

Think Green—Move Green

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Reduce
Recycle
Repurpose your stuff
Unplug
Slow down
It's not that tough.

Environment
Ecology
Become aware
Be smart
Be green

Think walk and bike
Or share a ride
Reuse that bag
Turn off those lights.

Environment
Ecology
Protect these things
Be smart
Be green.

Wash cold not hot
And then line dry
Repair, reuse
Before you buy

Environment
Ecology
Make the change
Be Smart
Be Green

Buy local,
Plant
It's not too hard
Try yard sales
And your library card

Environment
Ecology
Preserve our earth.
Be Smart
Be Green

LESSON 1: REDUCING

National Standards for Dance Education:

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures (ABA).
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skill in dance.
7. Making connections between dance and other disciplines.

Age Group: Elementary – Grade 2/3

Time Allotment: 30 minutes

Objectives: As a result of participating in this learning experience students will:

1. isolate body parts to perform “space writing”.
2. contrast large and small shapes.
3. create movement sentences using ABA form.
4. develop skill in moving cooperatively through space in small groups.
5. be more aware of ways to “reduce” and save gas.

Equipment: CD player, music: “Music for a Found Harmonium” by Penguin Café Orchestra, or “Cars” by Gary Numan.

Instructional Strategies:

Guided Discovery (Mosston & Ashworth’s Style F: Teacher asks a series of questions which stimulates a student’s set of corresponding responses; each question or problem posed by the teacher elicits a single, correct movement response or answer that is discovered by the student.

Assessment Strategy: Qualitative Analytic Rubric (task specific)

Anticipatory Set: “Getting the Idea”**Time Allotment: 2-3 minutes**

Discuss with students the general concept of “**Going Green**”. During this discussion introduce the lesson focus, **REDUCING**. Ask students to share what they think this word means. Briefly define it for them as it pertains to Going Green. Provide an example such as: turning heat down in your house to reduce energy costs; therefore, wear socks and sweaters to stay warm during the winter! Ask students to share their own ideas for REDUCING. Class room teachers may wish to encourage more thought on reducing by having students write down reducing ideas.

Warm-up: Body Shapes or “Space Writing”**Time Allotment: 5-7 minutes**Option 1:

Have students find their own personal space. Have them use body shapes to form the letters of the word, **Reduce(REDUCE; letters can be lower case or capital)**. Remind students that they can make any part of the letter while using different body parts to support themselves (bottom, stomach, sides, etc.). Also encourage students to make their letters at different levels (i.e., high, medium or low). *Remind students to remember the shape they made with their bodies for each letter.* Use the “add-on” method to have them spell the word; thus creating a movement sequence. R, then E, the RE, the D, then RED, the U (teacher can demonstrate a U for all students to perform....and compare to Unison movement), then REDU, then C, ten REDUC, then final letter, E, then REDUCDE. Teacher can play a drum and prompt students that they will get 4 counts per letter.

Option 2:

“Space Writing” is an activity that uses parts of the body to write a letter in the air using high, medium, and low levels (e.g. using the elbow to write the letter “r” in space). Have students “space write” the word **REDUCE**, using a specified body part.

Lesson Development**Progression 1: ELABORATING ON BODY SHAPES****Time Allotment: 5-7 minutes**

Step 1: Discuss the different types of shapes and write them on easel paper: straight, bent, wide, narrow, twisted, round, inverted, leaning. Have students find a personal space within the larger movement area. Once students have found their personal space, guide them through an exploration of large, straight shapes at a high level. Qualify the shapes further (tilted, balancing on one leg, etc.) to encourage more innovative responses. Ask students to choose a favorite shape from those explored and memorize it. Have them contrast the large, high shape by creating a **REDUCED** or smaller version. Play the drum and have them hold the large shape for 8 counts and then the smaller shape for 8 counts.

Step 2: Step 2:

Extend the above movement task by having students create other large shapes. Qualify those shapes: at different levels; being supported on different body parts, etc. Have students contrast the large shapes with smaller or **REDUCED** versions.

Examples: Twisted, Large
Twisted, Small/**REDUCED**

Round, Large
Round, Small/ **REDUCED**

Leaning, Large
Leaning, Small/ **REDUCED**

Inverted (head below one foot), Large
Inverted, Small/ **REDUCED**

Step 3: Partner Work – Contrasting Large & REDUCED Shapes

Have students find a partner. Have students determine who will be Partner A and who will be Partner B. Ask **Partner A** to make a large shape, any type, at any level. Ask **Partner B** to observe the large shape created by Partner A, and then create a smaller, **REDUCED** version of it. Reverse roles with **Partner B** making the large shape at any level and **Partner A REDUCING** the shape. Do this 2-3 times.

Step 4: Partner Carpooling

Once partners are familiar with the ABAB movement form have them hold their shapes for 16 counts each. After each has performed their 16 count shape they then “match” each other (stand side-by-side) and travel through the space carpooling.

Option: Have one partner group link onto another partner group so that four students are carpooling.

Progression 2: TRAVELING TO WORK**Time Allotment: 10 minutes**

Step 1 - Discussion: Ask students to describe different ways people travel to work each day. Use laminated pictures of different modes of transportation to prompt discussion. These could be mounted on a poster board or hanging from a clothesline or string. Then have students use their imagination to come up with out-of-the ordinary ways people might travel such as fly, crawl, slither, wiggle, bear walk, crab walk, roll. Explain to students that you will be using these

out-of-the ordinary modes of transportation to travel through space. Invite students to find their own personal space and be ready to “travel to work.”

Step 2: Call out a mode of traveling based on the feedback given in **Step 1** (crawl, slither, jump, skitter, leap, dodge, fly, etc.). When music begins, have students explore that means of travel while moving in curved pathways throughout the room. Have them “freeze” upon cue of the music stopping.

Step 3: Review warm-up of space writing the word **REDUCE** with a selected body part. Explain to students that they will create a movement sentence using the choreographic form ABA. See movement sentence below:

Movement Sentence: ABA Form

- A. Have students make a large shape in their personal space. Hold for 8 counts.
- B. Travel in a curved pathway while performing an Out-of-Ordinary Mode of Travel for 16 counts.
- A. Have the student perform the same large shape to end the movement sentence.

Movement Sentence: ABC Form

- A. Have students make a large shape in their personal space. Hold for 8 counts.
- B. Travel in a curved pathway while performing an Out-of-Ordinary Mode of Travel for 16 counts.
- C. Have students make a reduced size shape to end the movement sentence.

Progression 3: RIDE SHARING

Time Allotment: 5-7 minutes

Step 1: Introduce the concept of “ride sharing” to emphasize the theme of **REDUCING**. Ride-sharing helps us reduce the amount of cars on the road and saves gas. As the students perform a designated locomotor skill, stop the music. Call out a number such as 4. This number represents the number of people that will be “ride sharing”. Instruct students to quickly connect in groups of four and continue to skitter through the room as a connected shape. For safety purposes, define and demonstrate “skittering” so all students will travel safely in their connected shapes. Periodically, stop the music and call out a different number. Have students reconnect in that number to continue traveling.

Conclusion:

Gather students together and ask them to describe other ways to conserve gas and **REDUCE** the number of cars on the road. Responses might include: walk, bike, or work from home.

LESSON 2: REDUCING

National Standards for Dance Education:

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures (ABA).
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skill in dance.
7. Making connections between dance and other disciplines. (D7)

Age Group: Middle School

Time Allotment: 30 minutes

Objectives: As a result of participating in this learning experience students will:

1. use a brainstorming technique within a small group to list non-traditional modes of transportation.
2. apply changes of level and direction to the performance of a variety of individual locomotor skills.
3. move through general space within small groups varying their mode of transportation by changing speed, direction and relationships to others in their group.
4. perform a rhythmical sequence of walking while changing directions on cue.
5. perform an ABA movement sequence with a partner.

Assessment: Teacher rubric

Lesson Development

Progression 1: Non-Traditional Modes of Transportation

Time Allotment 7-10 minutes

Step 1: Have all students find a space in the dance area. Ask students to share a means of travel or “locomotion”. Select one of the forms of locomotion offered, and have all students perform that locomotor activity while traveling through the space in curved pathways. Use a drum or music to signal go and stop. Do 2-3 different student-generated locomotor actions. If students seem ready for a progression, try adding a level change to their locomotor activity. Pause to comment on ways students successfully traveled while maintaining their own personal space.

Step 2: Divide students into groups of five. Give one person in each group paper and pencil/magic marker make this black . Have each group brain storm for one minute writing down as many traditional and non-traditional means of locomotion as they can. Their lists should include new ideas not already suggested by the whole class at the beginning of the lesson.

Step 3: Have each group select their three favorites. Have them write these on a strip of paper for purposes of creating a movement sequence. Have students put these papers on the side of the room where they will be out of the dance space. Remind them to remember where they put their paper for future reference.

Step 4: Have each group choose one of the means of locomotion from their list to perform. Let them refer to their paper if necessary. Then, have them spread out in the room again and find a get ready position to perform their chosen locomotor action. Group members are not necessarily near any of their other members of their group, but are spread out among all of the students. Since several different means of locomotion will be performed simultaneously, remind students to maintain their personal space. Add music or drum to signal go and stop while students perform their selected locomotor action. Have students try adding a level change to their locomotor pattern. Practice and refine.

Step 5: Instruct students to return to their groups to select a second means of locomotion. Have them spread out in the room again to perform this second means of traveling. Have students try adding a level change to this locomotor action. Use drum or music to signal stop and go.

Step 6: Instruct students return to their groups to recall the third locomotor action they selected. Have them spread out in the room again to perform this third means of traveling. Use drum or music to signal stop and go.

Step 7: Have students link their three locomotor actions into a sequence using 8 counts for each action. Example: dodge for 8 counts, crawl for 8 counts, Slither for 8 counts. Use a drum for rhythmic accompaniment.

Progression 2: Ride Sharing

Time Allotment: 5-7 minutes

Step 1: Introduce the concept of “ride sharing” to emphasize the theme of **REDUCING**. Ride sharing helps us reduce the amount of cars on the road and saves gas. Have students choose their personal favorite means of locomotion they just practiced. Have them perform their chosen locomotor action through general space on the cue of the drum or music. Stop the music. Call out a number such as 4. This number represents the number of people that will be “ride sharing”. Direct students to quickly connect in groups of four and continue traveling using a skittering locomotor action. For safety purposes, define and demonstrate “skittering” so all students will travel safely in their connected groups. Periodically, stop the music and call out a different number. Have students reconnect in that number to continue traveling.

Step 2: Introduce “driving skills.” After calling out the number of people to ride share, qualify the traveling further. Call out one of the following driving skills when the students are connected in a ride sharing group shape:

- Perform “backing up” traveling where each connected group travels backwards.
- Perform “lane changing” where each connected group must change lanes moving right and left.

- Perform “accelerating/decelerating” traveling.
- Perform “red light (stop)/green light (go)” traveling.
- Perform “left turn/right turn” traveling. When each group turns right/left, they must include the proper arm signals within their traveling shapes.
- Perform “merging” into a single lane

Progression 3: Walking Wednesdays

Time Allotment 5-7 minutes

Step 1: For the final progression of this lesson discuss with students the idea of walking to school, to the grocery store, to a friend’s house, music lessons, etc. one day each week instead of having their parents drive them. Then explain to them you are going to apply the concept of **REDUCING** within a rhythmical challenge of walking for 8 counts in one direction and then continually reducing the number of counts they walk in any given direction.

Step 2: Have students find a personal space. Prompt them to walk 8 counts in any direction and play the drum to accompany their travel. Then **REDUCE** the count to 6 beats, then 4 beats, 2 and 1 beat. Pause between each phrase in order to give students time to anticipate. Repeat this step without pauses between drumbeats.

Step 3: Have students perform this **REDUCING** sequence while following a partner. Instruct them to choose a leader and a follower; then have partners switch roles.

Step 4: This step is a repeat of **Step 3**. Have partners create a stationary connecting duet-shape to begin their movement sequence. The beginning duet-shape should be a large one. Then have partners create a **REDUCED** version of the same shape. Explain to them they will hold the large shape for the beginning of their movement sequence (for 8 counts) and perform their **REDUCED** shape to finish their movement sequence (8 counts).

Teaching Note: Remind leaders to **not** turn to face their follower which would result in a collision, but execute 45 degree or less angled changes of direction.

Movement Sequence = A = (large stationary connected duet shape)

B = following a partner walking 8 counts any direction, 6 counts a new direction, 4 counts a new direction, 2 counts a new direction and 1 count a new direction

A = reduced/smaller stationary connected duet shape

Assessment Strategy:**Task Condition: Progression 3**

Criteria	Consistently	Occasionally	Not Yet Developed
Can travel individually through general space changing directions on cue and up to tempo			
Can travel following a partner through space changing direction on cue & up to tempo			

LESSON 3: RECYCLING

National Dance Standards:

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures (ABA).
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skill in dance.
7. Making connections between dance and other disciplines.

Age Group: Grade 4-5

Time Allotment: 35-45 minutes

Objectives: As a result of participating in this learning experience students will:

1. explore the concept of recycling by way of its potential shape and motion.
2. develop skill in partner and group relationships.
3. be more aware of the importance of recycling.

Equipment: drum; CD player; music: “From the Colonies,” by Penguin Café Orchestra; oversized book: Where Does All the Garbage Go? by Melvin Berger; piece of paper, 6 ring plastic can holder, soda can, Recycling signs (PAPER, PLASTIC, CANS) that are posted at three different parts of the room.

Instructional Strategies:

Guided Discovery (Mosston & Ashworth’s Style F: Teacher asks a series of questions which stimulates a student’s set of corresponding responses; each question or problem posed by the teacher elicits a single, correct movement response or answer that is discovered by the student.

Assessment: Student Self-Check

Lesson Development

Anticipatory Set:

1. Tell students that this lesson focuses on **RECYCLING**. Ask students to share what this word means.
2. Have students create a shape for each letter in the word: **RECYCLE**. OR have them “space write” the word using a specified body part to write the word in space.

Progression 1: Recycling

Time Allotment: 20 minutes

6 “Recycling Bins” (2 for each type [plastic bags; paper; metal] signs designating paper, plastic, cans) are posted on the walls

Step 1: Gather students together. Read the book: Where Does All the Garbage Go?

Step 2: Show three **RECYCLABLE** objects: paper, cans, and plastic. Have students find their own personal space. Prompt students through an exploration of the following shapes/activities:

- Explore paper shapes that spread out and crinkle into a ball; then get blown by the wind.
- Explore 6 ring plastic can holder shapes that repeatedly change connecting points between body parts to create “plastic ring holes” (hand to foot, elbow to knee, etc.)
- Explore soda can shapes that “shake the soda,” “pull the tab” (body part percussively pokes out), and do a “carbonated” exploding jump and end in a smashed can shape.

Step 3: Divide into two groups: A and B. Have group A students move out into the general space and choose one of the three **RECYCLABLE** objects to perform. Have them freeze at the end of their movement phrase. Then have Group B students come in to the dance space, and magnetically move a frozen **RECYCLABLE** object to its appropriate bin. Demonstrate the concept of “magnetic manipulation”: student B moves student A by using his/her hands as a magnet. B’s hands never actually touch A, but use an imagined magnetic pull to cause A to move. The **RECYCLABLE** shapes must be clear enough that the **RECYCLER** can determine which bin they go in. **RECYCLABLE** objects skitter their shape, keeping its form, to the **RECYCLE** bin the Group B magnetic hands move them to.

Step 4: Switch and let Group A become the **RECYCLERS**.

Progression 2: Garbage Sculpture

Time Allotment: 10 minutes

Step 1: Form groups of 5-6 students. Instruct each group to choose which object they will use to create their sculpture. Possibilities include:

- Paper Sculpture: students make different crinkled-up shapes while connecting. Instruct students to incorporate different levels in their sculpture and use different body parts to support themselves on. Have students observe each other’s shape sculptures.
- 6-pack Ring Sculpture: round, connected shapes with “holes” or negative space in them
- Can Sculpture: “smashed can” shapes. Emphasize the importance of keeping a “pocket of air” around their bodies so a group shape isn’t actually a sculpture of bodies smashed in contact.

Teacher’s Role: Move from group to group and facilitate their formation of a sculpture. Provide ideas.

Step 2: Performance - Have each group show their sculpted shape. Have other groups guess what object they represent.

Closure:**Time Allotment: 5 minutes**

Have students discuss how their family participates in **RECYCLING** objects within their own home and emphasize the importance of **RECYCLING**. Have students complete the self-check assessment.

RECYCLING IS IMPORTANT!

Name: _____

Date: _____

1. I was able to think of a way to create a stationary shape or an action that represented a recyclable object.

Yes _____ No _____

2. I worked well with the members of my group when creating a recycling sculpture:

A lot _____ Somewhat _____ Not much _____

LESSON 4: REPURPOSING

National Dance Standards:

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures (ABA).
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skill in dance.
7. Making connections between dance and other disciplines.

Age Group: Grades 4-6

Time Allotment: 30-40 minutes

Objectives: As a result of participating in this learning experience students will:

1. perform a sequence of body part actions to a rhythmical beat.
2. develop innovative movement responses to the words and phrases of a poem.
3. travel through general space in straight and curved pathways.
4. be able to cooperate, in small groups, to create connecting shapes and transitions.
5. be more aware of ways to “repurpose” household items.

Equipment: drum; Where the Sidewalk Ends “Dancing Pants,” p. 126 by Shel Silverstein, CD player; music: “Magnetic Fields Part 2” by Jean Michel Jarre, and “I am a Man of Constant Sorrow,” instrumental from Itunes; quilt or picture of a quilt made from **repurposed** jeans.

Instructional Strategies:

Guided Discovery: the teacher will guide students through a series of exploration tasks related to the theme “Repurposing.”

Assessment: Peer Observation Form

Lesson Development

Anticipatory Set: Dancing Pants

Time allotment: 5-7 minutes

Step 1: Tell students that this lesson focuses on “repurposing.” Ask students to share what they think this word means. Briefly define it for them. Repurposing means taking an item and changing its use rather than throwing it away. Ask students if they have any “repurposed” items in their house. Be prepared to give an example of your own such as using an empty oatmeal box as a crayon tub.

Step 2: Show a quilt made from old jeans or a picture of a quilt made from old pairs of jeans. Tell how it was made—repurposed from old jeans ready to be discarded. Tell students that they get to take a

journey through the life cycle of a pair of jeans that will be repurposed into a quilt. Read the poem *Dancing Pants* from Shel Silverstein's *Where the Sidewalk Ends*.

Dancing Pants

And now for the Dancing Pants.
 Doing their fabulous dance.
 From the seat to the pleat
 They will bounce to the beat.
 With no legs inside them
 And no feet beneath.
 They'll whirl, and twirl, and jiggle and prance.
 So just start the music
 And give them a change—
 Let's have a big hand for the wonderful, marvelous
 Super sensational, utterly fabulous
 Talented Dancing Pants!

Step 3: Have students move out into the dance space. Through a guided exploration, have them experience the “life-cycle” of a pair of jeans through the Shel Silverstein poem: *Dancing Pants*:

And now for the dancing pants _____
 1 2 3 4

Doing their fabulous dance _____
 1 2 3 4

- a. Have students clap for 8 as you count out loud. Clap high, low, behind your back, on your thighs, on your knees, and on your ankles. Replace the counts with the first two lines from the poem: *And now for the dancing pants, doing their fabulous dance*. Have students clap as you speak these words from the poem. Invite the students to say the words as they clap.
- b. Have students explore clapping different parts of their jeans (thighs, knees, and ankles) as you speak the words.

Step 4: *From the seat*: Students create a crazy shape that points to the seat of their pants.

Step 5: *To the pleat*: Students create a crazy shape that points to the pleats (or front) of their pants.

Step 6: *They will bounce to the beat*: Students explore energetic jumps.

Step 7: *With no legs inside them*: Students explore “crazy wobbly” legs.

Step 8: *And no feet beneath*: Students find an up-side-down shape with one or both feet in the air.

Step 9: *They'll whirl*: Students explore whirling actions on the ground.

Step 10: *And twirl*: Students explore controlled, one-legged spinning at a high level.

Step 11: *And jiggle*: On your cue, students explore wobbling feet, knees, and whole legs like jello.

Step 12: *And prance*: Students explore high knees runs in curved pathways.

Step 13: *So just start the music And give them a change—Let's have a big hand for the wonderful, marvelous, Super sensational, utterly fabulous, Talented Dancing Pants!*: Have students applaud their amazing talented dancing pants using ONE BIG exaggerated clap (high, low, behind their backs, etc.). Then have them freeze in a “get ready” shape. Start the music (Magnetic Fields) and have students explore skate boarding flip-turns that briefly freeze in a landing shape. Explore 180 degree turns and 360 degree turns. Freeze. Then, fall in big, exaggerated slow motion into the ground, and come back up again.

Have students build the above sequence by adding a new step onto the previous step before continuing on. Example: Do step 1. Teach step 2. Add step 2 onto step 1. Try having half of the class watch the other half. Comment on what you see. Ask questions: “Did you see a really unusual shape that was upside down?”, “Did you see someone who had lots of body control and never bumped into anyone as he/she traveled through the space?”

Progression 3: Repurposing Jeans

Time Allotment: 10 minutes

Step 1: Have each student create a manikin shape displaying a new pair of jeans in a store. Call out the word “snip” three or four times. Each time you say the word, have students percussively reduce a part of their stretched out shape as if cutting down a pair of jeans into a jagged quilt piece. Encourage students to explore different levels, directions, and sizes. Emphasize jagged edges for ripped jeans, shapes with “pockets,” etc.

Step 2: Divide into groups of about 5. Have the five group members do four snipping actions, on your cue, to result in a quilt piece ready for piecing. Designate one student in each group to “repurpose the jeans” by becoming a quilt piecer for their group. On your cue, instruct the quilt piecers to “attach” the quilt piece shapes (students in stationary “cut-out jeans shapes) together into a quilted design. They may attach an elbow of one shape to the knee of another shape, etc.

Step 3: Have the quilt piecers then travel through the holes (negative spaces) of the attached pieces as if sewing the quilt together. Emphasize the importance of traveling through the holes without actually touching the quilt piece. Pause to view the completed quilt group shapes. Repeat this until all students have had a chance to do quilt pieces and quilt piecing.

Step 4: Have ½ of class perform for the other ½. Use music (“I am a Man of constant Sorrow”) during the traveling through quilt “holes”.

Step 5: Have the entire class create their cut out jeans shape. Connect the entire class into one amazing repurposed quilt shape. Take a picture for the classroom wall.

Closure:

Gather students in and show/discuss other objects that have been repurposed. Show pictures. Let students share their own ideas of repurposing. Ideas might include:

- Using a holey sock for keeping plastic bags to reuse.
- Using old roll-up blinds as drop cloths for painting.
- Using broken tiles as mosaic pieces for a table top.

Assessment Strategy – Peer Observation Form



Task Condition: Progression 3 – Step 4

Directions: Have specific groups assigned to observe another group. Have the observers complete the following form.

1. What types of quilt shapes did you see?

Answer: _____

2. Was there a variety of quilt shapes made by the group of dancers you observed?

Yes_____ No_____ Explain why you checked yes or no.

Explanation of Answer Above:

BODY AWARENESS

what the body can do

Locomotor Skills: skipping, hopping, jumping, walking, running, sliding, galloping, leaping

Manipulative skills: using props – ribbons, hats, body sox, etc.

Nonlocomotor Skills: pulling, pushing, floating, gliding, punching, dab, flick; swinging, shaking, stretching, bending

Body Shapes: wide, narrow, symmetrical, asymmetrical, inverted, straight, twisted, round, bent, etc.

SPACE AWARENESS

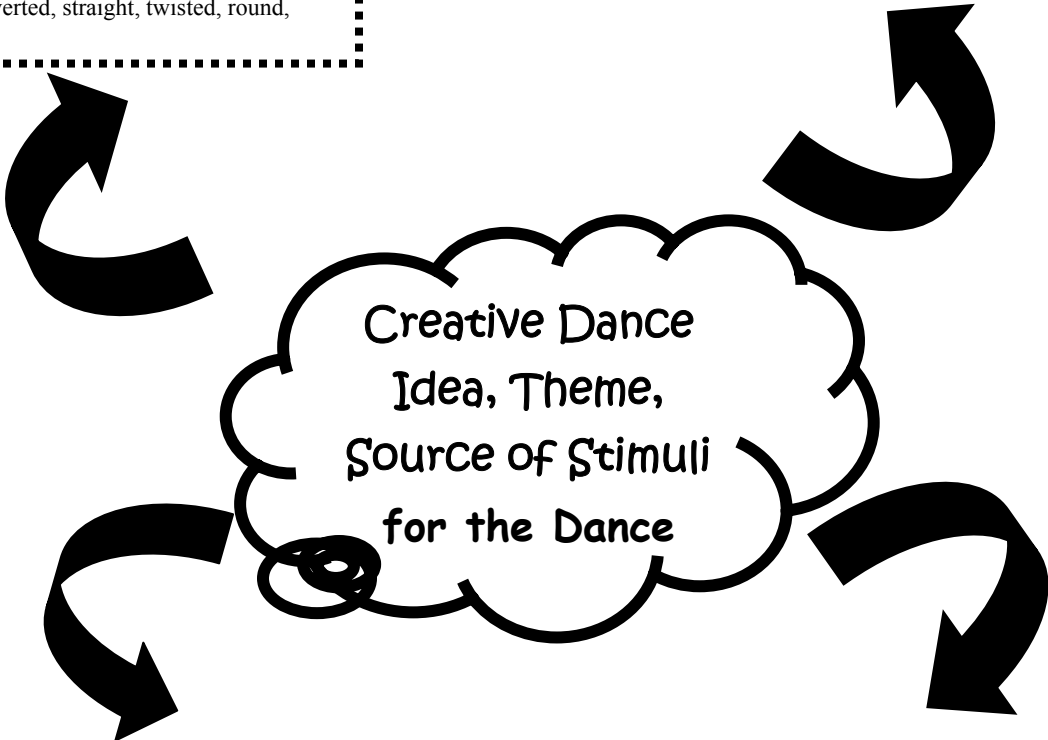
where the body can move

Levels – high, medium, low

Pathways – curved, straight, zig-zap, diagonal

Directions – forward, backward, sideways, circular, up, down

Range of Movement – big/small



Creative Dance
Idea, Theme,
Source of Stimuli
for the Dance

EFFORT AWARENESS

how the body can move

“The qualities or dynamics of movement”:

Time – slow, medium, fast; tempo, rhythm, accent, acceleration, deceleration, sudden, sustained

Weight: light, strong, force, explosive

Flow: free, bound, floating, gliding

RELATIONSHIP AWARENESS

with who and with what the body can move

Moving with Others:

*Mirroring – facing dance partner and performing identical movements on opposite sides of the body

*Matching – dancing side by side and moving same body part(s) on same side

*Unison – moving anywhere through space in perfect unison (same movements, same size, same tempo)

*Following or Leading

Moving with Objects:

*Over/Under *Alongside

*On/Off *Through

Moving Individually

Additional Teaching Ideas

- Emphasize that the words: Reduce, Recycle, Repurpose are examples of alliteration.
- Collaborate with the classroom teacher. Encourage teachers to prompt students to generate ideas for **REDUCING**, **RECYCLING**, and **REPURPOSING** prior to coming to creative movement class.
- Take ideas from the poem **Be Smart—Be Green** and develop these into movement lessons. Example: Wash in cold/line dry: dancers do shivering actions with body parts and freeze. They skitter to a “clothes line” connected line shape. Designated dancers become the drying air that zig zags in and out of the clothes line clothes initiating them to “whoosh” in place as if drying.
- Share **10 Ideas for Raising Greener Kids** (from Green and Frugal Living):
 1. **Read Green Books** such as **Kids for the Earth** by Melvin Berger.
 2. **Engage in green activities and crafts**. Make a collage using newspaper. Glue the pieces together by using the starch from boiled rice.
 3. **Have green conversations and make associations**. Talk about how paper is made, how rain is caused, how to make healthy food choices.
 4. **Pose a green challenge**. Turn off lights regularly. Fix leaky faucets. Line dry clothes. Use sustainable grocery bags. Drive the speed limit. Take shorter showers. Go to yard sales.
 5. **Emphasize eating green**. Talk about good food choices. Have kids read food labels. Shop at local farmers markets.
 6. **Garden with your kids**.
 7. **Make walking fun**. Spot bugs, birds, and other animals. Learn colors and counting by watching cars that drive by.
 8. **Involve your children in green events**. Keep up with local non-profit organizations that hold events around where you live.
 9. **Have a green theme day once a month**. Donate books, clothes, or toys. Help clean a local park. Plan and cook a green meal.

10. **Have green celebrations.** Have an environmentally-friendly birthday celebration with a “no presents book-exchange party.” Let children explore, run, and get dirty and wet. Let them connect with nature and the raw beauty of the earth.
11. Have students write their own haikus that focus on **Going Green**.

Sample Haikus

Reduce, Recycle, Repurpose Go Green

Care about the earth, too much garbage

Wasting energy leads to disaster

Winter; cold ice-cycles, snow

Woolie socks hug our feet so warmly

Long underwear, itchy sweaters, mittens to warm

INFORMATION: HOW TO COMPOSE A HAIKU

Understand the way haiku is made. Haiku in Japanese is written in a single vertical line with seventeen sound units or mora (not strictly the same as syllables) in a rhythm of five, seven, and five. In English (a stressed language), the ideas can be expressed with a short line, a long line, and another short line.

Choose a season. Many haiku seem to focus on nature, but what they are really focusing on is a seasonal reference (not all of which are necessarily about nature). Japanese poets use a "saijiki" or season word almanac to check the seasonal association for key words that they might use in a haiku (thus the haiku is a seasonal poem, and thus often about nature, but does not have to be about nature if the seasonal reference is about a human activity). The season is important for coming up with words to use in a haiku. Because the poem has so few words, simple phrases such as "cherry blossoms" or "falling leaves" can create lush scenes, yet still reflect the feeling of the verse. Moreover, season words also invoke other poems that use the same season word, making the poem part of a rich historical tapestry through allusive variation. In Japanese, the "kigo" or season word was generally understood; "autumn breeze" might be known to express loneliness and the coming of the dark winter season

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- **Winter** usually makes us think of burden, cold, sadness, hunger, tranquility or peace. Ideas about winter can be invited with words like "snow," "ice," "dead tree," "leafless," etc.
 - **Summer** brings about feelings of warmth, vibrancy, [love](#), anger, and many others. General summer phrases include references to the sky, beaches, heat, and romance.
 - **Autumn** brings to mind a very wide range of ideas: decay, belief in the supernatural, jealousy, saying goodbye, loss, regret, and mystery to name a few. Falling leaves, shadows, and autumn colors are common implementations.

- **Spring**, like summer, can make one think of love, but it is usually more a sense of infatuation. Also common are themes like innocence, youth, passion, and fickleness. Blossoms, new plants, or warm rains can imply spring. For more information on seasons, go to the link listed below.

Seasonal references can also include human activities, and Japanese saijikis contain many such listings. Be aware that some references to human activities, such as Christmas, are effective season words, but require a geographical limitation; while Christmas is a winter season word in the northern hemisphere, it's a summer reference in the southern hemisphere.

Add a contrast or comparison. Reading most haiku, you'll notice they either present one idea for the first two lines and then switch quickly to something else or do the same with the first line and last two. A Japanese haiku achieves this shift with what is called a "kireji" or cutting word, which cuts the poem into two parts. In English, it is essential for nearly every haiku to have this two-part juxtapositional structure. The idea is to create a leap between the two parts, and to create an intuitive realization from what has been called an "internal comparison." These two parts sometimes create a contrast, sometime a comparison. Creating this two-part structure effectively can be the hardest part of writing a haiku, because it can be very difficult to avoid too obvious a connection between the two parts, yet also avoid too great a distance between them that becomes obscure and unclear. The haiku poet wants to come up with the perfect words to spark the emotions (not ideas) they wish to communicate. It doesn't have to be extremely severe; it can be anything from one color to another. In English, punctuation between the two lines can create that contrast, although this is not necessary provided that the grammar clearly indicates that a shift has occurred.

Use primarily objective sensory description. Haiku are based on the five senses. They are about things you can experience, not your interpretation or analysis of those things. To do this effectively, it is good to rely on sensory description, and to use mostly objective rather than subjective words.

Like any other art, haiku takes practice. Basho said that each haiku should be a thousand times on the tongue. It is also important to read good haiku, and not just translations from the Japanese but the best literary haiku being written in English. To learn haiku properly, it is important to take it beyond the superficial or even sometimes incorrect ways it has been taught in most grade schools. It is important to distinguish between pseudo-haiku that says whatever it wants in a 5-7-5 syllable pattern and literary haiku that adheres to the use of season words, a two-part juxtapositional structure, and primarily objective sensory imagery

RESOURCES:

Teaching Guide

Where Does All the Garbage Go?

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Activities Ideas Reproducibles

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