
3. Put your weight on your left foot. Cross the right foot over the left, keeping the left knee bent and your right foot inches above your left foot. Kick forward with the right foot. Do polka steps going backward, again starting right, then left and then right. Hold the forth count.
4. Put your weight on your right foot and cross the left foot over the right. Keep your right knee bent and your left foot inches above your right. Kick forward with your left foot. Do polka steps backwards, starting left, then right, and then left again. Hold the forth count.
5. Repeat Steps 2 and 3.
6. Do the two-step forward. Start with the right foot, then left, and then right again. Do this step forward for eight steps.
7. Repeat the dance moves from the beginning.



This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Little Black Book

**Purpose of Event:** To introduce students to simple folk dances

**Prerequisites:** Students need to have had experience in performing steps to an 8-count beat.

**Suggested Grade Level:** 4th and Up

**Materials Needed:** CD Player

**Recommended music:**

***Little Black Book* by Jimmy Dean**

(To learn more about this music selection on Amazon.com, [click here.](#))

***Burning Love* by Travis Tritt (*Honeymoon in Vegas* soundtrack)**

(To learn more about this music selection on Amazon.com, [click here.](#))

**Beginning dance formation:** Scattered formation, all facing the same direction

## Description of Idea

### First 8 Counts:

Grapevine to the Right (4 cts)

Grapevine to the Left (4 cts)

### Next 8 Counts:

Step forward on Right, brush with Left (2 cts) Step forward on Left, brush with Right (2 cts)  
Schottische Step (run forward R,L,R, and on count 4 hop on R with L knee up; on the hop, turn 1/4 turn to the Right) (4 cts)

### Last 4 Counts:

Step backwards L, R, L, and touch R beside L on Count 4 (4 cts)

**Repeat above steps, each time facing a different wall, until the song ends.**

**Variations:**

During the Schottische steps, students like to exaggerate the steps to see how far they can travel before turning 1/4 turn with knee up.

It is best to perform this dance to the traditional music first, and then once the steps are

<http://www.pecentral.com/lessonideas/PrintLesson.asp?ID=1311>

10/31/2009

learned, students enjoy performing the dance to a faster song.

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Submitted by Eloise Elliott who teaches at Concord College in Athens, WV. Additional authors for this idea were Brooke Williams who is a student at Virginia Tech.. Thanks for contributing to PE Central! **Posted on PEC: 4/27/2001**. Printed 2135 times since 8/24/2001.

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Printed: 10/31/2009 3:27:18 PM EST

This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Mayim, Mayim – Israeli Folk Dance (September 2009)

**Purpose of Event:** Students will learn an authentic Israeli folk dance, phrases from the Hebrew language, along with the geography and climate of the country of Israel.

**Suggested Grade Level:** 3-8

**Materials Needed:** A scarf for students who do not like holding hands (The scarves should be held in the right hand.) Music can be purchased from: <http://www.amazon.com/Mayim-Mayim/dp/B000QLDCSA>

**Beginning dance formation:** One large circle -- students will be holding hands or scarves

### Description of Idea

[View/Print this entire dance \(PDF file\)](#)

**Anticipatory Set (tell students this as an intro before teaching the dance:** This dance was done in Israel in 1938 to celebrate the discovery of water. After a ten year search water was discovered on a kibbutz. A kibbutz is a rural communal settlement where people live and work together. A more detailed description of the kibbutz can be found at: [www.jewishvirtuallibrary.org/jsource/Society\\_ & Culture/kibbutz.html](http://www.jewishvirtuallibrary.org/jsource/Society_&_Culture/kibbutz.html)

**Steps of Dance:**

1-8 Step R foot in front of L (1), Step L foot to side (2)  
 Step R foot in back of L (3), Step L foot to side (4)  
 Step R foot in front of L (5), Step L foot to side (6)  
 Step R foot in back of L (7), Step L foot to side (8)  
 1-8 Repeat all of the above 8 counts

1-8 Run 4 steps into center of circle RLRL (1-4) Students will raise arms as they run  
 As the class runs into the center of the circle raising their arms they will chant:

Hebrew Lyrics: Mayim, mayim, mayim, mayin  
 English Translation: Water, water, water, water

Run 4 steps backward, away from the center of the circle RLRL (5-8)  
 Students will lower arms to starting position as the run back.

As the class runs back from the center of the circle they will lower their arms and chant:  
 Hey mayim besason (be-sa-sone): Joyful water

1-8 Repeat the runs and the chants moving in and out of the circle

1-4 Entire circle will run to the right - stepping RLR and touching L foot while turning to face the center of the circle.

On the four runs to the right the class will chant: Hey, hey, hey, hey

1-8 Hopping on R foot point L foot forward (1), hopping in L foot point R foot to the side (2) hopping on R foot point L foot forward (3), hopping in L foot point R foot to the side (4), hopping on R foot point L foot forward (5), hopping in L foot point R foot to the side (6), Hopping on R foot point L foot forward (7), jump with feet together (8)

1-8 Reverse all of the above, hopping on L foot and touching front and side with R foot. Dancers will drop hands and clap each time the R foot is pointed forward. Remind students to hold on to the scarf in their right hands.

On the hops and points to the front and side the class will chant:

Mayim, mayim, mayim, mayim, mayim, water, water, water, water, water, water  
Mayim, besason joyful

Students will join hands and begin the dance again. Continue to repeat the dance until the end of the song. Emphasize that the dance is lively and fast because it is a celebration!

[View Israel Map here](#)

[View Israel and surrounding states here](#)

Translation for the Hebrew phrases was taken from:

[www.shira.net/music/lyrics/mayim-mayim.htm](http://www.shira.net/music/lyrics/mayim-mayim.htm)

#### Variations:

The dance can be taught initially without scarves or even holding hands. The scarves can be added as a way to keep the circle formation and add to the performance. As students learn the footwork for the opening 16 counts, ask them to add leaping motions to the combination by leaping on the front and back crosses.

#### Assessment Ideas:

Students can be asked to define each of the Hebrew terms that were presented. If target heart rate has been discussed, students can take their heart rates at the end of the dance and discuss the cardio-vascular benefits of the dance.

#### Teaching Suggestions:

Here is very interesting material that either the PE teacher or classroom teacher can share

<http://www.pecentral.org/lessonideas/PrintLesson.asp?ID=9414>

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with the students or put this up on a bulletin board.

**Cultural Information:** Climate and animals of Israel: Israeli is a little smaller than the state of New Jersey, yet its landscape is quite varied! The climate of Israel is characterized by long, hot, dry summers and short, cool, rainy winters. January is the coldest month. It may even snow at the higher elevations of the central highlands, including Jerusalem! The rainfall is very sporadic. June and August are often rainless! It is very dry (2-12 inches of rain per year) in the southern part of the country called the Negev Desert. Negev in Hebrew means "south". The animals in Israel are very interesting. There are such animals as the Nubian Ibex, the wild boar, striped hyena, and Arabian Oryx. Some of the animals are herbivores and some are carnivores.

**Hebrew terms:** Kibbutz – communal settlement, plural is kibbutzim, Mayim – water, Besason – joyful, Negev – south

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Submitted by Brenda Goodwin who teaches at Missouri State University in Springfield, MO. Thanks for contributing to PE Central! **Posted on PEC: 8/31/2009**. Printed 122 times since 8/25/2009.

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title: Macarena**

**Suggested Grade Level: 5 and Up**

**Recommended music: Macarena by Rio Los Mar**

**Beginning dance formation: Lines**

### **Description of Idea**

(4 wall line dance, 16 count)

1 Place R arm out in front palm down

2 Place L arm out in front palm down (Frankentein style)

3 Turn R hand palm up

4 Turn L hand palm up

5 Place R hand to left upper arm

6 Place L hand to right upper arm (Genie style)

7 Place R hand behind head

8 Place L hand behind head

9 Place R hand to L hip

10 Place L hand to R hip

11 Place R hand to R lower cheek

12 Place L hand to L lower cheek

13 Leave hands on cheeks and wiggle & sway

14 Repeat

15 Repeat

16 Quarter turn to left

Begin Again

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Submitted by Eloise Elliott who teaches at Concord College in Athens , WV . Thanks for contributing to PE Central! **Posted on PEC: 10/30/2000.** Printed 4436 times since 8/24/2001.

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Printed: 10/31/2009 4:30:04 PM EST

This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** 5,6,7,8 Line Dance

**Purpose of Event:** To encourage students to enjoy dance, to learn simple dances steps, and to move to the beat of the music.

**Prerequisites:** Practice counting to an 8 count while listening to music

**Suggested Grade Level:** 4th and up

**Materials Needed:** Music, CD player, See video below.

**Recommended music:** "5,6,7,8" by Steps. Song can be found on One Step by Steps or Sports Illustrated for Kids - Game Time.

**Beginning dance formation:** Scattered

### Description of Idea

Cue up song. There is a short introduction to the song. Begin after "5,6,7,8" is sung.

#### **First 8 Counts:**

Grapevine to the Right (step with Right foot to the right side, Left foot steps behind the Right, step Right foot to the side and Left foot closes beside the Right) (1-4)

Grapevine to the Left (step with Left foot to the left side, Right foot steps behind the Left, step Left foot to the side and Right foot closes beside Left) (5-8)

#### **Next 8 Counts:**

Step with Right foot diagonally to the front.  
Close with Left foot.

Step with Left foot diagonally to the front. Close with Right foot. (1-4)

Repeat diagonally with the Right foot.  
Repeat diagonally with the Left foot.

(Hands do a pumping action during these 8 counts: As you step, arm are straight at sides. As you close, bend elbows so fists are at shoulders.) (5-8)

#### **Next 8 Counts:**

<http://www.pecentral.com/lessonideas/PrintLesson.asp?ID=589>

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Standing in place,  
Move Right hand to Right hip.

Move Left hand to Left hip.

Move Right hand to Right back pocket.

Move Left hand to Left back pocket.

Clap 2 times.

Point to head with both hands.

Bend Right knee and point to Right foot with both hands. (1-8)

### **Last 8 Counts:**

Take 4 steps backward-Right, Left, Right, Left. (1-4)

Jump in place 4 times. (5-8)

Repeat dance until end of song.

Check out the video clip of this dance in action.

### **Assessment Ideas:**

Observe students and check to see if they are on cue when the singers say "head"-students should be pointing to head, "toe"-students should be pointing to Right foot, and if students are jumping when "5,6,7,8" is sung.

### **Teaching Suggestions:**

The music is fast paced so the students need to be familiar with the dance steps before putting them to music.

The Boot Scootin' Boogie line dance also works well with this song. The song moves at a faster pace, so students need to be very familiar with the steps to Boot Scootin' Boogie.

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Submitted by Carol Compton who teaches at Sims Elementary School in Conyers, GA. Additional authors for this idea were Cameron Compton (my daughter).. Thanks for contributing to PE Central!  
**Posted on PEC: 5/30/2009.** Printed 2863 times since 8/24/2001.

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Fairbanks Fast Square

**Purpose of Event:** Respect and cooperation with partners and group; practicing previously learned square dance steps.

**Prerequisites:** Elbow turns; Do-si-do; Star Right and left

**Suggested Grade Level:** 3-5

**Materials Needed:** Two colors of tape placed on floor to mark the positions for each square (we use green and yellow for partners - tape the heads and sides of the square; two colors of pinnies (match tape color); CD or tape player (a cordless microphone is a great voice saver), music (we use "Cotton-eyed Joe" by Rednex, or "Irish Washerwoman")

### Description of Idea

Give each student a pinnie that matches the color tape they are standing on (ie. one partner is yellow, one is green). We do this to eliminate having to have boy/girl partners. When pointing out who their corner is, remind them their corner, like their partner is wearing a different color than themselves.

First 16 counts:

Heads to the center and back (we have them give each other a "high 10") (4 counts in and 4 counts back)

Sides to the center and back

Next 16 counts:

Right elbow turn your partner in eight counts

Left elbow turn your corner in eight counts

Next 16 counts:

Do-si-do your partner in eight counts

Do-si-do your corner in eight counts

Next segment of dance - no counts kept:

Race around the set. We give each side of the set a name: North, south, east and west. When we call out one of these sides, the partners race around the set with the partner on the right going to the right, and the partner on the left going to the left. They race each other back to their place. Remind them to be careful when they pass by each other.

Next 16 counts:

Yellows right hand star for eight counts

Yellows left hand star for eight counts

Next 16 counts:

Greens right hand star for eight counts

Greens left hand star for eight counts

With 3rd and 4th grades, this is where we start the dance all over again.

With 5th and 6th grade, we finish with a "Grand right and left": All students face their partner giving them their right hand. As they pull their partner pass them and walk to the next person, their left hand is extended to take that of the next person. This continues until they are back to their original starting place (for us this means they will pass their partner half way around then meet them where they started). By wearing pinnies, they are reminded that they do not take hands with anyone wearing the same color as themselves.

Repeat the dance

#### Assessment Ideas:

We evaluate the students on how willing they are to learn all the steps, and cooperate with their partners and the whole group

#### Adaptations for Students with Disabilities:

We have many intensive resource students integrated in all our classes. Most of these students pick up all these moves (with the exception of the "grand right and left") with only needing a little extra guidance (from the teacher or their partners). We have a student in a wheel chair that can do the turns (using a hand hold instead of elbow and an aide to maneuver the chair).

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Submitted by Lucy Lorenz who teaches at Ladd Elementary in Fairbanks, AK. Additional authors for this idea were Bobbi Janiro. Thanks for contributing to PE Central! **Posted on PEC: 3/6/2002**. Printed 4853 times since 2/21/2002.

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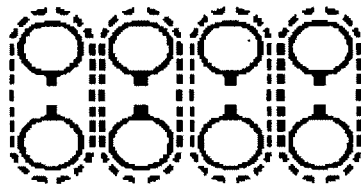
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## Basic Square Dance Rules

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### (1) STARTING FORMATIONS

Starting formations are listed for each of the defined calls. The smallest basic formation has been listed. Multiples of this formation may be possible. For example, the minimum number of dancers required to dosado is two. It is possible, however, to have four dancers in a line facing four dancers in an opposite line ready for a dosado. In this case, there are four multiples of the basic formation.



### (2) FACING DANCERS

Facing dancers, unless otherwise specified, may be any combination of men and women.

### (3) COUPLES

Couples, unless otherwise specified, may be any combination of men and women.

### (4) PASSING RULE

Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

### (5) SAME POSITION RULE

Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave sharing that position.

### (6) FACING COUPLES RULE

Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples (e.g. swing thru, spin the top, fan the top, etc.). In this case, the dancers first step into a momentary right ocean wave and complete the call unless the caller specifically directs a left-hand call (e.g. left swing thru, etc.) in which case the dancers step into a momentary left ocean wave and complete the call. Exceptions to this rule are listed in the body of the definitions.

This rule also applies when calls which require two parallel ocean waves (e.g. spin chain thru) are called with the dancers in an eight chain thru formation.

### (7) OCEAN WAVE RULE

Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g. right and left thru, box the gnat, square thru, slide thru, pass to the center, etc.). In this case, the dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension and teaching purposes, it may be necessary to initially have the dancers back up into facing couples, then step back into the wave and complete the call.

This rule also applies when calls which normally start from two facing dancers (e.g., turn thru) are called from a mini wave.

## DEFINITION OF STYLING TERMS

Arms in Natural Dance Position: Arms should be held slightly bent in comfortable position in anticipation of the next movement.

Dance Step: Should be a smooth, effortless gliding step in which the ball of the foot touches and slides across the surface of the floor before the heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down. Dance step must be coordinated with the beat of the music. In General terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

### DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left-hand dancer turns palm up, right-hand dancer turns palm down. Arms should be bent with hands held slightly higher than the elbow. Forearms are adjacent and can be held close together in locked-in position for wheel around type movement.

Forearm: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.

Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

Hands Up: Hands are joined in crossed palm position; i.e. opposing dancers place palms together with finger pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.

Box Star/Packsaddle: Four men with palms down take the wrist of the man ahead and link up to form a box.

Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the handgrip will be at an average eye level.

Posture: Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Pull By: The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work: Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Promenade Ending Twirl: Man raises his right hand holding the lady's right hand loosely as she twirls clockwise underneath, ending in a squared up couples position.

## STYLING FOR BASIC SQUARE DANCE CALLS


### BOW (HONORS)

#### To Your Partner:

**Men:** Turn slightly to face your partner making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot.

**Ladies:** Turn slightly to face your partner making eye contact. Left foot should be pointed forward with toe touching floor, right foot in back. Right hand holds skirt toward center of square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot. [An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy.]

#### To Your Corner:



Men: Right hand holding partner's left hand, turn slightly to face corner, making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot.

Ladies: Left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching floor. Both legs are straight with weight on back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy.

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Jumping Jack Mania (April '08)

**Purpose of Event:** Used in the elementary or middle school setting, this combination can increase cardiovascular endurance, while at the same time incorporating rhythm and coordination challenges. Used at the high school level, this combination could be used as part of an aerobic dance routine.

**Suggested Grade Level:** K-12

**Materials Needed:** CD player, music that is between 120-140 beats per minute, portable microphone (almost a necessity in order to protect the vocal cords and still be able to cue above the music)

**Recommended music:** Country – “All My exs Live in Texas,” George Strait; Classical – “William Tell Overture”; Bluegrass- “She’ll be Coming Round the Mountain”, Big Smith; Pop – “See You again”, Miley Cyrus. All of these titles are available on iTunes.

### Description of Idea

1-8 Four jumping jacks (Each jumping jack is 2 counts)

1-8 Eight marches in place

1-16 Four knee jumping jacks (Do 1 regular jumping jack, bring the R knee up, step R – this is 4 counts. Repeat the jumping jack and bring the L knee up, step L – this is 4 more counts). Repeat the entire sequence.

1-8 Eight marches in place

1-16 Four side kick jumping jacks (Do 1 regular jumping jack, kick the R leg to the side like a side karate kick, step R – this is 4 counts. Repeat the jumping jack and kick the L leg to the side like a side karate kick, step L – this is 4 counts. Repeat the entire sequence

1-8 Eight marches in place

1-16 Four scissors jumping jacks (Jump with the R foot forward, jump and put the L foot forward, jump and put the R foot forward and hold for 1 count. Arms go up when the R foot is forward, down when the L foot is forward, up when the R



foot is forward, hold. Reverse the feet -jump with the L foot forward, jump and put the R foot forward, jump and put the L foot forward, hold. Arms go down when the L foot is forward, up when the R foot is forward and down when the L foot is forward, hold 1 count. Repeat the entire sequence.

\* 1-8 Eight marches in place (Turn 180 degrees to the L)

You are now facing the back wall. Repeat the entire sequence.

#### Variations:

You can repeat the dance as many times as you like. You can also jog between the jumping jacks or you can use your imaginary jump ropes and jump rope between each jumping jack sequence or use any other locomotor skill.

This combination can be done with the class around the perimeter of the gym area. Instead of marching/running in place, the class can run, jump, skip, hop, etc., around the gym and stop to do the jumping jack activities. On the last 8 marches the students can turn around and move in the opposite direction. Use your creativity and make it a rhythmic and cardiac challenge!

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Submitted by Brenda Goodwin who teaches at Missouri State University in Springfield, MO. Thanks for contributing to PE Central! **Posted on PEC: 3/30/2008**. Printed 1080 times since 3/27/2008.

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Great Balls of Fire – I Got Locomotor Skills (April 2009)

**Purpose of Event:** Review of basic locomotor skills and rhythmic movement.

**Suggested Grade Level:** K-5

**Materials Needed:** none

**Recommended music:** Great Balls of Fire by Jerry Lee Lewis

**Beginning dance formation:** Students can be in a big circle around the perimeter of the gym floor.

### Description of Idea

1-24 – March to the music.

1-8 – “Goodness gracious great balls of fire” Each time the students hear this phrase, they will jump in place 8x.

1-24 – 24 runs to the music around the perimeter of the gym.

1-8 – “Goodness gracious great balls of fire” – students will jump in place 8x.

1-24 – All students should face into the center of the circle and slide R, step L and repeat for 24 counts. There will be 12 slide R/close L movements.

1-24 – Students should reverse direction and slide L, step R for and repeat for 24 counts. This will be 12 slide L/close R movements.

1-24 – Students will place L shoulder into the center of the circle and will skip 12 times. Each skip is a 2 count movement.

1-8 – “Goodness gracious great balls of fire” – students will jump in place 8x.

1-32 – Students will perform the 8 count combination of “run R-run L-leap R-run L-run R-leap L.” Each run is one count and the leap is 2 counts. The students will perform “run-run-leap” sequence 8 times.

1-32 – Staying in place, students will hop 4x on the R foot and 4x on the L foot. Repeat for a total of 4x.

1-32 – Gallop with the R foot lead for 8 counts, gallop with the L foot lead for 8 counts. Repeat R and L lead.

1-32 – Students will skip 16x. Each skip is a 2 count movement.

1-8 – 8 runs to the music.

1-8 – “Goodness gracious great balls of fire”- students will jump in place 8x.

#### Variations:

If a class is working on a particular locomotor skill, the teacher can use that skill throughout the entire song. For instance, it is possible to skip during each segment and jump on the “Goodness gracious great balls of fire” phrase.

#### Assessment Ideas:

Teachers can observe that locomotor skills are being performed correctly and that the students are moving to the rhythm of the song. If the class has discussed target heart zones, students can take their pulse and talk about cardiovascular movements.

#### Teaching Suggestions:

Emphasize that the locomotor skills should be performed to the rhythm of the music.

Teachers can cue students through the song by saying the locomotor skills (run, skip, etc.) that are throughout the text. If students get off with the music it is possible to get everyone back together on “Goodness gracious great balls of fire.”

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Submitted by Brenda Goodwin who teaches at Missouri State University in Springfield, MO. Thanks for contributing to PE Central! **Posted on PEC: 5/13/2009**. Printed 561 times since 4/6/2009.

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This lesson idea is from PE Central (pecentral.org), the premier Web site for Physical Education Teachers. *Sponsored by S&S Worldwide (ssww.com)*

**Name/Title:** Disco Dances

**Purpose of Event:** To enhance rhythmic activity, moving in unison, and cardiovascular endurance.

**Prerequisites:** Students should be able to do the basic steps required in the dance: grapevine (three steps and a touch - side, back, side, touch); and the "funky chicken" (placing your hands under your arms and flapping them (4 Counts) at the same time you click your heels (4 counts).

**Suggested Grade Level:** 3-5

**Materials Needed:** Music suggestions: Stayin Alive, Dancing in the Streets, Thriller, Cotton-eyed Joe (Jock Jam version)

### Description of Idea

Two different but very similar dances are described, both use the same basic steps.

#### **Disco (Stayin' Alive)**

Four steps forward (4 counts)  
Four steps backward (4 counts)  
Grapevine to the right (4 counts)  
Grapevine to the left (4 counts)  
Point with your right index finger to the ceiling (1 count)  
Point to your left toe (1 count)  
Repeat the last two steps 2 more counts  
Flap your arms with your hands under your arms and click your heels (4 counts)  
Tap your right toe twice forward (2 count)  
Tap your right toe twice to the back (2 counts)  
Tap your right toe forward (1 count)  
Tap your right toe to the back (1 count)  
Tap your right toe to the side (1 count)  
Bring your right knee up and pivot 1/4 turn to the left (1 count)  
Repeat sequence

#### **Cotton-eyed Joe (Jock Jam version)**

Jog 4 steps forward (4 counts)  
Jog 4 steps backward (4 counts)  
Grapevine (with a little bounce) to the right (4 counts)

Right heel forward-right heel back (2 counts)  
Left heel forward-left heel back (2 counts)  
Right heel forward-right heel back (2 counts)  
Left heel forward-left heel back (2 counts)  
Flap your arms with your hands under your arms and click your heels (4 counts)  
Tap your right toe forward (1 count)  
Tap your right toe to the back (1 count)  
Tap your right toe to the side (1 count)  
Bring your right knee up and pivot 1/4 turn to the left (1 count)  
Repeat sequence

#### Variations:

Beginning students would find it less confusing and easier, if they do not turn the dance by doing a pivot. In this case they could just bring their leg up and hold for the one count or do a hop without changing where they are facing.

Students could also, after learning one of these dances, be asked to do a creative project and create their own "Disco Dance", by using the steps and putting them into their own sequence.

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Submitted by Eddie Rew who teaches at Pate's creek Elementary in Stockbridge, GA. Thanks for contributing to PE Central! **Posted on PEC: 5/4/2002.** Printed 6476 times since 2/22/2002.

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**Name/Title:** It's Electric

**Purpose of Event:** To introduce students to a new way to perform The Electric Slide dance.

**Prerequisites:** Students should be able to keep a rhythm and know the basic locomotor skills.

**Suggested Grade Level:** 3-5

**Materials Needed:** CD Player, CD with "Electric Boogie", and space to boogie

**Recommended music:** "Electric Boogie" by Marcia Griffiths

**Beginning dance formation:** The students will be in 3 evenly spaced lines on the gym floor.

### Description of Idea

Counts 1-4: 3 step turn to the right (RLR) Tap L foot and clap (4)

Counts 5-8: 3 step turn to the left (LRL) Tap R and clap (8)

Counts 9-12: Steps back RLR Clap (12)

Counts 13-16: Steps forward LRLR and clap as you step R on count 16

Counts 17-20: Step forward with left (17), slide right foot up, Snap (18) Step backwards with right (19), slide left back, Clap (20)

Counts 21-24: Repeat 17-20

Counts 25-32: 8 Mini-jumps in place spinning (360 turn) to your left (25,26,27,28,29,30,31,32)

**Variations:**

While executing the last 8 counts, the dance could be made into a line dance by teaching students to turn 450 degrees (1 1/4 turn) and begin the dance facing a new direction.

**Teaching Suggestions:**

This dance could be taught along with the traditional Electric Slide. Students could be asked

to compare and contrast the movements in both dances. Students could also be challenged to make up their own variations in the dance.

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Submitted by Jordan Kirbey in Nevada, MO. Thanks for contributing to PE Central! **Posted on PEC: 5/26/2009**. Printed 235 times since 5/4/2009.

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## ARTS EDUCATION TEACHER HANDBOOK

### DANCE :: ELEMENTARY LESSON PLANS

#### ELEMENTARY LESSON PLANS

Submitted by Susan Griffin, Winston-Salem/Forsyth Schools

**Lesson Title**

Chance Dance Compositions

**Grade Level or Course**

Fourth Grade Dance

**Time Allotment**

2 (45 minute) lessons for composition process  
1 (45 minute) lesson for performances and evaluation

**Targeted Goals and Objectives from the 2000 North Carolina Arts Education Standard Course of Study and Grade Level Competencies, K-12:**

- 1.01 - Exhibit kinesthetic awareness: control, concentration, focus, and clarity of movement.
- 1.02 - Combine more than one element of dance to create dance sequences.
- 2.01 - Use improvisation to discover and invent dance.
- 2.03 - Demonstrate the ability to work independently and cooperatively.
- 2.04 - Improvise, create, and perform dances based on own ideas and concepts from other sources.
- 3.03 - Demonstrate ways to create dance movements from pedestrian movements.
- 4.03 - Devise and employ various ways to evaluate dance.
- 5.01 - Investigate the impact of historical events and significant contributors on the development of dance.
- 7.01 - Identify concepts which occur between dance and other content areas including English Language Arts, Mathematics, Science, Social Studies, Music, Theatre Arts, and Visual Arts.
- 7.02 - Create a dance sequence that demonstrates understanding of a concept or idea from another content area.

**Targeted Goals and Objectives from the North Carolina Standard Course of Study and Grade Level Competencies, K-12 for other content areas.**

Mathematics -Investigate and discuss probabilities by experimenting with devices that generate random outcomes such as coins, number cubes, spinners.

Mathematics -Use a fraction to describe the probability of an event and report the outcome of an experiment.

**Lesson Objective(s):**

Students will create dances through a randomly generated process (such as throwing a dice) and perform their dances for the class. Students will use a rubric or checklist to evaluate their individual and group work on the dance. A separate rubric or checklist will be used to evaluate the composition and performance of the dance. Students will determine the probability of each element in the dance to occur and express this as a fraction. A description of the dance and the completed rubrics will be placed in each student's portfolio as a sample of his/her work.

**Materials/Equipment Needed:**

Paper, pencils, dice (or other devices that generate random outcomes), rubric or checklist for self and group evaluation, composition and performance rubric.



**Lesson Procedure:****Lesson 1 (45 minutes)**

1. Inform students that they will create dances through chance. A brief overview of Merce Cunningham and his work with Chance Dance can be given at this point, or you might want to introduce this in a previous lesson. Students will select four to six pedestrian movements as the elements of the dance. These should be varied and include locomotor movements such as walking, skipping, hopping, as well as gestures or movements based on everyday activities. The order in which these elements are combined will be determined by chance. Share with the students the criteria on which the dances and their work on the dances will be evaluated. The rubrics that will be used can be given to the students.
2. Model the process for creating the dance. Have the students improvise to generate movement elements and select four to six of these. Record these on the board or a piece of paper. Assign each element a number on the dice. If you have fewer than six elements, more than one number can be assigned to an element. Create a sequence of these elements by throwing the dice. Each time the dice is rolled record the dance element that corresponds to the number on the dice. Roll the dice four times to generate a sequence of movements. Have the students perform the dance sequence. Roll the dice again six times and create another dance sequence. Have the students perform this sequence. Roll the dice again eight times to create a third dance sequence. Have the students perform this sequence.
3. Compare the sequences and discuss how the process of randomly selecting the elements differs from making choices for the order of the elements. Discuss what effect the increased number of rolls of the dice had on the resulting sequence. Determine the chance of rolling each element. Is it the same for each element? Evaluate whether the dances fulfill the criteria established for the dance. Refer to the rubric or checklist.
4. Inform the students that they will work in small groups next time to create their own chance dances.

**Lesson 2 (45 minutes)**

1. Divide the students into small groups of 3-5. Review the process for creating a chance dance. Remind the students of how they will be evaluated.
2. Allow the students to improvise first to create the elements for the dance. Each member of the group should contribute a movement element. The groups then should determine how to generate the order for their dance. (All of the groups can use dice, or you can supply other devices or methods such as spinners.) The groups will need to assign a chance to each element and determine how long the sequence will be. Each group then creates the sequence for the dance and then memorizes and practices the dance.
3. Students should record the dance and determine the probability for each element of the dance. Have the groups complete the group evaluation rubric.

**Lesson 3 (45 minutes)**

1. Have each group perform their dance for the class.
2. Discuss the dances using the rubric criteria. Students can discuss how the dances might change if they could choose the sequence of elements.
3. Have the students discuss what they have learned and file recorded dance, calculated probability of elements, and rubrics in individual portfolios.

**Assessment:**

Assessment of group and individual work: Students will assess their individual work and the work of the group using a rubric designed by the teacher or by the teacher and students. The rubric should address how well individuals contributed to the group work and how well the group worked together to produce the dance. The teacher will also assess the groups and individuals using a rubric based on the guidelines for creating and performing the dance.

**Special Considerations:**

This lesson should follow earlier exploration of pedestrian movements. Students should have a clear understanding of pedestrian movements and how to create movements based on everyday activities and gestures. Students should also have explored probability and how to calculate expected outcomes. This offers a good opportunity to collaborate with a classroom teacher who could focus more specifically on the math goals. The dances could be videotaped as a part of the assessment process, so that students can see their work and better evaluate their performance. This lesson may take more than three class times, depending on the abilities of students, and the size of the class.

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## Dancing With Props

**Suggested Grades**    Any

**Objective**    Students will learn to use move a prop by moving their bodies. This activity encourages students to focus on balance, a variety of body movements, and making the prop central to their movements.

**Materials**

- a variety of props: scarves, balls, string, hula hoops, pylons, batons, sticks, streamers, flags, rings, bean bags...

**Method**

- Allow students to freely experiments with the variety of movements that are needed to make the variety of props move. Explore one prop at a time. If the number of props are limited, pair students up.
- After a while, ask students to pick a prop that they liked the best and create some sort of movement presentation with that prop.
- If students would like, allow them to present the movements to the rest of the class.

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