

Introduction: The purpose of this document is to clearly define CDE's arts educational programs guidelines, curriculum, core fundamental skills, lesson planning and teaching resources. This handbook is subject to change at any time without notice. The guidelines and policies contained in this handbook do not cover every situation that can arise. We ask that you exercise common sense and courtesy on the job. This is a living document and will be updated as needed.

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Mission, Vision, Artistic Identity and Professional Standards

Mission

Dedicated to “performance with a purpose”, Chicago Danztheatre Ensemble challenges, engages and inspires audiences both onstage and in the classroom, through innovative, multidisciplinary storytelling in the genre of Tanztheatre, "which unites all art media and to achieve an all-embracing, radical change in humankind." As an Ensemble, we collaboratively create thought-provoking arts performances and educational outreach programs incorporating elements of theatre, music, movement, visual arts and literary text.

Vision

That residents of the Chicagoland area would be inspired to make their world a better place by exploring important social issues in an artistic setting. That all students would have access to arts education and holistically develop their skills to be proactive, positive members of society.

Artistic Identity in Performance

Rooted in the traditions of Tanztheatre and the collaborative process of devising, CDE creates contemporary multi-disciplinary performances for the purpose of addressing social issues in a space that allows for community conversation and cultural change.

Artistic Identity in Education Programs

CDE's arts education programs create a space in Chicago schools for students to explore their own creativity, and supports the holistic development of science, math, reading, and social skills through art and performance.

Professional Standards:

CDE is proud of the level of professionalism our organization offers within its programming. The following standards are important to CDE and its Instructors in order to achieve the level of professionalism we require:

- Foster a creative, caring, and dynamic relationship with students, peers and staff in order to fulfill CDE's mission.
- Embrace the power of collaboration with people of all backgrounds and ages.
- Communicate clearly and concisely with students, teachers, administrators and CDE staff.
- Create a strong and exciting curricula for students, while allowing room to adapt based on situations and student needs.

Fundamental skills

1. Social and Emotional Learning

<u>Poise</u>	<u>Empathy</u>	<u>Cooperation</u>
<ul style="list-style-type: none"> ● Self-awareness ● Self-control ● Confidence ● Persistence ● Discipline ● Focus 	<ul style="list-style-type: none"> ● Respect ● Tolerance ● Forgiveness ● Honesty ● Kindness ● Generosity ● Compassion 	<ul style="list-style-type: none"> ● Communication ● Conflict resolution ● Trust ● Teamwork

2. Arts Learning

<u>Appreciation</u>	<u>Creativity</u>	<u>Performance</u>
<ul style="list-style-type: none"> ● Awareness of art forms ● Desire to engage in artistic activities ● Interest in experiencing / consuming art 	<ul style="list-style-type: none"> ● Use of imagination ● Spontaneity ● Responsiveness ● Reflection and revision 	<ul style="list-style-type: none"> ● Confidence in public ● Ability to learn and repeat sequences of movement / speech ● Expression of character and emotion

3. Literacy

<u>Understanding</u>	<u>Interpretation</u>	<u>Embodiment</u>
<ul style="list-style-type: none"> ● Vocabulary ● Relationships among events and characters 	<ul style="list-style-type: none"> ● Story structure ● Themes and messages 	<ul style="list-style-type: none"> ● Character motivation ● Context

Chicago Danztheatre Ensemble Outreach Teaching Methodology

By developing a methodology for teaching, it is our way of ensuring a high standard of excellence in our programs. The “Artistic Inquiry” below is not a curriculum but rather an organizational tool to be used to help ensure that the students are approaching the art form in a way that fully immerses them into the artistic process while fostering a greater appreciation for the arts, self-awareness and arts integration. As you talk to your students, use the vocabulary words to ask questions and get the children thinking about the art they are making and observing.

1. **Perception:** how a student observes, listens, reads, and feels in relationships to the arts and world around them.
2. **Conception:** the labeling process, encouraging students to be specific in their mental concepts.
3. **Expression:** the student’s individual voice their education that will allow them to have a meaningful and engaging arts experience.
4. **Reflection:** recognizing and articulating the qualities of each other’s work with the purpose to build up the created.
5. **Revision:** using what is gained by reflecting and allowing space to recreate to enhance the experience.

Social/Emotional Learning Objectives: All students in CDE's programs will demonstrate the following at the end of a residency

1. Develop self-awareness and self-management skills to achieve school and life success.
 - a. Identify and manage one's emotions and behavior.
2. Use social-awareness and interpersonal skills to establish and maintain positive relationships.
 - a. Recognize the feelings and perspectives of others.
 - b. **Use communication and social skills to interact effectively with others**
3. Demonstrate cooperation and teamwork

Common Core Standards Addressed:

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Determine the main idea of a text; recount the key details and explain how they support the main idea.
3. Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text using language that pertains to time, sequence and cause/effect.

Our approach to teaching:

- integrated with social emotional learning
- awareness of kids background
- speaking with empathy
- constructive and reflective teaching
- redirecting issues in classroom
- building community and relationships
- long term relationships with schools and organizations

Classroom Management and Preparation

Relies on behavior modification, redirection and good planning by the teaching artist.

Preparation

1. Arrive on before your class with ample time to set up, to take care of any administrative needs to be done, and to allow yourself to be in a relaxed state so that you may focus on teaching.
2. What are the rules of the school? What about your own classroom rules?
3. Is the room organized: can you move anything that might distract your students from learning.
 - a. I cannot stress enough to clean the room, hide things, cover things. It is one of the most frustrating things to not always be in the same room or maybe your only there once a week and things get moved around. Take a moment and clean- Tidy room- Tidy mind- the kids won't be able to play with things
4. Do you have the materials needed for your class?
5. Space Spots- use markers on the floor to help teach the kids were to stand

Management

Think about classroom management as **Engagement, Energy, Enrichment**

From the moment you see your students, engage them with a "game" a clapping response, song, or something that can get their attention with sign language

1. **Rituals:** the success of your class depends on the configuration and structure of activities and giving students the opportunity to understand rituals for the beginning and end of the class will be an opportunity for them to demonstrate their growth. This is why the "5" parts of the lesson plan is beneficial.
2. **Consistency and rewarding positive behavior:** try to pay attention and reward the good behavior in the classroom. Allow those students who are behaving well to become leaders in their classroom; peer pressure is more effective when done with a positive approach.
3. **Vocabulary:** are you using vocabulary that is outlined in your lesson plans that is both actively explained as well as verbally defined?
4. **Control in the focus:** how are you managing getting the kids focused on your objectives.
5. **Checking your Frustration:** take deep breaths and always ask yourself, what are you doing that might interfere with the learning process before blaming the kids.
6. **Good Classroom Chaos:** there might always be a moment of chaos in any highly creative learning environment. Allows some of this to help influence your daily objective and use it to focus your class. Always try and have a "cue word or actions" to help regain focus and stillness over the room.
7. **Interactions:** Do you have eye contact with your students? What is your energy level during the class? Are you sitting most of the time or walking around engaging with the students. If you are co-teaching, what are your interactions?
8. **Reflection and demonstration:** Do you leave enough time for the students to reflect on their work and to demonstrate what they have learned?
9. **Your "Teacher" Voice:**
 - i. **Inflection and Vocal Variety:** Your excitement and passion about your subject should be reflected in the sound of your voice! Even more than excitement, teachers should have a variety of tonal expressions to keep messages interesting.
 - ii. **Slow down** While verbally communicating information, it's important to be clear and concise. Even though you may have a great deal of material to cover, don't let your words jumble together! You don't want to lose students if you're speaking too quickly.

Slow down and be sure to pause for emphasis on different points. Pauses are also great transition mechanisms in between topics or leave enough room for student input.

- iii. **Volume** Use different levels of volume to emphasize various activities. Whispering can even grasp student's attention, as if you're letting them in on a secret. You'll find the class grow quiet so that they can hear your special announcement!
- iv. **Include other voices and sounds** Make your content dynamic by including other sounds alongside your voice. Music, character voices, or sounds from nature can bring listening to life.

Section 4: Team Teaching

Two or more teaching artists in the classroom will capitalize on specific strengths and expertise of the teachers and provides a greater student/teacher ratio. Team teaching provides a support system for better, creative and clear lesson planning and prevents teacher burn out.

Before a residency begins, along with the director of the programs, decide how team teaching will take place in regards to the shared responsibilities, communication, planning time, and coordination of the effort.

1. **Lead and Assistant Teaching:** one teacher is in the lead role; others provide support. The lead teacher will be responsible for planning the lesson, while the assistant teacher may help to demonstrate and reinforce the objectives through paraphrasing or simplifying. At times they may work with different groups of students in the same room.
2. **Team Teaching:** are equally responsible for planning, instruction of objectives, assessment, and requires the greatest amount of planning time, trust, communication, and coordination of effort. At times, one teacher may take a lead role and the other demonstrates and may help to demonstrate and reinforce the objectives through paraphrasing or simplifying.
3. **Team Program Teaching:** some programs do not allow for teachers to be in the classroom at the same time or day, however the above principles of planning and collaboration can still be implemented through good communication.

Lesson Planning

Before a residency begins, the teaching artist will need to have a course outline with clear objectives that align with the Common Core standards, Artistic Objectives and Social Emotional Learning Objectives.

Course Outline: Develop a timeline with the course objective

- Lesson planning must begin with a big idea: what is the purpose for teaching this class, what do you want students to know and why?
- Course Objective: what explicit behaviors should be able to observe in the class?
 - “ the child will (demonstrate, select, perform)”
- Procedures: what is the planned activity?
- Assessment: how will you assess your students learning for each objective?
- A good course outline encompasses the following components:
 - Arts Making- Performing and creating
 - Arts Literacy- Using vocabulary
 - Interpretation and Evaluation-Developing new ideas through feedback
 - Making the Connection- Connections to other art disciplines, history, cultures, personal lives

Lesson Planning: Every good lesson plan should always have 5 sections

(Determine and assign how much time you will need to teach each section of your lesson plan,be flexibility)
High/Low Lesson Plan Structure: this concept allows the students to self regulate, focus and follow simple direction. Refocusing after each activities ensures that you and your students are on the same page allowing for reflection and transitions. Use the “High 5” to go over your day. Make sure students are using their fingers to show you they are listening.

1. Check in-
2. Warm up- tell them what they are doing
3. Bridging Activity- see ideas below
4. Main Activity
5. Say Good-bye

Media In the Classroom

1. General policy is to show videos that are 20 minutes or under in a class. Do not show full movies unless you get permission from Ellyzabeth. We are here to teach, not show movies for entertainment.
2. While there is lots of good musicals and other films, show parts that are relevant to your lesson plan.
 - a. A good use of media is to show the kids things that they have not seen before, they help to break stereotypes or learn about different cultures and people
3. Make sure you always preface why you are showing the film and what it has to do with what they are learning. Please be mindful that word gets back to the parents that they watch "TV or a Movie" at school and parents and administrators will always come back with more questions.
4. Don't show films that are above a PG rating- remember that films in the 90's and early didn't have PG-13 so make sure you watch the film or clip first for content. When in doubt, ask.

CDE has made a playlist of videos that are about dance, tolerance, music, art, people with physical differences who dance, feel free to add to this list:

<https://www.youtube.com/watch?v=Xcpc8VDsv3c&list=PLFLSi0cTbpo1dC6SFzodNyF6oLKUf3jYL>

Arts Integration and Books Alive

What is “Arts Integration”? Arts integration is an approach to teaching that integrates the fine and performing arts as primary pathways to learning. Arts integration differs from traditional education by its inclusion of both the arts discipline and a traditional subject as part of learning (e.g. using improvisational drama skills to learn about conflict in writing.) The goal of arts integration is to increase knowledge of a general subject area while concurrently fostering a greater understanding and appreciation of the fine and performing arts. The impetus for the arts integration is a growing body of research that demonstrates how learners experience success when taught why and how to use music, visual art, drama/dance, theatre and the literary arts to both express and understand ideas, thoughts and feelings.

Arts Integration is at the core of CDE’s arts education programs, including “Books Alive” which all year round programs will have at least one unit.

Books Alive (Dance and Theatre) Program Structure

Books Alive is a proven arts-based program that strengthens connections between arts and academics through a social-emotional teaching methodology. It brings myriad subjects to the stage and illuminates study through theater, dance, music and visual art. Each class includes a discussion, a dance and/or theater warm up, creative work, and reflection on the activities.

CDE groups together grade levels into three focus areas: PreK-2nd (creative process), 3-5th (skills and fundamental technique arts learning), and 6-8th (arts making and developing techniques). At the end of all residencies the students perform and display their artwork, giving them the opportunity to demonstrate what they have learned. Below are descriptions of some of the techniques and approaches we use.

K-2nd grade

We use the “Spelling Dance Warm-up and Songs and Stretch” as part of our K-2 program. The warm up connects language with the body, helping with important cross lateral brain development. CDE’s Executive Director created this warmup with consultation from a development specialist, teachers and a child behavioral psychologist. After the students have learned the warm ups, they often take turns leading the class in the exercises.

3-5th grade

For these grades teaching artists focus on social/emotional learning, teaching dance or theatre technique and cooperative learning. Story suggestions are from a theme chosen by the school and CDE teaching artists. Students read the stories and create dances or mini plays about conflict resolution, friendships and cultural understanding.

Third and fourth grade students are also taught the movement alphabet, which allows them to create a dance based on vocabulary words or even their names. For example, “kaboom” (a 3rd-grade spelling word) becomes “Kick – Arabesque – Bounce – “O”-shape – “O”-shape – March.” This is a favorite main activity or bridging activity, and several classroom teachers have said they have seen the students doing this on their own when learning new words in the classroom.

6-8th grade

In middle school we focus on getting the students to create and thus take ownership over their learning. Students for dance are taught choreographic principles and then are given a rubric to draw from to create a dance. For theatre, they learn about character development and story structure to write or improv their own piece based on the theme. For both dance and theatre classes, poetry texts are often used as a mentoring text, allowing the students to then write and create their own work.

In all grades the students learn how to work with as ensemble, follow direction and communicate well with others.

Examples of Introduction to arts unit--- Under Resources there are more curriculum breakouts

Session 1:

Warm up name game: children say their name with a word of the same letter of their name
Stretching and body positions
Basic locomotive skills: skips, walks, kicking runs
Vocal warm up: alphabet fast and slow
Acting game: pass the clap
Focused lesson: the children act and move like the animals based off of pictures in book,
Guided dance using imagination listening to music about a fairy tale land
Wrap up: Have the kids talk about what they imagined

Session 2:

Warm up name game: children say their name with a word of the same letter of their name, have them try to remember what they and other did in the previous session.
Stretching and body positions
Basic locomotive skills: run, gallop, stomp/step
Acting game: Zip Zap Zop
Focused Lesson: read the book *Little Cloud* and then danced like clouds exploring high and low. Talk about how clouds are shaped into images and have them speak and say what kind of cloud they would be if they were a cloud. Emphasis is for them to speak clearly and comfortably in front of a group.
Wrap up: having them try to observe the clouds until the next session

Session 3:

Warm up name game: Dance warm up with stretching to the music
Basic locomotive skills: leap, slide, tiptoe and review previous locomotive skills by playing follow the leader.
Vocal warm up: tongue twisters
Acting game: play "hello my name is" where the kids created a character
Focused lesson: Read the book "my 5 Senses" Did sensory awareness activities based off the book, Sight, smell, touch, hearing, taste
Wrap up: have them talk about the different clouds they saw since last session, and physically act them out

Session 4

Warm up name game: Dance warm up with stretching to the music
Basic locomotive skills: hop, march, roll
Vocal warm up: vowels and tongue articulation
Acting game: continue playing "hello my name is" where the kids created a character and introduce themselves to a partner this time include a voice for the character
Focused lesson: read book "Cat in a Coat" together (it is a simple my first reading book with simple dialogue that rhymes) and acted the book out
Wrap up: have them stand up in front of the class and walk the walk a friend, family member, or fictional character walks (Santa Claus, Tooth fairy, Etc)

Session 5

Warm up name game: listen and move game, going on a Bear Hunt
Stretching and Body positions
Basic locomotive skills: follow the leader with all movements they have learned
Vocal warm up: tongue twisters
Acting game: continue playing "hello my name is" add on after teaching, where, when, what are you doing
Focused lesson: looked at shapes book and made shapes with their bodies then break into groups and make the alphabet
Wrap up: ask the kids what their favorite thing they have learned

Linking Visual Arts to Dance and Theater

Children's books are great to use to link visual art with a dance or theatre unit because they have such wonderful imagery in them already. Be creative in your lesson plans and have fun.

Visual literacy starts by asking the students what do you see in the pictures, what are they doing, how are they feeling. Simple art projects are have the students draw, paint or sculpt. We have lots of books with suggestions and teaching artists who can come in and help out.

Visual art Basics

Line

Shape circle square rectangle oval stop sign triangle

Color basic color wheel

Texture

Repetition and patterns

Ability to express emotion

Add in for grades 2-3

Real life representation

Identify the difference between 2-d and 3-d

Figure representation to scale

Composition

Storytelling with symbols and quality

Visual Art: Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story. Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

Visual Arts: Demonstrate knowledge and skills to create visual works of art using manipulation, eye-hand coordination, building and imagination.

Sensory Elements in Visual Art- if you notice, several of these link up to the same dance and theatre concepts

1. Recognize various types of lines in given art works (e.g., thick/thin, long/short, straight/curved).
2. Discover shapes in a given art work (e.g., circle, square, triangle).
3. Recognize open shapes and closed space.
4. Recognize the correct order of the spectrum (e.g., create a rainbow using colors in the correct order).
5. Distinguish between rough and smooth textures.

Organizational Principles

1. Identify simple patterns (e.g., AB, AA, BB, ABA).
2. Recognize direction in an art work (e.g., up and down, back and forth, across).

Expressive Qualities

Name the mood or emotion shown in an art work (e.g., happy, sad)

CDE's Key Curriculum and Bridging Activities

Spelling Dance Warm up

sky- touch the S-K-Y, SKY 2x
head- touch your H-E-A-D 2x what does it spell? (with hand gesture)
twist- (hands on shoulders) T(1)-W(2)-IST (3&4)
push-(push arms in the air) P-U-S-H 2x
pull- (pull from ground in a plie', using deep voice) P-U-L-L 2x
tap- (hands on hips for balance, toe tap) T (1)- A (2)- P (3)- Tap, tap,tap 1x R/L
dig- (heel dig to side) D (1)- I (2)- G (3)- dig, dig, dig 1x R/L
Switch- (use either heel dig or toe tap)
S (1)- W (2)- I (3)- TCH (4&5) Switch, switch, switch (6,7,8) 1x heel dig 1x toe tap
march- (spelling tempo is slow) M-A-R-C-H (1-5) march, march,march (6,7,8)
jump- (jump is on both feet, try to explain) J-U-M-P 2-4x
hop-(hop is on one foot) H-O-P H-O-P(1-6) hop, hop, hop (7&8) switch
kick - (to the front for starting) K-I-C-K 2x
Sway-(side to side) S-W-A-Y 2x
Swing- (Start with arms in air front to back on G jump) S-W-I-N-G (1,2,3,4,Jump) 2x
Skip- S-K-I-P (in a circle- front back)
Turn-(right then left) T-U-R-N 1 each side
fly- (first time through try with leg to back, arms forward, eventually side to side, voice and tempo is slow)
F-L-Y (1-6 Sustain 7&8) 1x per side

Songs & Stretch

Getting to the ground:from standing

Touch the sky
Touch the ground
Turn around and
Sit on down

Bubblegum Toes!

Sitting in an L pose use for point and flex
Goodbye toes/ hello toes
Put some bubble gum between your toes, blow a bubble, (pointing feet), pop that bubble (tapping toes), sticky toes!
Bubblegum:Repeat right and left, in a figure 4 cross sit
Bubblegum, bubblegum,
Chew and blow,
Bubblegum, bubblegum,
On my shoe,
Get that bubblegum off my shoe! (lift up foot and check to see if the bubblegum is off the shoe)

Miss Mary Mack: Sitting in an L pose

Miss Mary Mack, Mack, Mack, (tap the head)

All dressed in black, black, black, (tap the shoulders)

With silver buttons, buttons, buttons, (criss cross tap the shoulders)

All down her back, back, back. (tap the back)

She asked her mother, mother, mother, For fifty cents, cents, cents, (alternating arms extending from elbows)

To see the elephants, elephants, elephants, Jump over the fence, fence, fence. (alternating arms extending like elephant trunk)

They jumped so high, high, high, (touch the sky with both hands)

They reached the sky, sky, sky, (alternating arms touching the sky)

And didn't come back, back, back, (alternating kicking feet in the air)

'Til the 4th of July, -ly, -lie (who ends up with a foot stuck in the air gets caught in a lie)

Learning right from left

(Cross right hand over heart like during the pledge) This is my heart,

(Right hand comes up to and angle on side of body like taking an oath) This is my hand,

(Cross right hand over heart like during the pledge) This is my left,

(Right hand comes up to and angle on side of body like taking an oath) This is my right.

Starlight: learning to extend arms and control starting from tree trunk (mountain pose)

Star light (extend right hand)

Star bright (extend left hand)

First star (step right foot out to side)

I see tonight (step left foot out to side)

I wish I may (twist torso to right)

I wish I might (twist torso to left)

Have the wish I wish (twisting torso to right to left faster)

Tonight (freezing at center)

Rainbow

For stretching side to side either in "v" sit or "criss cross applesauce" style

The world is a rainbow, filled with many colors (make a circle with arms and bring over head)

Red, orange, yellow, green, blue, purple (list the colors going side to side with arm over the head)

Touch the silver cloud (arms in the air)

Slide down the rainbow into the pot of gold (curving the back stretching forward)

Butterfly

Butterfly stretch for balance (all three ways can be done at once or by themselves depending on students development level)

Butter, butter, butterfly, (sitting in butterfly position moving knees)

Way up high in the sky,

Butter, butter, butterFLY! (on FLY lift legs and feet off to balance)

Repeat from this position

Butter, butter, butterfly, (with legs extended flapping the)

Way up high in the sky,

Butter, butter, butterFLY! (on FLY lift higher and then end crossing on folded "applesauce")

Butter, butter, butterfly, (start with cross legs, thumbs on forehead opening and closing elbows expanding chest opening)

Way up high in the sky,

Butter, butter, butterFLY! (arms extend open like flying wings)

Jack Be Nimble

Start standing behind their line, jump over after each phrase and land on the spot on “stick”

Jack be nimble

Jack be quick

Jack jump over the candlestick

London Bridges

Floor version

have the kids make a bridge (like crap walk- this is for safety) and they hold it while singing

London Bridges falling down, falling down my fair lady (come down to sitting)

Curving the spine- Peanut Butter and Jelly

A kid favorite! Do this two to three times in a row, use silly voices- focuses on curving the spine

Sitting criss cross, holding knees so they can get a good curve in the back

It's peanut butter jelly time, It's peanut butter jelly time, sit up tall!

Thank you Toes!

This is a fun activity to do to touch the toes sitting in an “L” sit and teach them to be thankful, the kids can call out things and you can remind them of the basic locomotive skills (run, walk, skip, jump, hop, gallop, march, etc). This is a real simple song and you can do as many times as you like using whatever skills you want:

Thank you toes for helping me: Jump

Thank you toes for helping me: Run

Thank you toes for helping me: Skip

You can repeat it Standing

Thank you BODY for helping me: Jump

Thank you BODY for helping me: March

Thank you BODY for helping me: Hop

Calm classroom & Focus Exercises

High/Low Lesson Plan Structure: this concept allows the students to self regulate, focus and follow simple direction. Refocusing after each activities ensures that you and your students are on the same page allowing for reflection and transitions. Use the “High 5” to go over your day. Make sure students are using their fingers to show you they are listening.

1. Check in-
2. Warm up- tell them what they are doing
3. Bridging Activity
4. Main Activity
5. Say Good-bye

Cues for focus and listening

-WAIT-- Why...Am... I... Talking or Touching

-STOP- Stop my body

Try to breathe

Observe my feelings

Peaceful

-Bubbles:

-Tree trunks

-criss cross applesauce (repeat with a clap)

criss cross applesauce (repeat with a shhh)

criss cross applesauce (repeat with a hands in your lap)

Attention Grabbers!

Find something that works for you-using a bell is also fabulous too!

1. *Call and Response*- You call something out and the kids respond to you. It can be verbal or physical. Ie. You say “1 2 3 All Eyes on Me” They say back “1 2 Eyes on You” or say “If you can hear me clap once” They’re supposed to clap once.
2. *Countdown*- Say the kids have a certain amount of time to do something then count down to one. Ie. You have 5 seconds to get to your spots, 5-4-3-2-1
3. *Self-Regulation*- Sometimes if you just stay quiet, the students will take notice. Make sure to make eye contact with whoever is talking or misbehaving. Typically, in time, everyone will get each other to be quiet. Thi is one I like to use to help teach the kids how to take responsibility and ownership of their actions
4. *Shout-Outs*- Give attention to the kids that are behaving well and following directions. More often than not, we give all our attention and focus to the kids who are misbehaving but for most of them, any attention is good attention so if you focus on the kids following directions, the misbehaving kids will hopefully try to behave to get that attention.

Breathe, balance and bend

There has been lots of science to suggest these three things help kids gain focus and calm the room.

Here's a great article about it:

<https://sesamestreetincommunities.org/activities/breathe-balance-bend-3-bs-calm-bodies/>

Adapt this concept for whatever your lessons are or theme, here's a few suggestions.

Standing in a tree trunk, breathe in through the nose with hands meeting at the top like a candle

Blow out the Birthday candle three quick breaths\

Balance – flamingo right leg, flamingo left leg

Bend– ostrich

Puppy Mind-CDE has the story book

<https://www.youtube.com/watch?v=Xd7Cr265zgc>

Call and Response

-find a call and response to something that you are working on for the day

This Little Light Of Mine

singing the song, have the students cup their hands together looking into them and as if they are sitting in a chair

1. I'm gonna let it shine
2. This little light of mine,
3. I'm gonna let it shine
4. This little light of mine,
5. I'm gonna let it shine
6. Let it shine,
7. Let it shine,
8. Let it shine. (have students jump into an X)

Jedi Warrior Training: great exercise for focus and getting both sides of the brain to work

1. start with the students focusing on their breathe with their hands shoulder with a part
2. while the teacher hums the Star Wars theme, the students slowly bring their hands almost together with a ball shape inside, tell them their focus is creating a ball
3. then slowly, finger tip by finger tip their hands eventually touch in a prayers position
4. students say "may the force be with you" while switching their fingers criss crossing
 - a. -trick is to keep their palms together

For relaxation and calming down

Press hands together in a prayer position, students echo the teachers calm singing voice

Breathing in I calm myself,

Breathing out I relax,

In (breath in)

Out (breath out)

Calm (breath in)

Release breath out)

Checking space: start from a standing position students can echo teacher or sing with

I check my space, my space, my space (students arms alternate going forward and back, stopping to see if they touch anyone or anything)

I check my space, my space, my space (students arms extend in and out on a side to side pattern, stopping to see if they touch anyone or anything)

This is my Bubble, my bubble, my bubble, don't pop my bubble and freeze!

LOVE

This is a great exercise to get the kids listening before moving onto another activity

Sit L

first position O

arms up V

Arm E

Dinosaur statues

teach the students, four basic dinosaur shapes and when you call them out they have to do it and freeze

1. Brontosaurus- downward dog
2. T-rex- elbows in and balancing on ball of the foot
3. Pterodactyl- flying dinosaur
4. Velociraptor- leaping like movement, stick long tail out

Bridging Activités 5-10 minute long

Look at Me!

Look at me! Look at you! Look what our bodies can do.

We can jump. Jump!

We can hop. Hop!

We can wiggle. We can stop.

Wiggle! Stop! Wiggle! Stop!

We can twist. We can tap. Twist! Tap! Twist! Tap!

We can stomp. Stomp! We can clap. Clap!

And we can sit...sit (whisper slowly) And we can rest...rest. So that we can be our very best.

We whisper. We breathe. We smile and then, We start to move all over again!

Math Dancing

Here's a great video about how MATH is everywhere: <https://www.youtube.com/watch?v=nEw8X3fpeZI>

Here's a playlist we have made of examples of MATH in dance, it's people using video, art, graphics:

https://www.youtube.com/playlist?list=PLFLSi0cTbpo0bqVP6N1g0MKVuKG74_vbW

Use words from the spelling dance warm up or other dance/movement vocabulary to teach basic addition and subtraction. It gets tricky when a movement like march is two counts

skip (1) + kick (2)= 3

march (1) + kick (1)= 3

sway (3) + hop (1) + kick (2) + twist (2)= 8

Fun Puzzle- have students fill in the missing number

sway (3) + hop (???) + kick (2) + twist (2)= 8

push (2) + march (1) + jump (???)= 8

Parallel and Diagonal-line and Greater/ Less than

Good for teaching how to work in partners and math concepts. With a string between the students, take a basic locomotive step to dance in a line facing each other. Student watching should observe if the pair accomplish the goal of the line. Use the underline terminology to reinforce math concepts

Parallel- have the students stay equal to each other

Diagonal- one student is ahead of the other in a diagonal line that intersect

Greater/Less Than- taking basic locomotive skills have the students move in a manner that is greater or less than each other. Observing students can use the symbol to see if they are correct < or >

Basic Fractions and Marching

Personally I use the Imperial March from Star Wars and talk about being the Imperial Soldiers. Making them in equal lines. Explain to the students the directions of the stage as 1/4, 1/2, 3./4 or 1 whole. Create a marching pattern with the students based on the fractions.

Shapes & Letters

Have the students create basic shapes and letters by themselves and with a group

example: A triangle has how many sides? Three kids make a triangle

1. A M has how many lines? Four kids make a triangle

Word Card Activities

1. show a word card and all or few or one students moved
2. have students create a movement gesture to the word card, put them together to make a dance
3. after students create a gesture movement, hold up card and see if they remember what it was
4. create a story to the word cards
5. draw a picture to the word card

Adding onto the Spelling Dance Warm-Up

Using words from the spelling dance warm up, have them think about how else they could do a twist, hop, kick, switch, etc, think about directions

Moving through the forest

This is a good activities to get the kids to watch each other, or if you are having problems with to many kids moving at one time and need to create body awareness. Change to any analogy that works with your unit. You can choose groups if you are using colored scarves or ribbons instead of trees and animals.

1. select students to stand still like a "tree trunk"
2. second group of students move "through the forest"
3. switch groups

Shape Monster

Good exercise to teach body awareness and working together. Remind the students of gentle touch and connecting with more than hands but elbows, feet, head, etc. Go over levels, high medium and low and straight/curve shape:

1. student makes a shape,
2. another student connects
3. until the monster is complete then they have to change "shape" without letting go and using safe body

Inclusiveness in the classroom and the use of language

Starting Off Making Everyone Feel Comfortable

Asking Pronouns

- He/Him/His- A Person who identifies as male
- She/Her/Hers- A Person who identifies as female
- They/Them/Theirs- A Person who identifies as both male and/or female or neither/is not gender conforming

Tip: It can make it less daunting for the students if you ask them to say more than just their preferred pronoun such as how old they are, what type of music/dance they like, their favorite color, etc. It may also help if you go first to give them a good example of how to identify themselves

Helpful Link- https://youtu.be/gXLFdYNEI_I

Using Gender Neutral Alternatives

- Y'all
- Humans/Human Beings/People
- Everyone
- Classmates/Students
- Friends
- Dancers
- Artists
- Superstars

Tip: It's always a good idea to let the students know why you use those alternatives and to encourage them to start using gender neutral alternatives so they don't exclude anyone out of the conversation

Alternative Language/Flipping the Script

- Yoga- Focus Time
- Ballet- Warming up the body
- “I can’t do this”- This is challenging
- “I don’t like this”- This is new to me
- “No” turn the no “on” to the positive
- “This class is stupid/boring”- I’m bored. I feel stupid.
- First position- Pizza Slice
 - Tip: Challenge them to really try because if they’re bored, it’s usually because they aren’t participating. Remind them that what you’re teaching them does make you feel stupid sometimes but it’s a no judgement zone and we all just need to be comfortable looking stupid together
- “I like *insert class/teacher* better”- I understand your frustration but this is my class and I’m broadening your horizons to new experiences and if you have a bad attitude then of course you’re going to have a bad time
 - Tip: This is a common and difficult thing to deal with. Something I find helpful is to seriously talk to them and ask them if they’d like to be moved to a different class, especially if they just complain every class and get in the way of class productivity. However, if you’re determined to keep them, try giving them a special task in the class ie. line leader, warm up captain, attendance monitor, etc. or asking them what about the other teacher/class they like and incorporate those things into the class or draw the connections between the class/teacher and you. Ie. I give you free time just like the other class/teacher but your attitude gets in the way of me giving you all free time.

Exercises for Conflict

Assumptions- You can split the class up however you want. ie. Boys and Girls, Teacher and Students, straight and queer, etc. Give each person a piece of paper and pencil and have them write all the assumptions they can think of in 5 minutes about the other group. Read them out loud and discuss how dangerous assumptions can be especially since most of them are not true. You can also talk about what made people think of those assumptions ie. their appearance, their voice, their mannerisms, social media, what society says, etc. At the end, have everyone throw out their assumptions and promise to not let our assumptions get in the way of us getting to know one another.

Tip: This is another time that you presenting first can really help to show that we're all human and we all have assumptions. It's also an opportunity to connect with the class by collectively throwing out your assumptions and working together to grow and learn

Fish Bowl- This is another game that hopefully can help create dialogue. Split the students up into two groups, Boys and girls, Teacher and students, straight and queer, etc. Give everyone five minutes to write down different questions on pieces of paper that they'd like the other group to answer. Put one group's questions in one bowl and another group's questions in another bowl. You pull the anonymous questions from the bowl and allow the groups to answer the questions that were given to them. Ie. If a boy writes a question like "Why do girls always use the bathroom in groups?" then a girl or multiple girls can answer that question.

Focus Exercises

Mirror- Have all the students be quiet and focus on you. You can do hand motions, stomping, clapping, balancing, etc. and the students have to follow what you do. No talking allowed, not even you. Start with 2 minutes and slowly increase the amount of time they have to follow you.

Tip: As hard as it is, you have to stay silent. Even if other kids are talking, stay silent and let them/the class self-regulate themselves. Also, try to make what they have to do somewhat challenging, whether it's by going really fast or really slow, having them balance for long periods of time, etc. the more they actually have to focus to copy you, the better and more engaged they'll be

Listen and Repeat- This is similar to Mirror. Have all the students be quiet and focus on you. You do something and have them repeat it until they get it right. You can clap, stomp, jump, turn, etc. and gradually let your patterns get longer and more complicated.

Keep The Pattern- Have all the students be quiet and focus on you. Split the students up into two groups. Give one group a pattern, whether a clapping pattern, stomping pattern, movement pattern or a combination and have them do it over and over. Do the same with the second group. See if both groups can maintain the

pattern and not get mixed up with the other group. If they can accomplish that, split them up into 3 groups, then 4, then 5 and so on. You can do this in a line or in a circle.

Ships and Sailors- This is a listening game. You call out different phrases and each phrase has a rule.

Whoever doesn't follow the rule is out. You can add as many of these rules as you want depending on the students level.

1. Ships- When you say ships, all the kids need to move to the left side of the room
2. Sailors- When you say sailors, all the kids need to move to the right side of the room
3. Captain's Coming- All the kid's freeze and stand at Attention. They have to stay in that position until you say At Ease. Anyone who moves before you say At Ease is out
4. Person Overboard- Students get into groups of two, one on the ground with their up up needing help and the other person standing up grabbing their hand
5. Three People Rowing- The kids have to get into groups of three and sing "Row Row Row Your Boat" Whoever remains or is not in a group of 3 is out
6. Four People Eating- All the kids need to get into groups of 4 and pretend to eat. Anyone not in a group of 4 is out
7. Mermaids- The kids have to get into groups of 5 and wiggle their mermaid tail. All remaining kids not in a group are out
8. Hit the Deck- All the students get down on the floor

Helpful Link- https://youtu.be/YHs_tN85-gs

Zip Zap Zop- Have the kids get into a circle. In the circle they have to keep the pattern, "Zip, Zap, Zop" One person starts and they say "Zip" and pass the energy to another person. To pass the energy, they have to make eye contact with the person and slap their hands together in the direction of that person. The person who got that energy then has to pass it to someone new doing the same thing but instead saying "Zap", then the next person says "Zop" and so on. If someone says the wrong word in the sequence, doesn't make eye contact or passes the energy too slow is out.

Helpful Link- <https://youtu.be/VYyNNf4Gdx8>

Frog In The Pond- Have all the students get into a circle on their knees. If you say "Frog in a pond" the kids put their hands on the floor. If you say "Frog in the bank" the kids put their hands on their shoulders. If you say "Frog in a tree" then the kids put their hands on their shoulders. If you say "Frog in space" the kids put their hands in the sky. They follow what you say, not what you do so if anyone doesn't do what you say, they're out

Helpful Link- <https://youtu.be/N34UNb6q9uA>

Exercises About Personal Space/Awareness

Crossover- Separate the students into two groups. Have one group on one side of the room and the other group on the other side of the room. Number the students on each side. Take turns calling off groups of numbers ie. Odd numbers, Even numbers, Numbers 1-5, etc. The numbers you call have to go from their side to the opposite side without touching anyone or they're out. You can change it up by making them walk across with their arms out or walking backwards or jumping in circles, etc. If you really want a challenge, separate them into 4 groups so that there's a line on each side of the room.

Partner Up- Pair off the kids. Make an inner circle and an outer circle with one partner in each circle. Put music on and when it's on, the inner circle walks clockwise and the outer circle walks counter clockwise. Once the music cuts off, the kids have to find their partner. The last pair to pair up is out

Exercises for Teamwork/Honesty

Heads Up/Heads Down- Everyone gets into a circle and puts their heads down. When you say "Heads Up" everyone lifts their heads and makes eye contact with someone. If that person is not also making eye contact with you then you're out. If they are making eye contact with you then you're safe. The couple standing wins

Helpful Link- <https://youtu.be/pGE2PZPqkyU>

Discipline Options

Chill Out Corner- If a student seems irritable or just needs to calm down or refocus, you can designate a "Chill Out Corner" In the corner they can have options or go through a quick series of different things. Some things might include taking in deep breaths in and out, doing a few stretches or balancing, writing down what/who is making them upset and why, etc. This is a way for the kids to self-regulate and take more control of themselves.

Writing Sentences- Making it old school. If a kid is talking too much, have them write "I will not talk during class" however many times you think they need to write it. If a kid is not listening, have them write, "I will follow instructions" and so on and so forth. This is a good one for kids that aren't the best at self-regulation and need something to do when they have to sit out of class and refocus. It's also just good to have them practice their writing and spelling. It must be turned in before the end of class

Reflection- If you have a kid that is constantly acting out, have them sit out and write a reflection. Have them write the bad behavior they did, why they felt that had to do that behavior, what they should have done instead and what they'll do in the future. It must be completed and turned in before the end of class

Writing Their Name on the Board- If a student is acting up, write their name on the board. Sometimes seeing their names in public scares them into fixing their behavior. If their behavior continues to be bad then write things next to their name such as "No recess" or "Call home" You must make sure that you follow through on what you write

Social Media Policy

The use of social media by Chicago Danztheatre Ensemble, its employees, instructors, liaisons, contracting organizations, and independent contractors is an important means of communicating. In order for Chicago Danztheatre Ensemble to maximize the benefits and minimize the risks associated with the use of social media, this Policy sets the standards and policies for social media use by Chicago Danztheatre Ensemble employees, performers, volunteers and independent contractors. □

DEFINITIONS

"Social media" means media for social interaction, using highly accessible communication techniques through the use of web-based and mobile technologies to turn communication into interactive dialogue. This includes, but is not limited to, Facebook, Twitter, Snapchat, YouTube, Tumblr, Instagram, Flickr, Foursquare, and LinkedIn. □

Appropriateness.

All Users shall adhere to high standards for appropriate communications with students, audience, employees, performers, volunteers and independent contractors at all times, regardless of the ever-changing social media and personal technology platforms available. □

Decorum.

No User shall use social media to attack other Chicago Danztheatre Ensemble employees, performers, volunteers and independent contractors regardless of title or position. □

Identification of Student

No User shall post, publish, or otherwise share through social media any personally identifying information about or identifiable images of students participants without the written consent of each of the participant's parent or guardian. □ If and when such consent has been obtained, Users may refer to Chicago Danztheatre Ensemble students and caption pictures of Chicago Danztheatre Ensemble students using only their first names. □

Interaction with Students

Contact with students should go through parents and not through social media. Users shall never use a personal account to friend, follow, message, comment, tag, or otherwise communicate with a student participant, or respond to a student's communication with the User's personal account. □

Chicago Danztheatre Ensemble and professional accounts. Users may communicate with students and parents using the Chicago Danztheatre Ensemble Organizational Pages solely for professional purposes. All such communication shall maintain the high standards of appropriateness □

Dress Code and Identification

Dress Code and Identification: CDE expects all contracted employees to wear clothing that is modest and appropriate professional wear.

Please do not wear clothing that will show your mid-section or clothing that is too tight.

On the first day of any session, new school or new class please wear the Chicago Danztheatre Ensemble t-shirt. When entering a new school bring your ID badge, this will create a sense of comfort and security for the school's administration.

Always, introduce you to the school administrators and teachers. You are the voice and face of CDE and we expect you to uphold our mission, vision and ethics.

Additional Resources

Theatre Terminology

Theatre terminology
Backstage
Audience
Upstage

Downstage
Center stage
Stage left
Stage right

Light
Set
Costume

Theatre Games

- *Mirrors*
- *Numbers Games*
 - *As a group count as high as you can, in a circle, someone starts counting 1, another person 2, 3 etc. if they say the same number at the same time start over*
- *One word story or one sentence*
 - *Teacher gives a title of the story and then go around the circle adding a word or a sentence to the story.*
- *Grocery store*
 - *The kids have to list things to buy at a grocery store, if they repeat the item they are out, go around until everyone is out.*
- *Machine*
 - *Make a human machine, everyone's movement has to connect with sound and movement*
- *Detective handshakes*
 - *Find out who the murder is, the kids shake hands who ever does the squeeze is the murder, those who get squeezed have to die within 3 seconds*
- *Pass the clap around the circle, if you drop it your out*
- *Zip zap zop*
 - *pass the person zip, that person says zap passing over to some else who passes saying zop, the idea is to keep it going say zip zap zop*
- *Operator*
- *Conduct a story*
 - *Teacher points to the student who starts telling the story when teacher points to someone else, they stop and that person continues this continues until the story is over.*
- *Commercials*
 - *Find and item and create a commercial and sell it*

- *Duck duck animal*
 - *Like duck duck goose, say duck duck, elephant, then both people chase each other back to the spot like an elephant. Encourage the children to try different animals*
- *Family portraits*
 - *Have the kids pretend they a family of circus freaks, baseball player, etc. when you say “picture” they hit the pose*
- *Through the door*
 - *The kids pretend to walk through a door as a character the rest of the kids have to guess who they are*
- *Body parts leading*
 - *Walk around with an elbow or shoulder or head, etc. leading*
- *Say it with a sentence*
 - *Take a simple sentence, I like popcorn and find all the different ways to say it with different emotions like, happy mad sad excited, etc.*
- *Hot seat*
 - *The kid creates a character and then sits in a chair and the kids have to ask the person questions and then they have to figure out who they are*
- *Freeze*
 - *Two person in the scene, they are acting and then some says freeze, then they take the place*
- *Styles*
 - *Act out a scene in the style of soap opera, rock and roll, mime, opera, etc.*
- *Superheroes*
 - *Invite super heros over for dinner*
- *Slide show*
 - *Teacher narrates a while the students act it out*
- *Alphabet game*
 - *Make the shapes with your body*
- *Statue maker*
- *Characters walking in space*
 - *Honey snow popcorn water*
 - *Wind mud taffy tar*
 - *Roller skates space boots ice skates tap shoes*
 - *Cleats high heels cowboy boots red shoes*

Basic Dance Skills

Basic techniques

Straight back pointed/flexed feet parallel/turned-out toe/ball/heel

Locomotion skills

Walk	Skip	Spanking runs
Run	Gallop	Stomp/stamp
Leap	Slide	Tiptoe
Hop	March	Roll
Jump	Prance	Swing

Books Alive Curriculum

Theme: City: Three Concepts

Books: The Perfect Square

The City book of Poems

Hip Hop Speaks to Kids

-Sounds/Rhythms-

-Activities: -Building with a name on it

- soundscape with instruments and their voices
- create a poem based on name or city
- making sounds and connecting them with body
- machines and movement of the city
- drawing with colors to sounds

-Shapes-

Activities:-Landmarks- what are Chicago Landmarks

- compare and contrast other cities landmarks
- build buildings
- viewpoints/grid movement of city (can add in sounds)
- perspective or big and small
- looking through a window- creating stage pictures
- Art Projects from the Perfect Square: Mountain, River, Bridges, Park, Garden, Fountains

-People-

Activities:Who are the people that live in your neighborhood

- What jobs to do people have in the city
- diversity
- create a character- what are their sounds and stories

Sample 10-Week Course Outline and Break Down based on the book Little Cloud and Tiny Seed

Course Objectives

Weeks 1 to 3	Ensemble Building in the Classroom
Weeks 4 to 6	Creating the Performance
Weeks 7 to 10	Preparation and Rehearsals for the Performance

Week 1: Ensemble Building in the Classroom- Read the book: Little Cloud

Objective: Talk about clouds and liquid and solid masses

Ask questions about the book and what they remember about the clouds in the book

Creative movement to the shape of clouds

Draw pictures of what they learned

Week 2: Recall the Story: Little Cloud

Objective: Have the students recall the story

Asking the children if they can describe the beginning, middle and end of the book

Read the story again ask them if they missed out any of the details

Body assessment movement for the children to learn how their body works together to create shapes

Week 3: Read the book: Tiny Seed

Objective: Talk about concepts how plants grow, focused on roots, seed, rain, dirt using recall concepts from the book

Movements exercise in which the students become seeds with their bodies and understand the concept of growing and planting and the seeds coming from the flowers, have them demonstrate moving fast/slow, strong/light

Have the children draw pictures of what they learned

Week 4: Recall the Story: Tiny Seed

Objective: Have the students recall the story

Asking the children if they can describe the beginning, middle and end of the book

Read the story again ask them if they missed out any of the details.

Have the students demonstrate the life cycle of a seed.

Week 5: Read the book for the song: Inch By Inch

Objective: Talk about the lyrics to the song in relationship to how plants grow

With the help of the children, create dance gestures and movement to perform.

Week 6: Creating stories through visual art

Objective: Work with the kids painting the backdrop of clouds and poster with nature cycle

Week 7-10: Composition and Creating

Objective: Over the next several class, work with the students in creating a performance based on the two books. The children will develop characters, scripted lines and movement through improvisation, while demonstrating their comprehension skills.

Books at CDE suggested for lesson plans

1. *Raspberries! : an American tale of cooperation*

- Students created a totem pole out of boxes representing the animals in the story and how they all worked together
- Students played various games about cooperation such as balancing against each other to stand up and acting out scenes in which they had to help someone.

2. *Crocodile and Ghost Bat have a hullabaloo : an Australian tale of name-calling.*

- Students talked a significant amount of time how their feeling were hurt when they were called names.

- Students role played situations where they would feel upset and have to control their impulses and not call names.

3. *The Clever Boy and the Terrible, Dangerous Animal : an Afghan tale of fear*

- Students played trust games such as blind walking down the hallway
- Students created images from the book using block images and recycled paper

3. *The Prince and the Rhinoceros : an Indian tale of speaking kindly*

- Students will learn an Indian style dance
- Students will write phrases of kindness and illustrate them

4. *The Blind Man and the Hunter : a West African tale of earning from your mistakes*

- Students learned a West African Dance
- Students created images from the book with one black and white and the other with color

5. *Old Joe and the Carpenter : an Appalachian tale of building bridges*

- Students are creating a dance that uses bridges and partnering
- Students have collaborated in making a mural with drawing pictures of themselves, buildings, people and pets from their community

6. *Papalotzin and the Monarchs = Papalotzin y las monarcas : a bilingual tale of breaking down walls : English and Spanish versions*

- This will be the final play for the students and they will create large scale puppets and create a butterfly dance and act out the story

Kid Script Ideas

Nature's Cycle

Sing the Garden Song

Ellyzabeth:

- Autumn in Chicago
- Leaves turn to brown
- the days get shorter and a strong wind is blowing

Wind runs in

- Flower seeds carry high into the air, one seed is tinier than the others (seed gather together)

All:

- Where are all the seeds going?

Sun Seed:

- One seed flies high into the sun and burns up

Mountain Seed

- Some more seeds land on an icy mountain where the ice never melts, the seeds cannot grow

Ocean Seed:

- Another one flies over the ocean and falls in

Dessert

- More seeds land in the dessert where it is too hot and dry and the seeds cannot grow

Ellyzabeth

- Winter in Chicago
- It's cold and the seeds settle into the earth covering themselves with dirt

Mouse Seed

- A tiny mouse comes along and eats one of the seeds

Ellyzabeth

- The ground is covered with snow, all the earth is asleep
- But soon the sun comes out and the snow evaporates and turns into clouds and slowly drift across the sky
- Now it is spring time in Chicago
- Birds fly by and the sun shines
- The seeds begin to grow sending their roots into the ground

Weed:

- One plant grows faster than the others taking up all the sunshine, it is a weed but it soon dies

Ellyzabeth

- Warm weather brings out children and the people in the neighborhood

Friends

- A child picks a flower and gives it to a friend
- Now it is summer in Chicago

Tiny Seed:

- The tiny plant grows from the tiny seed on and on and the sun and rain help the plant to grow taller and taller and taller until it is a giant flower

Some kids

- People come from all around to see the beautiful flower

Some kids

- They love to look at the flower

Ellyzabeth

- Now it is autumn again in Chicago and the days grow shorter and the nights are colder
- The petals drop from the giant flower and the wind blows the seed pods open and they begin to travel.

Everyone

- Where will they go?

Prince Cinders

Narr 3. Prince Cinders wasn't you average prince; in fact he was rather short, scruffy and skinny.

Narr. 1: he has 3 brothers who were big and hairy and would tease him all the time about his looks.

Bob: skinny boy come here and tie my shoes!

Rob: scruffy boy fix my tie!

Todd: short boy where's my keys?

Brothers: now stay here and clean the house while we go out with our princess girlfriends.

Narr. 2: one Saturday night after prince cinder chores where done

Narr. 3: and he was practicing his exercises so he could grow up to big and strong like his brothers, a dirty fairy fell down the chimney!

Fairy: all your wished shall be granted, ziz ziz boom, tic tac ta, this empty can shall be a car.
Biff bang bong, bo bo bo, to the disco you go!!!

Can turns into a small car

Fairy: that can't be right! Toe of a rat and eye of newt your rages will turn into a suit!!! Drat, I didn't mean a swimsuit. Well your biggest wish shall be granted!!! You shall be big and hairy too!!!!

Narr. 1: Prince cinders turned into a monkey!!!

Fairy: rats, wrong again but I'm sure it will ear off at midnight!!!

Prince: what do you mean, I'm a handsome young man in a suit.

Fairy: is that what you see, okay!!!

Narr. 2: off he went to the ball but the car was too small so he walked and when he got to the rock and roll bash he was too big to fit through the door!!

Narr. 3: so he decided to take the bus home and when he got there he saw a pretty princess waiting.

Prince: what time is the next bus?

Princess: EEEEEKKKKK!!!!

Narr.1: luckily the clock struck midnight and changed him back into himself.

Narr 2: The princess thought that he had saved he from the giant monkey and wanted to thank him but he was too shy.

Narr.3: he ran away losing his pants. Now that's different from the slipper!!!!

Princess: I must find him. I know I will make every boy try on the pants until I find him.

Narr. 1: and like in the other Cinderella stories, she went around to everyone's house until she came to you know whose house.

Bob: my foot is too big for the pant leg!!

Rob: they are to short for me.

Todd: my hairy leg is caught in the zipper!!

Prince: may I try them on princess?

Brother: what you, your too

Bob: skinny and

Rob: scruffy and

Todd: short for a princess!!!

Princess: no he must try on the pants.

Narr. 2: of course they fit and Prince Cinders and the Princess fell in love and they got married

Narr.3 and lived happily ever after.

Narr.1: But the princess had a little chat about the brothers with the dirty fairy.

Narr 2: she had them turned into house fairies!

Narr 3: so now they had to clean the cast!

Down By The Cool Of The Pool

Characters:

	Narrators	Frog	Duck	Pig	Sheep	Cat	Dog	Goat
Pony	Goat	Cow						

All: Down by the pool in the cool of day,

Narr.: The frog cried

Frog: wheeeee! Can you dance like me?

Narr: Duck came to see.

Duck:I can dance too but not like you, I can flap.

Narr.: Duck went

Duck: Flap

Narr.: and Frog cried

Frog: wheeeee! Can you dance like me?

All: Down by the cool of the pool.

Narr.: Pig came to see.

Pig: I can dance too. But not like you. I can wiggle.

Narr.: So Pig went

Pig: wiggle

Narr.: Duck went

Duck: Flap

Narr.: and Frog cried,

Frog: wheeeee! Can you dance like me?

All: Down by the cool of the pool.

Narr.: Sheep came to see.

Sheep: I can dance too but not like you. I can stamp.

Narr.: So sheep went

Sheep: Stamp

Narr.: So Pig went

Pig: wiggle

Narr.: Duck went

Duck: Flap

Narr.: and Frog cried,

Frog: wheeeee! Can you dance like me?

All: Down by the cool of the pool.

Narr: then up sprang Cat with a sudden

Cat: bound

Narr.: and Dog came

Dog: Frisking

Cat & Dog: round and round

Narr.: Goat butted in with a

Goat: skip

Narr.: and a

Goat: hop

Narr.: and Frog cried

Frog: wheee! That's great! Don't Stop!

Narr.: then playful Pony began to

Pony: Prance

Narr.: and Donkey

Donkey: drummed

Narr. His hoofbeat dance but when it came to capering Cow, Frog cried:

Frog: wow! All together now

All: with a stamp and a wiggle and a flap and wheeee the animals danced so joyfully

Narr. Till with a bump and a slip and trip and a crash and a whoops! Watch out! And a topple and splash into the pool they flapped and they flopped. But they did they stop?

Animals: oh, no! No! No!

Narr: For they all cried:

Animals: whoops and wheee, come and see, oh, ha-ha-hee! We're having fun, dancing our dance in the cool of the pool!

Narr.: and they splished and splashed till their dance was done. They away they drifted and down went the sun as there by the cool of the ripply pool with a hop, hop, plop, even the frog was gone!

RAIN

By Manya Stojic

Zebras- Cassandra, Jocelyn

Porcupine-Sammy, Javier

Baboons-Amarion, Cyan

Rhino-Isaiah, Angel

Lions- Patience, Luvianca

Narrators- Crystal, Maricella and Ellyzabeth

Narrs- It was hot.

Crystal- Everything was hot and dry.

Maricella- the red soil was hot and dry and cracked.

Ellyzabeth- the porcupines sniffed around.

Porcupines- it's time, the rain is coming, I can smell it. We must tell the zebras.

LIGHTNING COMES RUNING OUT MAKING SOUNDS

Zebras- the rain is coming, we can see it, we must tell the baboons.

THUNDER COMES IN BOOMING LOUD

Baboons- the rain is coming, we can hear it, we must tell the rhinos.

RAINDROPS COME IN DANCING AROUND SKIPPING CIRCLES

Rhinos- the rain is here, the porcupines smelled it, the zebras saw it, the baboons heard it, and we felt it, we must tell the lions.

THE LIONS ENTER

Lions- yes the rain is here, I can smell it, I can see it, I can hear it, I can feel it and taste it.

Narr.- it rained and rained and rained,

THE RAIN, THUNDER AND LIGHTNING COME IT DANCING

Crystal- until every river gushed and gurgled.

Maricella- It rained until every water hole was full.

SUN ENTERS EXITING THE RAIN, THUNDER, LIGHTNING

Ellyzabeth- then the rain stopped and the sun came out and everything started to grow from the soil, sprouting fresh green leaves.

Lions- we can enjoy the shade of these big green leaves.

Rhinos- We can lie in the cool, soft mud.

Baboons- we can eat fresh juicy fruit from the trees.

Zebras- we can have a refreshing drink from the water hole.

Porcupine- I can't smell the rain now but I know that it will come back again when it's time.

Narrs.- the sun shined down,

Crystal- everything was drying out,

Maricella- the red soil was hot and dry

Ellyzabeth- and a tiny crack appeared.

Why Mosquitoes Buzz In People's Ears

By: Verna Aardema

Pictures by: Leo and Diane Dillon

Characters:

Narrator 1

Iguana

Crow

Narrator 2

Python

Rabbit

Narrator 3

King lion

All the animal

Narrator 4

Mother owl

Mosquito

Monkey

Narrator 1: One morning a mosquito saw the iguanas drinking at a waterhole.

Mosquito 1: Iguana, you will never believe what I saw yesterday.

Iguana: Try me.

Mosquito 2: We saw the King ????????

Iguana: Why would a King ????????

Iguana 2: I would rather be deaf than listen to such gossip.

Narrator 1: Then he stuck two sticks in his ears and off, mek, mek, mek, mek through the reeds.

Narrator 2: The iguana was still grumbling to himself when he happened to pass by a python.

Python: Good morning iguana.

Python 2: WE said GOOD MORNING- that's not nice

Narrator 3: The iguana did not answer but lumbered on, bobbing his head, badamin, badamin.

Python: Now, why won't you speak to me? Iguana must be angry about something.

Python 2: I'm afraid he is plotting some mischief against me!

Narrator 4: He began looking for somewhere to hide. The first likely place he found was a rabbit hole, and in he went, wasawusu, wasawusu, wasawusu.

Narr. 1: When the rabbit saw the big snake coming into her burrow, she was terrified.

Rabbit: Quickly, we have to get out of here.

Rabbit 2: I'm afraid of the python.

Narr 2: She scurried out through her back way and bounced, krik, krik, krik, across the clearing.

Narrator 3: A crow saw the rabbit running for her life. He flew into the forest crying kaa, kaa, kaa!

Crow: Hurry there is danger!

Crow 2: Everyone must hid.

Narr. 4: A monkey heard the crow. He was sure that some dangerous beast was prowling near.

Monkey: We must warn the other animals.

Monkey: Everyone must hid.

Narr 1: He began screeching and leaping kili wili through the trees to help warn the other animals.

Narr. 2: As the monkey was crashing through the treetops, he happened to land on a dead limb. It broke and fell on an owl's nest, killing one of the owlets.

Narr. 3: Mother owl was not at home. For though she usually hunted only at night, this morning she was still out searching for one more tidbit to satisfy her hungry babies. When she returned to the nest she found one of them dead. Animals: It was the monkey had killed it.

Owl: I'm so sad, I will grieve and make sure everyone know our pain.

Owl: 2: I will sit in our tree all day and not wake the sun each day.

Owl: I will keep it night time forever.

Narr 4: Now it was owl who woke the sun each day so that the dawn could come. The Owls should have hooted for the sun, she did not do it. The night grew longer and longer. The animals of the forest knew it was lasting much too long. They feared that the sun would never come back.

Narrator 1: At last the King lion called a meeting of the animals. They came and sat down, pem, pem, pem, around a council fire. Mother owl did not come

Lion: Where is the owls? Rabbit go get them.

King Lion: Mother owl, why have you not called the sun? The night has lasted long, long, long, and everyone is worried.

Mother owl: Monkey killed one of my owlets. Because of that, I cannot bear to wake the sun.

King lion: Did you hear? It was the monkey who killed the owlet- and now mother owl won't wake the sun so that the day can come.

Narrator 1: Then the king lion called the monkey. He came before him nervously glancing from side to side, rim, rim, rim, rim.

King lion2: Monkey, why did you kill one of mother owl's babies?

Monkey: Oh king, it was the crows fault. He was calling and calling to warn us of danger.

Monkey 2: And I went leaping through the trees to help. A limb broke under me, and it fell taaa on the owl's nest.

King lion: So, it was the crow who alarmed the monkey, who killed the owlet- and now Mother owl won't wake the sun so that the day can come.

Narrator 2: Then the king called for the crow. That big bird came flapping up.

Crow: King lion, it was the rabbits fault! I saw her running for her life in the daytime.

Crow 2: Wasn't that reason enough to spread an alarm?

King lion 2: So it was the rabbit who startled the crow, who alarmed the monkey, who killed the owlet- and now Mother owl won't wake the sun so that the day can come.

Narrator 2: The king lion called the rabbit. The timid little creature stood before him, one trembling paw drawn up uncertainly.

King lion: Rabbit, why did you break a law of nature and go running, running, running, in the daytime?

Rabbit: Oh king, it was the python's fault. I was in my house minding my own business when that big snake came in and chased me out.

King lion 2: So, it was the python who scared the rabbit, who startled the crow, who alarmed the monkey, who killed the owlet- and now Mother owl won't wake the sun so that the day can come.

Narrator 4: King lion called the python, who came slithering, wasawusu, wasawusu, past the other animals.

Python: But king, it was the iguana's fault! He wouldn't speak to me.

Python 2:And I thought he was plotting some mischief against me. When I crawled into the rabbit's hole, I was only trying to hide.

King lion: So, it was the iguana who frightened the python, who scared the rabbit, who startled the crow,

King lion 2: who alarmed the monkey, who killed the owlet- and now Mother owl won't wake the sun so that the day can come.

Narrator 3: Now the iguana was not at the meeting. For he had not heard the summons. The antelope was sent to fetch him. All the animals laughed when they say the iguana coming, badamin, badamin, badamin, with the sticks still stuck in his ears. Lion king pulled out the sticks purup, purup.

Lion king: Iguana, what evil have you been plotting against the python.

Iguana: None! None at all. Python is my friend.

Python: Then why wouldn't you say good morning to me?

Iguana: I did not hear you or even see you!

Iguana 2: Mosquito told me such a big lie, I could not bear to listen to it. So I put sticks in my ears.

King lion: Nge, nge, nge, so that's why you had sticks in your ears!

Iguana: Yes, it was the mosquitoes fault.

King lion 2: So, it was the mosquito who annoyed the iguana, who frightened the python, who scared the rabbit, who startled the crow, who alarmed the monkey, who killed the owl- and now Mother owl won't wake the sun so that the day can come.

All the Animals: Punish the mosquito! Punish the mosquito!

Narrator 3: When Mother owl heard that, she was satisfied. She turned her head toward the east and hooted:

Mother Owl: Hoo! Hooooooo! Hooooooo!

Narrator 4: And the sun came up. Meanwhile the mosquito had listened to it all from a nearby bush. She crept under a curly leaf, semm, and was never found and brought before the council. But because of this the mosquito has a guilty conscience. To this day she goes about winning in people's ears:

Mosquito: ZEEEE! Is everyone still angry at me?

Narrator 3: When she does that, she gets an honest answer..... KPAO!!!!

LEVELS OF RHYTHMIC DEVELOPMENT

Assessing one's level of rhythmic development is an important part of learning to dance. This is determined by your background and rhythmic experiences. All children should be assessed at level one. Once these skills are mastered, they should still be reinforced regularly, even as you move on to other levels.

LEVEL I. PRECONTROL: BEAT CONFIDENCE

- Can move to own *interal* beat repetitively
- Can hear, establish, and walk to the underlying beat throughout a song alone
- Footedness unimportant
- Music is secondary, a stimulus

LEVEL II. CONTROL: RHYTHMIC CONFIDENCE

- Can do Level I skills correctly with a partner and in simple formations
- Right/left awareness
- Can distinguish between 4/4 (4 beats per measure) and 3/4 (3 beats per measure).
- Can execute a basic rhythmic pattern repetitively

LEVEL III. UTILIZATION: MOVEMENT CONFIDENCE

- Can do Level II skills correctly in all directions: forward, backward, sideward, turning
- Rhythmically competent. Can move with partner and in small group to three basic dance rhythms: 2/4, 3/4, 4/4
- Can concentrate on other elements (e.g., posture, fluid movement and style), not just the rhythm and weight changes
- Can carry on a conversation and dance simultaneously!

LEVEL IV. PROFICIENCY: MASTERY OF RHYTHM

- Can do two rhythmic skills (one involving weight changes) simultaneously
- Higher degree of difficulty and skill (intricate figures and steps, more parts, quality and style)
- Movement flows, transitions are fluid; is DANCING, not just walking rhythmically

LOCOMOTOR MOVEMENT AND ITS RHYTHMIC BASIS

WALK: A form of locomotion in which the body weight is transferred alternately from the ball (toe) of one foot to the heel of the other. At times one foot is on the ground and during a brief phase both feet are on the ground. There is no time when both feet are off the ground.

RUN: A form of locomotion much like the walk except that the tempo and body lean may differ. At time one foot is on the ground and during a brief phase both feet are off the ground. There is no time when both feet are on the ground simultaneously.

LEAP: An exaggerated running step. There is a transfer of weight from one foot to the other and a phase when neither foot is in contact with the ground.

JUMP: A form of locomotion in which the body weight is projected from one or two feet and lands on two feet. Basic forms: for height, from height, distance, continuous, and rebounding.

HOP: A form of locomotion in which the body is projected from one foot to the same foot.

SKIP: A locomotor skill which combines a hop and a step (walk or run). The rhythm is uneven.

GALLOP: A form of locomotion which is a combination of an open step by the leading foot and a closed step by the trailing foot. The same foot leads throughout. The rhythm is uneven.

SLIDE: The same thing as the gallop except that the direction of travel is sideways instead offoward. The rhythm is uneven.

BASIC LOCOMOTOR MOVEMENTS:

All dance steps in all forms of dance are based upon one or more combinations or stylizations of the following.

- Walk/Step: transference of weight from one foot to the other
- Run: same as walk except the body leaves the ground between weight changes
- Leap: same as run except the body is suspended in air between weight changes
- Hop: leaving the floor from one or two feet and landing on one foot
- Jump: leaving the floor and landing on both feet

TRADITIONAL DANCE STEPS:

These are combinations of the above locomotor movements.

BASIS: The dance movement is based upon this/these movement(s).

CUE: This is one method of cueing the movement. The bold cue receives the accent.

RHYTHM: One must be able to hear the underlying beats. There will be either TWO or FOUR beats (duple time) or THREE beats (triple time). It is unnecessary to determine the difference between 2/4 and 4/4, or 3/4 and 6/8. You must only hear measures of 2, 3, or 4 beats per measure. Listen to the bass or percussive instrument. They easily tell you the rhythm and tempo.

The element that makes each of the above movements unique is their music, style, rhythm and/or the accent. In addition to being either duple or triple time, all of these movements are either EVEN rhythm or UNEVEN rhythm.

- EVEN means each weight change/movement is equal in time

- UNEVEN means one or more of the weight changes/movements is shorter or longer in time than the other(s)

TEMPO: This is the relative speed of the music. Some dance music directions will specify beats per minute (BPM), the number of underlying beats (generally quarter notes) that occur in one minute of music.