Dance Around the World

Years 5-6
Level 3
Duration 6-8 lessons

This unit takes the students on a 'stay in the school' world trip. They make dancing visits to Samoa, Greece and Scotland before their return to New Zealand. Students learn dance steps from each of the countries and create their own versions of them. They are then transported on a world tour to the four countries where they perform their new dances.

Key Competency
Participating and Contributing The students will see and perform dances from a variety of cultures. They will learn about the different cultural backgrounds of their peers and will participate in group activities that require cooperation.

Resources

Ministry of Education Wall Charts
Discovering Dance DVD: Ministry of Education resource:
TKI – Discovering Dance reference notes
www.tki.org.nz/r/arts/dance/discover_dance
TKI – Exploring Te Ao Kori
www.tki.org.nz/r/hpe/exploring_te_ao_kori/music/stepping_e.php
www.maori.org.nz
New Wave Folk Dancing – Video; CD; resource notes by Rae Storey
Large maps: World; Pacific; New Zealand
'Kosta's Problem': School Journal Part 1 Number 2, 2002
School Journal Teacher's notes:
www.tki.org.nz/r/literacy_numeracy/professional/teachers_notes
Dance Teacher's Tool Kit (see
http://arts.unitec.ac.nz/resources/units/dancing_competencies/tool_kit/) – Practical Differentiation (Leaps); Thinking about Choreography; Oral Responses Cards; The Big Overseas Adventure; A Dance Review 4 or 5
Music Suggestions: World Music CDs; Te Vaka; Oceania; Kiwi Kidsongs CDs 13 & 14; Spring Sound - Jenny Cossey and Michelle Scullion

Achievement Objectives

Understanding Dance in Context (UC): Level 3
Students will explore and describe dance from a variety of cultures

Developing Practical Knowledge in Dance (PK): Level 3
Students will use the dance elements to develop and share their personal movement vocabulary

Developing Ideas in Dance (DI): Level 3
Students will select and combine dance elements in response to a variety of stimuli

Communicating and Interpreting in Dance (CI): Level 3
Students will prepare and share dance movement individually, and in pairs or groups
Students will use the elements of dance to describe dance movements and respond to dances from a variety of cultures

Specific Learning Outcomes

• Students can explore and perform dance movements from a variety of cultures (UC & PK)
• Students can describe dances from a variety of cultures (UC)
• Students can compose sequences using movement from a variety of dance genre. (DI)
• Students can present their group dances to others. (CI)
• Students can use the Elements of Dance to reflect on their own and other's work. (CI)

Plus the following 'non-dance' Learning Outcomes

• Students can identify and locate their country of origin on a world map.
• Students can identify selected countries on a world map
Teaching and Learning Sequence

Introduction - Places of Origin/where we were born. A class discussion is held about diversity, the different cultures in the class and the places they were born.

1. Read and discuss 'Kosta's Problem', by Dian Viatos, School Journal Part 1, Number 2, 2002 (Refer to the Teacher’s notes for questions/discussion ideas)
   - As a class, work out where each of the characters mentioned in the story came from:
     - Kosta  Greece
     - Hemi  Aotearoa/New Zealand
     - Tua  Samoa
     - Hamish  Scotland
   - Find each country on the world map
   - Match the countries with the dance style
     - New Zealand  Haka
     - Greece  Zorba
     - Scotland  Highland Fling
     - Samoa  Sasa

2. Use the world map to find the birthplaces of other students in the class.
   The students could each create their own nametags and place them in the correct place on the world map.

3. What other kinds of dances come from New Zealand and around the world? Brainstorm ideas from the class. Why are these dances performed? When are they performed? Who performs them?
4. **Watch New Wave Folk Dance Video 2, Zorba’s Dance**
(The video shows a group of women rehearsing the dance)
Describe what happened in the dance?
Compare Kosta’s costume to the clothing worn by the dancers in the video.
Were the Zorba dancers wearing traditional Greek costumes?
Do you think they are performing for an audience or rehearsing the dance? How do you know?
What do the dancers need to do to be ready for an audience to watch them?

5. **Briefly discuss the history and style of the dance:**
The Zorba dance (also known as the ‘Syrtaki’) is not a traditional Greek dance, but it is a mixture of slow and faster versions of the Hasapiko dance.
Mikis Theodorakis created the soundtrack ‘Zorbas’ in 1964 for the movie *Zorba the Greek* and the dance developed from this.
The music is played and danced to in many places both in Greece and around the world.
It is danced in a line or semi-circle, with the dancers holding onto each other’s shoulders, and the tempo of the music and steps increase as the dance progresses. It begins with slow, smooth steps and increases in pace to include hops and leaps.
Dance is firmly embedded in Greek culture and there have always been many reasons to dance.
• Celebrating important events – such as baptisms, weddings Saints Days and other religious holidays
• For entertainment
• For self-expression
• Rituals
Many different emotions are expressed in Greek dancing. The Syrtos Dance is a happy dance while the Zeibekikos is a sad dance.
A variety of hand and arm holds are used in Greek dancing.
Zorba’s dance is performed with a shoulder hold where a dancer’s arms rest on the shoulders of the dancers on either side (a T shape)
Other handholds are:
Holding hands with the arms extended diagonally down
Holding hands at shoulder height with the elbows down.
‘Basket weave’ where arms cross over other dancers and make X arm shapes.
6. Some steps to try:
   Students organized in lines. (Introduce the correct handhold after they are familiar with the steps). R = right foot; L = left foot
   • Step to the right with R. Step to the right with the L and close beside the right. (‘Step close right’). Repeat to the left. (‘Step close left’). Repeat many times.
   • **Grapevine to the right** - **every step moves sideways to the right**: Step left across and in front of right, step right to the right, step left behind right to the right, step right to the right. (Across, step, behind, step) The Grapevine can carry on to the right for many steps.
   • **Grapevine to the left** - **every step moves sideways to the left**: As above but begin with the right foot stepping across and in front of left.
   • **Step hops**: Step to the right with R, hop on R and lift L leg up bent at the knee at the same time. Repeat to the left - step to the left with the left foot, hop on L and lift R leg up bent at the knee.
   • These 4 steps can be made into short sequences. For example:
     - 2 X Step close R, Step close L
     - Grapevine to the right for 8 counts
     - 4 X Step hops to L, R, L, R
     - 2 X Step close L, Step close R
     - Grapevine to the left for 8 counts
   Rehearse with the music from the ‘New Wave Folk Dance’ resource (CD#C, 29)

7. Practical Differentiation (see
   A **LEAP = a jump from one foot onto the other foot**.
   Print off the 3 technique cards. Have an expert in the class demonstrate what a leap is. Allow the students to choose the card they would like to work on and give them 10 minutes to develop their
leaping technique. This activity can be repeated in another lesson to allow students to try a more challenging task when they are ready.

8. **Group (3-4 students) choreographic task:**
The students create a short sequence where they perform the 4 steps in any order, as many times as they choose. They repeat their sequence twice and then include a leap and a hop somewhere in sequence. (They may like to release their arm holds for the leaps and travel in another direction). They should try to begin smoothly and increase in pace and energy as they dance.

9. Rehearse and perform for the class.
   Oral Responses Cards (see http://arts.unitec.ac.nz/resources/units/dancing_competencies/tool_kit/oral_cards.php) could be used for the discussion after each dance.

10. **Discovering Dance DVD: Show DVD1, Track 3 – Polynesian styles, DVD 2 Track 25 – The Highland Fling.**
    These show performances of the other dance styles mentioned in the story 'Kosta's Problem' by Dina Viatos.
    Describe each dance style: What did the dancers do? What body parts were most important? What kinds of locomotor movement (travelling steps) or non-locomotor movement (movement on the spot) did they use? What was different about the dance styles? What was similar? What 2 dance styles were the most alike? Why do you think they were similar? What did the performers wear? What kinds of music were used? (Refer to the website: www.tki.org.nz/r/arts/dance/discover_dance to find information about each dance genre).

11. **Exploring movement from the 3 dance genres/styles.**
    Teach some simple actions from the different genre. The following activities are very brief ‘tastes’ of a selection of dance genre. Use the expert knowledge of students and their families if possible.
1. **Aotearoa/New Zealand – Kapa haka**
Visit the Te Ao Kori resource from TKI to access movement ideas for the stepping patterns of the Pukeko and Takahi, and poi technique.

Some basic actions to explore:
- ’Hope’ = hands on hips (boys have their fingers pointing forwards and the girls have theirs pointing back)
- Takahia - the keeping of the beat with the right foot. It is a regular and continuous shifting of some of the body weight from both feet to the left foot and back to both feet. As the weight goes on the left foot the right foot lifts off the ground a few centimeters and the left knee bends a little.
- Ringa Pakia = slap hands in a regular beat on the thighs
- Arm movements in waiata a ringa - the head and eyes follow the movement of the right hand
- Wiri = hand quiver or tremble - this is a wrist action with the fingers remaining relaxed but extended
- Haka stance - knees bent, feet apart, feet flat on ground, strong upper body position
- Poi - figure 8 wrist action with arms close to body and extended away from body

Creating: Students work in small groups and compose a short dance using a selection of the movements already explored to the music: Haere Mai (Kiwi Kidsongs Number 13, track 1); Maori Medley (Kiwi Kidsongs Number 14, tracks 3 or 13 (instrumental version))

2. **Sasa**

Students sit cross-legged in horizontal rows across the room

- 2 clapping actions:
  - Pati = sharp clap with hands and fingers held flat
  - Po = hollow clap with hands held cupped and one hand perpendicular to the other
- Leg movements - knees lifted slightly up and down to keep the beat
• Short sequence: 4 pati claps; 4 po claps with right hand on top; 2 pati claps on the right; 2 pati claps on the left; 2 slaps on the ground in front of knees; 2 pati claps

• Discuss the terms **beat** and **accent**.
  Beat = the underlying pulse in a piece of music. Many pieces of music contain 4 beats in a bar: 1-2-3-4 / 1-2-3-4 etc
  Accent = Emphasis placed on one beat in a bar: 1-2-3-4 / 1-2-3-4

• **Pass The Beat On**
  Begin a steady beat with the drum/tambourine and class claps in time. Choose a start person, and they beat 4 counts with another body part. The next student beats counts 5-8 in a different way. The beats move around the circle, keeping up with the steady drumbeat and the gentle clapping of the class.

• Repeat and alternate with Po and a Pati claps

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<td>2 &amp;</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

• Accent different beats - 1-4

• Develop some rhythm clapping patterns

Creating: The students extend the clapping pattern by adding another 4 bars (16 counts) using clapping and body percussion – slaps on legs, feet, each other’s hands, the floor etc.

• Perform for the class

• Groups may be able to teach each other their sequences resulting in longer dances being created.

3. **The Highland Fling**
Copy the steps from Discovering Dance DVD Track 25
The following are some simple steps for students to learn.

Begin with the left arm up and curved slightly over the head, right hand on hip

• Hop L while stretching R toe out to the right

• Hop on L again while bringing R toe to touch back of Left ankle

• Hop on L while stretching R toe out to the right

• Hop on L while bringing R toe to touch front of L Left ankle
• Repeat all the above but hop on the Right and change arm positions to right arm up and curved slightly over the head, left hand on hip

Creating in pairs: Use the steps and perform them in 3 different formations - side-by-side, facing each other and one behind the other. Perform the steps 4 times, making a quarter turn after each one so that the dancers move around 360°. Include a move where the dancers move past each other. Include some moves in the transitions so that the sequence flows smoothly from one formation to the next.

**Extension:** The Highland Fling was originally performed on a Targe (a small round shield with a centre spike). Perform the dance with 2 people in a very confined space - keeping away from the imaginary spike!

12. Use Worksheet 4 or 5 from A Dance Review (see [link](http://arts.unitec.ac.nz/resources/units/dancing_competencies/tool_kit/dance_review.doc)) and the students complete this by selecting one of the dance genres studied so far.

13. **Comparing and contrasting dance genre.** Use the worksheet below to identify similarities and differences between 2 genres. Comments could be made on a selection of the following aspects of the Elements of Dance:
- Body parts, body shapes, body bases, locomotor and non-locomotor movement, levels, focus, pathways, the use of energy, the tempo, rhythm and size of movements, props, costumes, music, formations and range of the dancers.

The students could work in pairs or groups for this activity and report back to the class.

14. **Discovering Dance DVD:** Using knowledge of the students' country of origin, show a selection of dance styles that have not been shown, and locate the countries on the world map. The students may be able to guess where the dance styles come from.

**Suggested tracks:**
DVD 2 Track 15 – Chinese Lotus Dragon dance, Track 18 – Korean, Track 19 – Indian, Track 22 – Spain, Track 28 – England

15. Play the 'Around the World' game (see below) or the full version The Big Overseas Adventure (see http://arts.unitec.ac.nz/resources/units/dancing_competencies/overseas_adventure/)

Other suggestions:

- Encourage parents/family members to come in to the classroom to teach some simple steps from specific genre.
- Use the students as experts - some may be very skilled in their dance style and could teach the class some basic actions.
- Have a 'Cultural Dance Day' where students and family members share their heritage and knowledge

Assessing the Learning

- Student worksheets
- Teacher assessment
# Dance Around the World

Name: _________________

<table>
<thead>
<tr>
<th>Learning Outcome</th>
<th>Working towards</th>
<th>Achieved</th>
<th>Achieved with Merit</th>
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Comment:
Comparing and Contrasting 2 Dance Styles
The similarities and differences between □□ and □□
Dance Around the World
This is a version of the full activity and uses the 4 destinations studied in the unit.

Divide the class into 4 groups and their task is to create the shape of a method of transport with their bodies. They then travel across the dance space following the pathway using movement related to the task. For example:
Waka - students form 2 rows, perhaps with those in the front on a lower level to those at the back
Pathway - they travel using small 'pitter patter' steps (or slides if any are on their knees) in the pattern indicated
Type of movement - exaggerated paddling movements with the arms, in a regular pattern on the right and the left.

Set out a 'journey' around the dance area and the groups visit each destination following the directions on the cards. When they arrive at each destination, they perform the dance steps learnt from each country.

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<thead>
<tr>
<th>From</th>
<th>Destination</th>
<th>Method</th>
<th>Pathway</th>
<th>Type of Movement</th>
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<tr>
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<td>Samoa</td>
<td>Waka</td>
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<td>Regular, strong, swinging</td>
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<td>Samoa</td>
<td>Greece</td>
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<td></td>
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<td>Sailing Ship</td>
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<td>Rocking in a storm</td>
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Rocking in a storm
Regular, strong
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