

**Manitoba Physical Education Teachers Association
Special Area Group Conference
Friday, November 24, 2006**

DANCING NEW CURRICULUM DIRECTIONS IN MANTIOBA

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Opening Moves: Progressive Jive (American Social Dance Mixer)

1930s to 1960s - Jive

Jive can be done in a ballroom setting or with a swing band, making it a very versatile dance. The most noticeable aspect of jive is its speed. In the tradition of similar dances such as swing and the Lindy hop, it used broad amounts of space and is danced with vigor. Jive can be known by many different names. It is sometimes called Swing, the Jitterbug, Lindy hop or the Charleston, although it is a completely different dance. These dances are all similar, and their steps are interconnected. The music for jive is in 4/4 time, which means four beats to a measure, the quarter note being the dominant note of the measure. It is done with a series of single and triple steps
(http://ky.essortment.com/historyofjive_rklw.htm)

Partners start facing each other holding hands.

Man moves side on LF, together RF, side LF, touch the RF to the LF.

Women moves side on RF, together LF, side RF, touch the LF to the RF.

Repeat going in the other direction, ending with both facing forward, side by side –
Letting go of outside hands.

Man moves away from women on LF, together RF, side LF, touch the RF to the LF.

Women moves away from man on RF, together LF, side RF, touch the LF to the RF.

Repeat moving in towards each other.

Repeat moving out again.

Man now walks around women for a count of 6 counts starting on the RF

Women turns under mans arm twice to the count of 6 starting on the LF.

Both end up facing each other to start again

To make this dance progressive the women will move on to the next partner (anti-clockwise) during the turns. Man with turn around women to then take on a new partner.

<http://www.lerocscotland.com/images/dance4.gif>



Interpreting *Flowers are Red* (Think-Pair-Share)

Listen carefully to **Harry Chapin *Flowers are Red*** while you follow the lyrics below. What is your individual interpretation of this song? What is the composer's commentary about education and teaching? How does this song relate to your professional life? How does this work influence you emotionally? Share your thinking with a partner who is sitting near you. Invite pairs to share key ideas from their discussion, or randomly call on pairs to share their discussions.

(Spoken)Your son marches to the beat of a different drummer, comma.

(Spoken)But don't worry,

(Spoken)We'll have him joining the parade by the end of the term

The little boy went first day of school
He got some crayons and started to draw
He put colors all over the paper
For colors was what he saw
And the teacher said.. What you doin' young man
I'm paintin' flowers he said
She said... It's not the time for art young man
And anyway flowers are green and red
There's a time for everything young man
And a way it should be done
You've got to show concern for everyone else
For you're not the only one

And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than they way they always have been seen

But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flower and I see every one

Well the teacher said.. You're sassy
There's ways that things should be
And you'll paint flowers the way they are
So repeat after me.....

And she said...
Flowers are red young man
Green leaves are green
There's no need to see flowers any other way
Than they way they always have been seen

But the little boy said...
There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flower and I see every one

The teacher put him in a corner
She said.. It's for your own good..
And you won't come out 'til you get it right
And are responding like you should
Well finally he got lonely

Frightened thoughts filled his head
And he went up to the teacher
And this is what he said.. and he said

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen

Time went by like it always does
And they moved to another town
And the little boy went to another school
And this is what he found
The teacher there was smilin'
She said...Painting should be fun
And there are so many colors in a flower
So let's use every one

But that little boy painted flowers
In neat rows of green and red
And when the teacher asked him why
This is what he said.. and he said

Flowers are red, green leaves are green
There's no need to see flowers any other way
Than the way they always have been seen.

But there still must be a way to have our children say . . .

There are so many colors in the rainbow
So many colors in the morning sun
So many colors in the flower and I see every one

Curriculum Reform in Arts Education

- Curriculum is the lifeblood of any discipline in the school system. It is the profession's voice on fundamental questions.
- *Reforms* - A broader range of critical content; creative idea development, inquiry, problem-solving in the arts; integration within and across subject matter boundaries; active, hands-on learning; developmentally appropriate practice; content and process; meaningful, relevant learning experiences; interactive teaching and collaborative learning; inclusion and diversity; authentic assessment practices.

History of Arts Curriculum Reform in Manitoba

- The process began with a *philosophy-based decision-making process*.
- A philosophy of music, art, drama or dance is an examination of our ideas and beliefs about the nature, meaning, and value of these art forms.
- In 2003, a *ministry-appointed committee* of eight leaders and experts developed a vision statement for the arts in education.
- The committee reviewed the current theory, research, and pedagogical literature in the arts, as well as arts curricula from various Canadian and international jurisdictions.
- The new arts curriculum philosophy is reflected in *The Arts in Education*.
- The *introduction* articulates the nature and value of the arts, as well as a fresh description of the arts as they exist in the larger community.
- *Goal statements* make clear how the arts contribute to the overall education of the student, as well as embody the new and traditional content deemed worth teaching in the arts.
- *Artistic perception* is the processing of sensory information through elements unique to the arts.

- *Creative expression* involves communicating thoughts, feelings, and ideas through various artistic modes.
- *Historical and cultural understanding* means appreciating the arts in the time and place of their creation and understanding how the arts both reflect and influence cultures.
- *Aesthetic valuing* involves responding to and reflecting upon what is being “said” in the languages of the arts.
- The section on *the value of the arts in education* serves to justify why it is important to teach the arts (e.g., the arts enhance cognition, engage attention, develop multiple intelligence such as the musical or kinesthetic, motivate learners, enliven and energize schools, inspire confidence, feed the imagination, stimulate creative thinking, develop critical understanding, develop community, honor diversity...).
- The section on *instructional approaches to arts education* advocates the application of *constructivism* as most in keeping with the purposes of arts education.
- *Key instructional principles* would include: teacher as facilitator, active participation, learning through inquiry, and social interaction.
- The new arts curriculum documents are *separate*, so that specialists can expect to have their own curriculum and it is suggested that there be focused time in the school day to teach each art form as an independent discipline.
- It is also acknowledged that the arts enrich and are enriched by each other and other subjects so notions of integration are advocated. The view that is taken is that learning is interdependent, and integrated studies should reinforce meaningful *connections* and reciprocal learning among disciplines.
- And finally the vision statement ends with some *concluding remarks* and invites us to imagine an education for all Manitoba students that encompass rich, comprehensive, and powerful experiences in the arts.
- By way of a *survey*, the education ministry in Manitoba sought feedback from various stakeholders. Responses to the vision statement were overwhelmingly positive and the consensus was high that it held much promise for providing new directions and support for arts education in Manitoba.
- In 2004-2005, new funding was provided by the ministry to establish a team of arts educators to lead the process of *imagining the vision in action*.
- Writers and teachers worked under the leadership of a project manager who oversaw the development of *new curriculum framework draft documents* in each of the arts for Kindergarten to Senior 4.
- In 2005-2006, a further and significant allocation of funds by the ministry resulted in a *term appointment of two full-time arts consultants* to work on a number of arts projects and issues, including continuing work on the new arts curriculum documents.
- At the present time, *advisory committees* focused on K-4 music, visual art, drama, and dance met and re-worked the drafts for harmony and conversion to an e-format.

The Major Strands of Study

Dance Language and Performance Skills

- Targets students developing understanding of and facility with *basic artistic elements, principles, materials, tools, and processes*.
- Conceptual development in the arts involves active learning experiences and focused studies of the elements of each art form (e.g., dance – body, space, relationships, and motion factors).
- Specific media, techniques, skills, and conventions used to express thoughts, feelings, and ideas in the arts are cultivated in this strand (e.g., dance – locomotor skills and combinations, axial skills; dance steps, performing sequences and dances)
- Development of musicality.
- Learners are provided with a foundation for ongoing learning by actively experiencing the core grammar of the dance.

Jazz Dance Lesson (Middle Years Level)

Warm up – work on flexibility, endurance, and posture.

Isolations

- head moves
- shoulder moves
- rib moves
- hip moves

pliés
leg stretches
push-ups
floor exercises – legs in front, legs out, legs side stretches

Jazz Steps

Chasse - a gallop on demi-plié - travels forwards or backwards
Hitchie-koo – a side ways traveling chasse
ball change – transferring weight from the ball of the back foot to the foot in front
Chaine Turns – two forward steps on straight legs making one rotation.
Rock (pivot) turn – Step forward while making a half rotation to face the opposite direction.
Pas De Bouree (pdb) – 3 steps finishing in an open position (back-side-open)
Pirouette (EnDedans) - a rotation of the body inside while standing on one foot.

Different levels

Low, medium and high

Jazz Routine

Start facing a back on floor. Right leg bent- right arm on leg (8 counts)
Turn sharply change legs and arms – left hand clicks on 1,3, 5 and 7 (8 counts)
Cross left leg over right and come up swirling arms in front of face (8 counts)
2 Chasses forward start right foot
2 rock turns (8 counts)
2 hitchie-koos with ball change (8 counts)
2 chaine turns (8 counts)
arm flicks and rotations right and left (8 counts)
2 pdb
piroette



Creative Expression

- Embodies the comprehension and study of the arts as languages that communicate meaning, and fosters an authentic use of the arts to represent and share ideas and feelings with others.
- Learners explore and create original “texts” in kinesthetic ways, as well as recreate and transform the dances of others.
- Students consider the full range of devices used in the dance to convey creators’ intentions expressively (e.g., tempo, dynamics, gesture).
- Study the ways in which dance movements are organized and designed into specific forms (phrases, AB, rondo, canon, narrative forms, dance suite), along with the compositional principles and devices commonly used by choreographers (e.g., motif, variation, repetition, contrast, balance, unity).
- Students participate in the creative problem-solving process by exploring and improvising, developing thematic materials, structuring forms, revising, recording, polishing, and performing.

Teaching Process for Creating Dances

1. Select theme or ideas with children. Here are some ideas for inspiration that I tried last year at the early years level:

Grade 1 Social Studies Cluster 2 My Environment – 1.2.5 The Natural Environment. “Students explore their environment. They study maps and globes, locate themselves in their community, in Manitoba, and in Canada, and discover various aspects of their community, including the natural environment and important landmarks and places.” Use the book [Bouchard, D. (1992). *If you're not from the prairie...* Vancouver, BC: Raincoast Books and Summer Wild Productions. ISBN 1-895714-66-4] to evoke prairie ideas for exploration through movement: sun, wind, sky, flat landscape, grass, snow, trees, or cold.

Grade 2 Science Cluster 3 Position and Motion – 2.3.06 Describe the motion of various objects and living things (e.g., spinning, swinging, bouncing, sliding, rolling, and jumping). Children will select a movement/motion word upon which to build a dance.

Grade 3 English Language Arts – Any theme, feeling or object (scarves, ribbons, balloons).

2. Generate descriptive words and phrases and record on chart paper.
3. Explore these ideas by translating the words into movement.
4. Create a movement web considering the elements of dance.
5. Continue to explore these ideas through movement, trying to connect and link different movements.
6. Develop at least two different movement phrases or motifs by combining and linking movements.
7. Continue to explore, refine and extend these phrases.
8. Organize these phrases or motifs into a specific sequence.
9. Edit and rehearse the phrases in the correct sequence.
10. Share with another group and solicit feedback.
11. Edit, fix, and polish the dance composition based on the feedback given.
12. Record the dance in written form.
13. Small groups share their dances in the large group.
14. Audience members share their personal reactions to the dances.

Understanding Dance in Context

- An appreciation of the *historical and cultural frameworks* in which works of art are created.
- Study of how a particular work fits into a historical context, developing skills to describe and analyze it, and know something of the culture from which it originates.
- Approached from both the performance and viewing perspective, and specific learning outcomes are closely aligned with the Manitoba Social Studies curriculum documents.
- Students talk and think about the role of the arts in their own communities and the larger society, study significant contributors to the world of the arts, and respond to the masterworks produced by them.
- Connect works of art to time, place, and community and understand how the arts both reflect and influence culture and identity.

Sample Teaching Process for Dance in Context

Yanko Ribbon Dance

The Chinese ribbon dance is one of the most popular, vibrant, theatrical dances seen in Chinese celebrations and festivals. This vivacious dance employs two long silk ribbons that make calligraphic patterns in the air. It was traditionally performed as entertainment for royalty. It was later developed into a folk dance, using one single ribbon and was performed in the streets during harvest festivals and other celebrations. This dance dates back to the Tang dynasty in the early 8th century. The legend has it that Emperor Tang-Ming-Hwon, who reigned from 713-755 once dreamed that he was in the moon palace with many fairies singing and dancing in multicolored-like long robes.

The dance with the flowing silk ribbons and accompanied by Chinese instruments - erhu and pipa is characterized by this dreamy, poetic mood. It is one of the most popular dances in China.

Resource Used: Lane, C. (1998) *Multicultural folk dance video. Volume 1.* Champaign, IL: Human Kinetics.

Traditional costume: men wear lightweight pants and white shirts. Women wear traditional Chinese dresses or pantsuits, usually silk with embroidered designs.

Music selection and time signature – Bu bu Jiao (4/4 time)

Formation – scattered.

Tango – Argentina/Latin Dancing (Senior Years Level)

The Tango, often called 'The Argentine Tango', is Argentina's contribution to the world of dance. The Tango came from the brothels and low cafes of Buenos Aires at the turn of the century. However, at its very beginning, it was a ballet-like dance between two men, which, just a little later, became the obscene dance of the brothels where both men and women had the opportunity to rub their bodies together. Over the years, the Tango has changed becoming an elegant and stylish dance evoking a picture of high society, with women in sleek glittering evening gowns and men in tuxedos and tails.

(<http://triogarufa.com/tango.html>)



Tango Timing: slow, slow, slow, quick-quick (T-A-N-G-O)

Tango Steps

Man and lady in ballroom hold - man is facing line-of-dance

1. Man's steps: Forward LF (slow), Forward RF (slow), forward LF (slow), side FR, LF Together (Quick, Quick). It traces a capital L on the floor. - repeat

Lady moves backwards and does opposite

2. Man's Steps: Forward LF (slow) rock and rock (T-&-A), Forward RF (slow) rock and rock (N-G-O)

Repeat first part of dance one time ~ Forward LF (slow), Forward RF (slow), forward LF (slow), side FR, LF Together (Quick, Quick).

3. Promenade position –man and lady face toward middle of dance floor Arms are in a dramatic Tango hold

Man's steps: Man walks forwards LF, RF, LF, LF-RF (slow, slow, slow, quick-quick) – turn quickly at end in opposite direction. (Women uses opposite feet to man)

Man and lady dance in other direction. Man walks forwards RF, LF, RF, RF-LF (slow, slow, slow, quick-quick) – turn quickly at end in opposite direction. (Women uses opposite feet to man)

Repeat step 3.

Valuing Dance Experience

- Recognizes that all artistic texts (e.g., photographs, puppet plays, folk dances, operettas) carry meaning and demand interpretation.
- Process of actively searching for meaning through describing, explaining, interpreting, evaluating, talking, and critically thinking about dances.
- Through engaged viewing, students develop audience etiquette, analyze, reflect on and construct meaning in response to dances created by themselves or others.
- Students expand personal understandings that support their dance practices and creative idea development.
- Share responses, listen to the opinions of others, and make personal choices about dance based on their experiences with the art form.

Teaching Process for Viewing Dances (Early Years Level)

Book Resource: Martin Jr., Bill, & Archambault, John (1986). *Barn Dance!* New York, NY: Henry Holt and Company. [ISBN 0-8050-0089-5].

Unable to fall asleep to fall asleep on the night of a full moon, a young boy follows the sound of music across the fields and finds an unusual barn dance in progress. This book tells the story of a magical night when all the barn animals are called out for a square dance. The boy on the farm hears the owl calling and sneaks out to the dance himself. The text is quite rhythmical and employs authentic square dance calls. A square dance is a set dance usually performed by four couples arranged to form a hollow square. A hoedown is an informal dancing party that features square dancing. A do-si-do is a square dance step in which a person walks around his/her partner, going forward past the right shoulder and backwards past the left shoulder.

Video Used: Great Plains Network/Canadian Learning Co. (1989). *Reading Rainbow. Barn Dance.* [1 VHS videocassette, 30 minutes. Available from: Winnipeg Publish Library, Call # J VHS FILM/TV REA]

A video based on the book by Bill Martin Jr. and John Archambault. An episode of the children's TV series reading rainbow containing a performance of barn dancing.

1. What is square dancing? When and where might person have the chance to square dance? Read *Barn Dance* to the children as rhythmically as possible, slowing down as the boy starts back to his room. Invite students to clap to the rhythm of the square dance calls that are italicized. Review these a few times and examine the illustrations of the dance steps the animals are doing. If time, teach one or two steps or patterns mentioned in the book. Have students predict phrases that are unfamiliar to them, such as "rocket to the moon an' powder-puff your noses." (Levene, D. B. (1993). *Music through Children's Literature: Themes and Variations.* Englewood, CO: Teacher Ideas Press.)
2. Show students a video excerpt of *Barn Dance*, encouraging uninterrupted attention to the work. Ask them to concentrate very carefully so that they can remember and describe what they saw after the viewing.

3. Conduct an open discussion in the large group so that everyone collectively discusses and interacts with the dance text to make meaning. Facilitate the discussion through the process and questions given.

Description

What happened during the performance? Describe what you saw.

- dancers (solo, duet, trio, quartet, male, female)
- costumes (fabric, color, design)
- set (dancers move around or dance on or under)
- props (dancers hold and manipulate)
- music (live, recorded, instrumentation)
- lighting (bright, dim, spotlight, general, color)
- idea, theme or story (environment, historical event, human relationships, etc.)

Analysis

How are the dance elements of SPACE, TIME, ENERGY/FORCE, BODY, MOVEMENT and FORM seen in the work?

- How did the dancers use SPACE?
place (general space, personal space)
size (big, small, far, close)
pathway (straight, curved, zigzag)
direction (forward, backward, sideways, up, down)
focus (at each other, at the audience, internal)
level (low/close to ground, high/above the floor, middle/between low and high)
- How did the dancers use TIME?
pulse/beat (regular, predictable)
tempo (fast, slow, combination)
music (relationship of movement to musical phrasing and dynamics)
accent (emphasis placed on certain movements)
pattern/rhythm (repeated sequence of slow and fast movement, with or without stillness)
- How did the dancers use ENERGY/FORCE?
attack (smooth/fluid, sharp/jagged/abrupt, jiggly, and vibratory)
weight (heavy/strong, light)
flow (loose/free/continuous, held back/controlled/restrained/bound)
- How did the dancers use their BODIES?
isolation (emphasize certain parts or use entire bodies)
relationships (near/far, meeting/parting, formations, squares, lines, circles, alone/connected, mirroring/shadowing/echoing, hand holds, eye contact, etc.)
shape/design (curved or straight, symmetrical or asymmetrical, use of positive and negative space/balance (on or off balance)
- What types of MOVEMENT were performed by the dancers?
locomotor (walk, run, jump, hop, leap, gallop, slide, skip, crawl, roll or combinations of these, traditional dance steps)

non-locomotor/axial (bend, twist, stretch, swing, lunge, wiggle, shake, fall, melt, sway, turn, etc.)

- What FORM did the dance take?
recurring theme (theme in variation, canon, round)
ABA (a = one phrase, b = different phrase)
abstract (non representational)
narrative (representational, in the form of a story)
suite (moderate beginning, slow center and fast end, or group of three short dances)
broken form (unrelated ideas, often used for humor)

Interpretation

- What did the dance mean to you?
- Did the dance imitate or represent a situation or event you could recognize or to which you could relate?
- If the dance was narrative in form, summarize the story or identify the theme.
- Describe your mood after watching the dance. (refreshed, thoughtful, sad, energized, angry)
- Describe the taste, smell, texture, or sound of the dance.
- Identify movements or familiar gestures (a wave, thumbs up, etc.) that contributed to the dance's meaning.
- What title or name would you give to the dance?

Evaluation

Most everyone will have an immediate and individual response to a dance whether seen on television, in the movies, on the street, or in a theater. While personal opinions are important, it is also possible to compare a particular dance to others that you have seen.

- Did the dance explore the ways the body can move and the designs it can make rather than attempt to tell a story or attempt to communicate a specific message?
- What did you learn about the choreographer? (where and when he/she worked, what was important to him/her)
- Identify other choreographers who have made dances based on similar ideas.
- Was the work in one dance style or tradition? (modern, African, tap, flamenco, jazz, ballet, folklore, Native American, etc.). If not, how did it combine movements and qualities found in several kinds of dance?
- Why was the dance created and performed? (cultural expression, social, recreation, religious, therapy, exercise, education, to communicate to an audience)
- Assess the performers. (well-trained, highly skilled, unskilled, amateur, professional, etc.)
- Who do you think would appreciate a performance of this work? (friends, parents, dancers, politicians)

NOTE -- This process can be used to look at any type of dance. When evaluating your own work, also answer the following questions:

- What was successful about the dance? (commendations)
- How would you improve it? (recommendations)

(Adapted by Kathy Lindholm Lane and Francine Morin from Mary Stockrocki's "Learning to Look/Looking to Learn")

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Retrieved from: <http://artswork.asu.edu/arts/teachers/standards/dance.htm> [ArtsWork website]

4. Record children's responses, descriptions, analyses, interpretations, evaluations, fleeting thoughts, intuitions, connections to experiences, associations, and so on using the recording sheets provided. Strive to ensure students draw on evidence for their ideas by examining and drawing on all the properties in the dance text. This will keep the dance text itself the primary focus. Students should be encouraged to listen to the responses of others, and be open to alternative perspectives. The goal of sharing ideas is to help the children experience the dance text with more depth and new insights.
5. To stimulate the intellectual and aesthetic development of the whole group, invite small groups to share the highlights of their interpretations with the large group. What is this dance text trying to communicate?
6. Continue an inquiry into square dance steps, calls, and figures with the students. See attached excerpt from: Dassing, G., & Jay, D. M. (2003). *Dance teaching methods and curriculum design*. Champaign, IL: Human Kinetics, pp. 255-258.

Viewing Experience for Middle/Senior Years (1980s – Present: Hip Hop)

Originated with Break Dancing in New York.

Hip-Hop (Crabbuckit)

Count 8 beats

1. Walk forward for 4 counts starting on RF
 2. Walk backward for 4 counts starting on LF
 3. Point side RF, flicking right shoulder with left hand
 4. Point side LF, flicking left shoulder with right hand
Repeat 3 & 4
Repeat 1 & 2
 5. Point RF across LF, point "pointer fingers" down
 6. Point LF across RF, point "pointer fingers" down
 7. Turn to left, scooter around with right foot to count 5, 6 & 7, step side to right on 8
 8. Bend knees to a pleà, driving car with right arm on "steering wheel" (8 counts)
Repeat "driving" with left arm (8 counts).
 9. Still in pleà, have arms in a punching position (count 1, 2 punch across 3 & 4)
Repeat 9.
 - 10 Butterfly (8 counts)
 11. Pizza pop. (8 counts to left, 8 counts to right)
 12. Grape vine (right for 4 counts, left for 4 counts)
Repeat 12.
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Learning Connections

The new curriculum philosophy argues for both discipline-based and interdisciplinary learning opportunities in the arts for students. Furthermore, it acknowledges that students today live and learn in an interdependent and interrelated world, that the arts are intimately related to a family of arts, and closely connected to other curriculum areas. To fully understand the arts means students must understand their uniqueness in one sense, and their links to all human experience in another. The new curriculum includes substantial exploration of the learning connections between dance and the arts, and the dance to the larger curriculum context. Specific learning connections are made with the mathematics, physical education and health, language arts, social studies, and science provincial curriculum documents. Students use the tools and techniques of dance and the arts as ways of learning concepts and skills in other disciplines, as modes of inquiry in integrated curriculum studies, and to represent their learning in non-arts areas.

Dance and Biology (Senior Years)

Language Arts and Dance (Middle Years)

Resource Used: Overby, L. Y., Post, B. C., & Newman, D. (2005). *Interdisciplinary learning through dance: 1001 MOVEntures*. Champaign, IL: Human Kinetics, pp. 85-86. This resource includes DVD and music CD. (See attached).

Dance and Social Studies (Early Years)

Video Resource: Magic Lantern Communications. (1995). *No Man's Land/Hoop Dancing*. [1 VHS videocassette, 30 minutes. Available from: Winnipeg Public Library, Native Studies Collection, Call # VHS 780.89 NOM]

The hoop dance is performed with clusters of bells strapped around the legs of the dancers who acrobatically twirl numerous hoops in increasingly complex patterns as the dance proceeds. Hoop dances are often performed at powwows accompanied by the traditional frame drum and the soaring voices of powwow singers, while audiences light up with curiosity, appreciation, hope and joy. Employing numerous hoops, dancers depict the natural, visionary process of life and the natural world. One after another, images of renewed Creation appear as flowers, butterflies, stars, and the Moon and the Sun; the Eagle, and so on. The hoops represent unity, while the four colors of the hoops black, red, yellow and white represent the four human races, the four directions, four seasons, four winds, and more. As the hoop dance concludes, all hoops are interlocked in a spherical union illustrating the interdependence we all share and cannot truly live without.

Resource consulted: www.kevinlocke.com/hoop.htm

Book Resource: McLellan, Joe. (1991). *Nanabosho Dances*. Winnipeg, MB: Pemmican Publishers Inc. [52 pages, ISBN 0-921827-14-8, \$9.95 paperback] Suggested Use: Grade 1, Grade 2, Grade 3, and Grade 4. This legend tells how the hoop dance started.

This resource is illustrated in mute earth tones by Canadian Rhian Brynjolson. Border designs are based on traditional Ojibway patterns. As Mishomis relates the origin of the hoop dance, he and Nokomis work on the regalia needed for their grandfather's Powwow. Grandfather's story begins as Nanabosho sits trying to solve a problem. He fashions hoops from red willow branches, and inspired by the symbolic relationship between the hoops and the circles of life, Nanabosho begins to dance. He creates patterns that suggest many of the Creator's animals and trees. As the dance ends, Nanabosho sees that the Creator has approved his sign of respect. The children's grandparents demonstrate admirable actions: passing on of traditions to the young, and voicing of pride in the youngster's appearance and accomplishments.

Retrieved from: www.learning.gov.sk.ca/branches/partner_aboriginal/aboriginal_ed/docs/abreslist.pdf

1. This example links with the Social Studies curriculum, whereby students study various cultural, linguistic and FN groups represented on the Prairies and across Canada. Ask questions to elicit children's knowledge of hoop dancing: What is hoop dancing? When and where might a person have the chance to watch hoop dancing? Tell children that *Nanabosho Dances* is a story that reveals the legend of how people started hoop dancing. Read the book and have children share some things they learned from the story.

2. Show students a video excerpt of *Hoop Dancing* encouraging uninterrupted attention to the work. Ask them to concentrate very carefully so that they can remember and describe what they saw after the viewing.
3. Conduct an open discussion in the small group so that everyone collectively discusses and interacts with the dance text to make meaning with emphasis on the social and functional role of hoop dancing.
4. Questions used for aesthetic valuing/interpreting dances can be used here again. Record children's responses, descriptions, analyses, interpretations, evaluations, fleeting thoughts, intuitions, connections to experiences, associations, and so on.
5. What is this dance text trying to communicate? Invite children to research hoop dancers in Manitoba. In small groups, student experiment with creating natural shapes with the hoops and moving in an authentic manner. Most traditional powwow music will work to accompany this exploration.

Dancing New Curriculum Directions in Manitoba HANDOUT (SAG Nov 24 06)
D:\Francine's Files\Home Computer\Articles and Presentation 2006-2007
Articles and Presentations Green Disk November 2006