



Pearson



Come and Join the Dance!

**Sanna Longden
Summer Music Institute
Boone, North Carolina
June 20-24, 2016**

SANNA'S LIST OF POSSIBLE DANCES TAUGHT AT 2016 WORKSHOP

Song and/or Dance Names with Country/Culture and brief description	Interactive Music Program (OLE): Onlinelearning- exchange.com	Animated or Video Instructions?	Sanna's FolkStyle CDs & DVDs*
ACHSHAV (Israel, Jewish people) <i>Energetic partner dance</i>	Grade 2 in OLE	Video Instruction	
ALA DA'LONA (Syria/Lebanon) <i>Traditional Arabic "debky"</i> Used also YA ABUD CD	Grade 4 in OLE		CD1-1/2. DVD#3 (aqua)
BARNEREINLENDER (Norway) <i>Beat game, solo in circle</i>	Grades 3-5		CD#1, DVD#2 (purple)
BINGO (USA) <i>Partner mixer with spelling</i>	Grade 1 in OLE		
BONAVIST' HARBOUR (Newfoundland) <i>pairs in squares</i>	Grade 3 in OLE		
BONJOUR, MES AMIS (USA—Cajun) <i>Mixer in French</i>	Grade 1 in OLE	Animated Instruction	
CHANUKAH, CHANUKAH <i>Partners imitate dreydls</i>	Grade 1 in OLE		
EE YAY YAY (Pan-Asian, others) <i>Rock-Paper-Scissors train game</i> <i>like "Jan, Ken, Pon," Grade 3</i>	Grades 3-adult		We sing it
EL JUEGO CHIRIMBOLO (Ecuador) <i>Body moves in Spanish</i>	Grades 2-4		CD#3, DVD#6 (white/blue)

EPO I TAI TAI E (Polynesia) <i>Sitting beat game, improv ideas</i>	Grades 1-5		CD#1-1/2, DVD#2 (purple)
GOIN' OVER THE SEA (USA) <i>Solo galloping, arm movements</i>	Grade 2 in OLE		
GRAND MARCH (USA, Europe) <i>Parading in 2s, 4, 8, etc. "You're a Grand Old Flag," others</i>	Grade 3 in OLE		CD#2, DVD#5 (tan)
HERNANDO'S HIDEWAY (USA) <i>Partner mixer in tango rhythm</i>	Grade 5? In OLE	Animated Instructions	
HEVENU SHALOM ALEICHEM (Israel, Jewish people) <i>Basic hora dance to a peace song</i>	Grade 3 in OLE		
<i>Song and/or Dance Names with Country/Culture and brief description</i>	<i>Interactive Music Program: Onlinelearning-exchange.com (OLE)</i>	<i>Animated Movement Instructions?</i>	<i>Sanna's FolkStyle CDs & DVDs*</i>
JINGLE BELLS MIXER (USA, Netherlands) <i>Communal holiday dance</i>	Grades 3-8		CD#1-1/2
MUBARAK (Persian from Iraq) <i>Traditional birthday song and "snowball mixer" dance game</i>	Grade 3 in OLE		
PEACE IS THE WORLD SMILING (USA) <i>Canon circle dance</i>	Grades 2-adult		We sing it, See handout.

(Russia) Song about mother, small group dance with arches			
SASHA (sort of Russian), <i>Popular scatter mixer</i>	Grades 3-adult		CD#1-1/2
UGA, UGA, UGA (Israel, Jewish people), <i>birthday song in circle</i>	Grade K in OLE		
VIRGINIA REEL (USA Colonial) <i>Traditional longways for pairs</i>	Grade 3 in OLE		CD#2, DVD#5 (tan)
WALK TOGETHER, CHILDREN (African-American) <i>Cumulative pattern of pairs</i>			
YA ABUD (Lebanese song for Pan-Arabic "Debky" dance) See "Ala Da'Lona" above	Grades 4 to adult		CD#1-1/2, DVD#3

*SANNA'S FOLKSTYLE PRODUCTIONS CDs and DVDs

- ❖ CD #1, *Folk Dance Music for Kids and Teachers*
(for many of the dances on DVDs #1, #2, #3)
 - ❖ CD #1½, *Even More Folk Dance Music for Kids and Teachers*
(for the rest of the dances on DVDs #1, #2, #3)
 - ❖ CD #2, *More Folk Dance Music for Kids and Teachers*
(for all dances of DVDs #4 & #5)
 - ❖ CD #3, *Dances of the Seven Continents for Kids and Teachers, Vol. 1*
(all on DVD #6)
 - ❖ CD #4, *Dances of the Seven Continents for Kids and Teachers, Vol. 2*
(all on DVD #7)

MOVEMENT ACTIVITY



Achshav (Awake! Awake!)

Folk Song from Israel

English Words by David Eddleman

Traditional Israeli Dance, notated by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Achshav
- Song Notation (Interactive Performance): Awake! Awake!
- Song Notation (Interactive Practice): Achshav
- Song Notation (Interactive Practice): Awake! Awake!
- Movement Activity Video: Achshav

AUDIO OPTIONS

- Song Vocal Track: Achshav
- Song Vocal Track: Awake! Awake!
- Song Accompaniment Track: Achshav
- Movement Activity Practice Track: Achshav
- Movement Activity MIDI File: Achshav

RECORDING ROUTINE

Intro (8 m.); Vocal Section A (8 m.); Vocal Section B (16 m.);
Instrumental A (8 m.); Instrumental B (16 m.); Vocal Section A (8 m.);
Vocal Section B (16 m.); Instrumental A (8 m.); Instrumental B (16 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

BACKGROUND

"Achshav" is one of the earliest dances that Israeli children learn. The dance was brought to Israel from Central Europe in the mid-20th Century and there are several ways to do it. Two variations are presented here. The first employs basic jump steps and turns; the second employs a switching step, alternating arms and feet, also known as a "bleking" step. The dance directions match the form of the song, which is ABB. The meter of this song is 2/4. Note that the tempo of the Song Vocal Track gets progressively faster and faster. The Movement Activity Practice Track: Achshav presents the entire song played on the piano in one tempo.

FORMATION

Pairs of partners scattered around the room. Partners face each other with joined hands throughout Variation 1 and for Variation 2, they only join hands for Section B.

MOVEMENT ACTIVITY



Achshav (Awake! Awake!) Dance Directions continued

DANCE VARIATION 1

Section A

Measure 1: Jump together (2 beats).

Measure 2: Jump apart (2 beats).

Measures 3–4: Walk in a circle to the left (4 beats).

Measure 5: Jump together (2 beats).

Measure 6: Jump apart (2 beats).

Measures 7–8: Walk in a circle to the right (4 beats).

Section B

Measures 9–16: Right elbow turn for seven steps (beats). On the eighth step, clap or throw hands in the air and shout “Hey!”

Measures 17–24: Left elbow turn for seven steps (beats). On the eighth step, clap or throw hands in the air and shout “Hey!”

The dance continues in this order throughout the song recording.

DANCE VARIATION 2

This variation is demonstrated very clearly on the Movement Activity Video: Achshav.

Section A

The rhythm of this pattern is slow_ slow_ quick-quick slow_ (slow = two beats, quick = one beat).

Measure 1: Feet—Hop on left foot, while extending right foot forward, to touch heel on floor (2 beats). Arms—Bend right elbow up, place left palm under right elbow (2 beats).

Measure 2: Feet—Hop on right foot, while extending left foot forward, to touch heel on floor (2 beats). Arms—Bend left elbow up, place right palm under left elbow (2 beats).

Measures 3–4: Hop-touch left (1 beat), hop-touch right (1 beat), hop-touch left (1 beat), hop-touch right (1 beat).

Measure 5–8: Repeat measures 1–4.

Section B

Same as Variation 1.

MOVEMENT ACTIVITY

Ala Da'lona

Arabic Folk Song
Traditional Arabic Dance

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Arabic
- Song Notation (Interactive Performance): English

AUDIO OPTIONS

- Song Vocal Track: Arabic
- Song Vocal Track: English
- Song Accompaniment Track

RECORDING ROUTINE

Intro (free improvisation then 4 m.); instrumental; interlude (4 m.); vocal; coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

Students will perform a traditional Arabic folk dance with an Arabic folk song.

BACKGROUND

The pattern used to dance the *debky* shows up in the dances of many peoples. For instance, the *hora*, which is danced by people in Israel, as well as Jewish people everywhere, uses the same pattern as the *debky*. It is not surprising that people who live in, or come from, countries and cultures in the same region of the world have similar dances. They also share food traditions and may wear similar clothing. The basic pattern of the *debky* is the same everywhere it is danced, but there are interesting differences in style. Each dance has many possible variations.

The *debky*, *dubka*, *debka*, or other variations is one of the most common dances of the Arabic peoples in many countries. The word *dabk* in Arabic means “to stomp one’s foot,” and there is a lot of strong stamping in this dance.

Note that this dance has six steps to a 4-beat measure, common in the Middle East but sometimes confusing to others.

MOVEMENT ACTIVITY



Ala Da'lona Dance Directions continued

GET READY

Warm Up

Have students listen to the Song Accompaniment Track: Ala Da'lona to feel the rhythm of the accompaniment. Later, when they are comfortable with the pattern, they may dance to the Song Vocal Track.

Formation

Form loose lines of 6 to 10 students. One basic hold is to join hands down at the side, with dancers moving shoulder to shoulder in a tight formation.

Styling

Steps are more up and down than the Israeli hora, as well as sharp and powerful with stamps and knee movements. Shoulders are relaxed and bounce on each beat.

TAKE ACTION

BASIC ARABIC DEBKY

Move to the right, facing center as much as possible: Step right, step left, step right, stamp left, step left, stamp right.

COMMON DEBKY VARIATION

Move to the right, facing center as much as possible: Step left across right, step on right, step left across right, step on right, hop on right (while kicking left foot forward), stamp on left and lift it slightly so as not to take weight.

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to perform the *debky*, a traditional Arabic folk dance.

Play Song Vocal Track: Ala Da'lona (Arabic) and have students sing “*Ala Da'lona*” as they dance the *debky*. Observe each student’s ability to perform the dance with his or her classmates.

REFLECT

DISCUSSION

ASK *How is the debky the same as and different from another familiar dance, such as the hora?*

BARNEREINLENDER

(Norway)
["Children's Reinlender"]

Barnereinlender (BAR-neh RAIN-lender) is done in Norway to introduce children to folk dancing, to help them practice rights and lefts, and to teach them the relationship of music and dance phrasing. I learned it from Roo Lester, a well-known Scandinavian dance teacher from the Chicago area; she learned it from Alix Cordray from Norway.

Music/DVD: *Reinlender* is the Norwegian name for schottische. Any upbeat *reinlender* music with regular phrasing is appropriate. This dance can, of course, be done to any country's schottische, or even any 2/4 or 4/4 AABB tune, but it is best to use a Norwegian one when presenting it as from the Norwegian culture. An appropriate tune can be found on Sanna's CD #1, *Folk Dance Music for Kids & Teachers*, with instruction on her DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). **Meter:** 4/4

Formation: An individual dance anywhere in the dance space, or all facing into the circle or in one direction.

Dance Pattern

Beats 1-4 Turn R toe to side, move it back to place, turn it to side again, then to place.

Beats 5-8 Repeat with L toe. (On DVD, for quick teach, I did all 8 beats on 1 foot.)

Beats 9-12 Lift R knee, touch R toe in place, lift R knee, step on R foot.

Beats 13-16 Repeat with L knee.

Beats 17-20 Put one hand on nose, "wind" nose with other hand (make some circles in the air around your nose as though wrapping thread around a spool, etc.—it is supposed to be humorous).

Beats 21-24 Switch hands, (same nose).

Beats 25-28 Jump toward center (or forward in facing direction), hold, jump out, hold.

Beats 29-32 Turn in full circle: jump, jump, jump, hold.

Correct use of rights and lefts is not important in many situations. Just teach it quickly and enjoy! After everyone is comfortable with the pattern (usually takes 3 or 4 times through), lead the movements double-time for added energy, attention, and enjoyment.

PRESENTED BY SANNA LONGDEN

Notes by Sanna Longden © 2014, based on teaching by Roo Lester.



Bingo

Folk Song from the United States
Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); vocal; interlude (2 m.); vocal; coda (4 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) option may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

“Bingo” is a North American folk song that children have been singing for more than one hundred years. Depending on where they live, people may sing different words and do different movements, but everyone sings B-I-N-G-O!

MOVEMENT ACTIVITY



Bingo Dance Directions continued

WARM UP

Play the recording of "Bingo" and have the children sing the song several times to become familiar with where it ends and then begins again.

ASK How do you spell Bingo's name? (B-I-N-G-O)

Have the children stand in place to practice clapping the rhythm of the phrase B-I-N-G-O (long-long-short-short-long). Have them sing the song and each time a letter in Bingo's name is omitted, the children clap their own hands instead of singing the letter.

TAKE ACTION

FORMATION: STAYING WITH ONE PARTNER

Have the children stand anywhere in the room and face a partner.

- *There was a farmer had a dog, And Bingo was his name-o.*
With hands on hips, all face partners and step in place to the beat (8 beats).
- *B-I-N-G-O, B-I-N-G-O, B-I-N-G-O,*
All clap their own hands to the rhythm.
- *And Bingo was his name-o.*
Step in place (4 beats).

Repeat the song and pattern. On "B" have partners pat each other's two hands once, then continue the rhythmic clapping of their own hands for "I-N-G-O." As the song continues, partners should pat each other's hands one beat for each letter that is omitted.

- **Interludes**

Children roll their own hands in front.

- **Coda**

Children roll own hands as in the interludes, then do a "high ten" (high five with both hands).



Bingo Dance Directions continued

FORMATION: CHANGING PARTNER

Partners face each other in a single circle.

- *There was a farmer had a dog, And Bingo was his name-o.*
With hands on hips, all face partners and step in place to the beat (8 beats).
- *B-I-N-G-O, B-I-N-G-O, B-I-N-G-O,*
All clap their own hands to the rhythm.
- *And Bingo was his name-o.*
Holding partner's two hands, children turn halfway around to trade places in the circle.
- **Interludes**
All give partners a quick wave goodbye and turn their backs to face new partners on the other side.

Repeat the song and pattern. On "B" have partners pat each other's two hands once, then continue the rhythmic clapping for "I-N-G-O." Continue the pattern as above, ending with a bow and a high ten at the end.

ASSESSMENT: REVIEW

DISCUSSION

ASK When you marched in place, were you moving to a steady beat, or the rhythm? (steady beat)

ASK When we clapped Bingo's name, were you clapping a steady beat, or the rhythm? (rhythm)

SAY Describe the difference between beat and rhythm.

TIPS FOR THE TEACHER

Have the children stay with the same partners until they have learned the pattern and the words.



Bonavist' Harbour

Folk Song from Newfoundland
By Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Introduction (4 m.); Verse 1 Fermata (1 m.); Verse 1 (8 m.); Refrain Fermata (1 m.); Refrain (8 m.); Interlude (4 m.); Verse 2 Fermata (1 m.); Verse 2 (8 m.); Refrain Fermata (1 m.); Refrain (8 m.); Coda (6 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

BACKGROUND

Bonavista is a large fishing port in Newfoundland, and the town Carbonear, mentioned in "Bonavist' Harbour," is the largest town in Conception Bay.

The traditional folk songs of Newfoundland tell stories about the people's daily lives and customs—such as fishing, whaling, and lumbering—as well as sad ballads about tragedies at sea and humorous satires about funny things that happen.

The dances are similar to those of their Irish, Scottish, English, and French ancestors—jigs and reels in square formations, plus the percussive step dancing prevalent in the British Isles. In Newfoundland, even today, a set dance may pause as one of the men goes to the center to show some fancy stepping.

This dance for "Bonavist' Harbour" was created so students may enjoy moving to the 6/8, or jig, meter of "Bonavist' Harbour." The figures are based on those of traditional Newfoundland dances. If your classroom does not happen to have a fiddler handy, follow the example set by dancers in the old days, the dancers of your music class can sing the song as they enjoy moving to the figures of the dance.

MOVEMENT ACTIVITY



Bonavist' Harbour Dance Directions continued

FORMATION

Four pairs of dancers in a square set. Pairs should be numbered around the set: 1, 2, 3, and 4; 1 and 3 face across the set, and 2 and 4 also face across the set. Traditionally, each pair would have male and female partners, with the man on the left and the woman on the right. Although mixed-gender pairs are not required in the classroom, it is helpful to have a visual identification (for example, kerchiefs and ties) to identify which is the left-hand partner and which is the right; this will avoid confusion later in the dance when left- and right-hand figures are used.

If there is not the right number of students to fill squares, this pattern also can be enjoyed in a circle of couples.

BASIC TRAVELING STEP

The basic traveling step to a 6/8, or jig, meter can be described as hop-step-close-step, hop-step-close-step. Dance teachers may say this as "And-slow-quick-slow, And-slow-quick-slow." Music teachers may say, "And-ta-ti-ta, And-ta-ti-ta." Students can, of course, just walk to the beat, using a kind of shuffling or scuffing movement, as done in Newfoundland.

PREPARATION

The "corner" person is important in this dance. To reinforce the concept of corners, have students turn to their partners and say, "Hello, Partner!" Then they should turn to the person on their other side, who is not their partner, and say, "Hello, Corner!" Do this several times.

After becoming comfortable with the dance pattern, students may try out the traveling step above, first practicing it by themselves around the room, and then in the figures of the dance.

Students should also practice the star and shoulder-hold figures, as explained in the Verse directions below, along with allemande, which is explained in the Refrain directions.

Introduction

Deep bow or curtsey. (Traditionally, boys bend at waist and come up; girls go straight down and up.)

Verse 1, Fermata (*Oh, there's . . .*)

All face left/clockwise around the circle as they extend their right hands into the middle for a right-hand star, while placing their left hands on the left shoulder of the person ahead.

Verse 1, Measures 2–5 (*lots of fish... in around here.*)

Students proceed clockwise around the circle with 8 walking steps or 4 traveling steps.

Verse 1, Measure 6–9 (*Boys and girls...from Carbonear.*)

Switching to a left-hand star with right hands on the right shoulder ahead, students proceed in the other direction with 8 walking steps or 4 traveling steps.

MOVEMENT ACTIVITY

Bonavist' Harbour Dance Directions continued

Refrain, Fermata (*Oh, . . .*)

All face their corners and bow.

Refrain, Measures 11–12 (*catch ahold this one, catch ahold that one,*)

Allemande left with their *corners*: grasping left forearms (bending left elbows and pulling away a bit to give weight in the turn); corners go around clockwise back to place, and end facing their *partners* (4 walking steps or 2 travel steps).

Refrain, Measures 13–14 (*swing around this one, swing around she.*)

Allemande right with their *partners*, reversing the figure above (4 walking steps or 2 traveling steps), and end facing their *corners*.

Refrain, Measures 15–16 (*Dance around this one . . . diddle dum dee.*)

Right-shoulder do-si-do with their *corners*: pass right shoulders, go back-to-back (no turn), and pass left shoulders while backing into place (8 walking steps or 4 travel steps).

Interlude

Joining hands, all walk forward into the center with 4 walking steps or 2 travel steps, then backward to return to their places with 4 walking steps or 2 travel steps.

Verse 2 and Refrain 2

Repeat the pattern for Verse 1 and Refrain 1 above.

Coda

All smile and bow around the square to each of the other pairs, 2 beats per bow. Or, if in a circle, bow to the right, center, and left, 2 beats per bow. For the final beats, everyone joins hands and raises them strongly and triumphantly.



Bonjour, mes amis (Hello, My Friends)

Cajun Folk Song

English Words by Pat Barnett

Movement Instructions by Sanna Longden

Patterned Movement

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated): Bonjour, mes amis
- Movement Activity Instructions (Animated): Hello, My Friends
- Song Notation (Interactive Performance): Bonjour, mes amis
- Song Notation (Interactive Performance): Hello, My Friends
- Song Notation (Interactive Practice): Bonjour, mes amis
- Song Notation (Interactive Practice): Hello, My Friends

AUDIO OPTIONS

- Song Vocal Track: Bonjour, mes amis
- Song Vocal Track: Hello, My Friends
- Song Accompaniment Track: Bonjour, mes amis

RECORDING ROUTINE

Intro (6 m.); Verse 1 (10 m.); Interlude (1 m.); Verse 2 (10 m.) Interlude (1 m.); Verse 3 (10 m.); Interlude (1 m.); Verse 4 (10 m.); Coda (6 m.)

INTERACTIVE OPTIONS GUIDELINES

There are two versions of the Movement Activity Instructions (Animated), French and English. These animated instructions may be used to visually teach this dance to the children. Play the animated presentation more than once for the children to become familiar with the movement sequence.

There are two versions of the Song Notation (Interactive Practice), and Song Notation (Interactive Performance), French and English. These options may be used to adjust the tempo to facilitate teaching and learning this dance.

- Experiment with different tempos as the children practice the movements.
- Select a tempo at which the children can be successful at performing the dance.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

The Cajun people of Louisiana are descendants of French-speaking Acadians who first settled in the 1600s in the northeastern region of Maine and the Maritime Provinces of Canada. Cajuns have a rich tradition of music and dance. Today Cajun dancing is popular far beyond Cajun communities.

The dance pattern below is adapted for the classroom to introduce basic French as well as to reinforce rights and lefts.

MOVEMENT ACTIVITY



Bonjour, mes amis (Hello, My Friends) Patterned Movement continued

Use Song Teacher Notes: Bonjour, mes amis along with Song Notation (Projectable): Bonjour, mes amis and one of the interactive or audio options to teach the song in French and/or English.

To help the children learn and understand the French song text, use Enrichment Activity (Interactive): Bonjour, mes amis. You may also wish to use the Song Pronunciation Practice Track: Bonjour, mes amis to help the children learn to sing the French lyrics.

WARM UP

Have the children sit and listen to Song Vocal Track: Bonjour, mes amis. Discuss the French words and what they mean in English.

Help the children identify their right and left hands.

SAY Show me your right hand. Now show me your left hand.
(Observe the children for accuracy.)

ASK **Do you have special ways of knowing right and left?**

Encourage the children to share how they know right and left. You may wish to have the children point up with their index fingers and extend their thumbs. Ask them to observe which hand forms the letter "L". This will help them remember which is their left hand.

Before teaching the dance, you may wish to have the children watch Movement Activity Instructions (Animated): Bonjour, mes amis or Movement Activity Instructions (Animated): Hello, My Friends.

TAKE ACTION

FORMATION

Partners face each other in a double circle.

MOVEMENT SEQUENCE

You may wish to play the English version of the song, Song Vocal Track: Hello, My Friends, while the children learn the dance steps.

Verses

- *Bonjour, mes amis, bonjour (Hello, my friends, hello)* (4 counts): Shake right hands 4 times with partner and do not let go.
- *Bonjour, mes amis, bonjour (Hello, my friends, hello)* (4 counts): Shake left hands 4 times with partner and do not let go.
- *Bonjour, mes amis, bonjour, mes amis, bonjour, mes amis, bonjour (Hello, my friends, hello, my friends, hello, my friends, hello)* (8 counts): Holding crossed hands, partners take 8 walking steps while turning in a full circle, ending in their original positions.
- *Bonjour, mes amis. (Hello, my good friends.)* (4 counts): Drop hands and bow to partner.

Interludes (1 measure – 2 counts)

Both partners move to the person on their right.

MOVEMENT ACTIVITY



Bonjour, mes amis (Hello, My Friends) Patterned Movement continued

SAY Point your right hand to your own right side. Now turn a bit to face that direction. Look at the person who is looking at you—that is your new partner.

Repeat the dance for the next three verses. (Dance movements are the same for all verses.)

Coda (12 counts)

Everyone wave at everyone else and continue waving until the music ends, while moving into a single circle.

Teacher Tip: You may wish to have the children stay with the same partner until they have learned the pattern of the movements and the words.



Chanukah, Chanukah (Joyous Chanukah)

Hebrew Folk Song

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Chanukah, Chanukah
- Song Notation (Interactive Performance): Joyous Chanukah

AUDIO OPTIONS

- Song Vocal Track: Chanukah, Chanukah
- Song Vocal Track: Joyous Chanukah
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); vocal; instrumental; vocal; coda (4 m.), (increasing tempo)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the dance steps.
- Have the children practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until the children can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

BACKGROUND

Chanukah is the eight-day Jewish Festival of Lights that occurs any time from the end of November to the end of December, depending upon the lunar calendar. Teachers undoubtedly will have discussed and perhaps celebrated Chanukah with their classes, with help from families who also celebrate it.

For this dance pattern, emphasize the role of the *dreydl* (a Yiddish word—it is *sevivon* in Hebrew), the little spinning top that is used to play a game as part of the Chanukah celebration. If possible, provide dreydls for the children to play with and examine.

WARM-UP

The children will move alone or with others to accompany a Chanukah song, using gross locomotor movement.

Have the children make a circle and count off by two's; all pairs of one's and two's are now partners.

MOVEMENT ACTIVITY

Chanukah, Chanukah (Joyous Chanukah) Movement Directions continued

To reinforce partnerships, pairs should face each other and say that person's name.

Then all children turn to face center. Practice turning to face partner, then turning to face center. Repeat several times.

TAKE ACTION

Formation – The children are in a circle. The dance begins with everyone facing center, hands joined down in a "V" position.

MOVEMENT SEQUENCE

Introduction: Swing joined hands in and out (one in-and-out per measure is the equivalent of 8 in-and-outs).

Vocal (measures 1–4): With hands joined, all walk into the center with 8 steps (starting on either foot).

Measures 5–8: All move backward out of center with 6 steps, then let go of hands and turn to face partners on beats 7–8.

Measures 9–12: All number 1 partners hold their index fingers above number 2 partners' heads (don't touch!) as number 2 partners turn by themselves in 8 beats, like dreidls.

Measures 13–16: Switch roles so the number two partners hold index fingers above their partners' heads while the number ones turn like dreidls.

Instrumental: Repeat measures 1–16, above.

Vocal: Repeat measures 1–16 again.

Coda: Everyone twirls individually, as fast or slow as they wish.

Play Song Vocal Track: Chanukah, Chanukah or Song Accompaniment Track: Chanukah, Chanukah.

Repeat the dance.

ASSESSMENT: ACTIVITY

The children will demonstrate their ability to move to a Chanukah song, using gross locomotor movement.

Review the movement sequence with the children.

ASK Does the music get faster or slower? (faster)

Play the Song Vocal Track: Chanukah, Chanukah or Song Vocal Track: Joyous Chanukah.

Have the children perform the movement sequence.

As they perform the dance, observe the children's ability to do the movements correctly and at the appropriate time, demonstrating the *accelerando* toward the end of the song.

EE YAY YAY

Taiwan (The Republic of China) and others

“Ee Yay Yay” is based on the internationally known decision-making hand game called “Rock, Paper, Scissors.” This version was taught by Sue Hulsether, a Wisconsin dance caller, who learned it from a group of Taiwanese dancers that she met at a festival in Sweden—proof of our small world. People from Korea, Japan, and China have told me they know this music game, also. Marian Rose of Vancouver, B.C., has put it in her *Step Lively #3* book (www.marianrose.com, www.FolkStyle.com).

Music: It is meant to be sung (Marian says “with great gusto and an edge to the voice”). Hear Chinese-Canadian children in a brief snippet on Marian Rose’s *Step Lively #3* CD (www.marianrose.com).

Formation: Several short lines of about 4 to 8 people scattered around the room. Each person places her/his hands on the shoulders in front, or uses a front basket hold with the leader on the left end.

The Ee Yay Yay Music Game: The lines of dancers walk around the room while singing. Two leaders make eye contact and guide their lines toward each other. While the others are still joined, the leaders play RPS, chanting “Ching, chang, chow!” or one of the other names below.* Show R, P, or S on the third beat (“chow!”). The loser joins the end of the winner’s line, and the trains chug around again. The game ends when one line is left or when the teacher decides the game is over.

The basic RPS Game: Two players face and pump their arms two beats (in Europe, it is three), or pound fists twice. On the third beat or pound, they simultaneously show one of three hand signals: the Rock (closed fist with thumb covering top finger), the Paper (fingers and thumb together and extended horizontally with palm facing the floor), or Scissors (hand in same position as Rock but with first two fingers extended and open like the blades of a scissors). The winner is decided by the following:

Rock wins against Scissors (it can dull or blunt scissors).

Paper wins against Rock (it can cover rock).

Scissors wins against Paper (it can cut paper).

*Other names for this game are “Ching Chang Chow” (China/Taiwan), “Janken Pon” (Japan), “Kai Bai Bo” (Korea), “Roshambo” (France), “Shnick Schnack Schnook” (Germany), and many more.

Teaching tip: To practice RPS, try: “Rock, rock, paper! Rock, rock, scissors! Rock, rock, rock, rock, rock, rock, choose!” (from Dr. Rochelle Mann, music professor, Fort Lewis College, Durango, Colorado)

EE YAY YAY

From *Step Lively #3* by Marian Rose, used with permission



EL JUEGO CHIRIMBOLO (Ecuador)

“El Juego Chirimbo” [el HWAY-goh chee-reem-BOH-loh] is played by young children in Ecuador. *Chirimbo* is a kind of nonsense word that refers to some sort of contraption or machine movement. A traditional singing game, it was presented to U.S. educators by Elizabeth Villarreal Brennan. The object is to do it faster each time the game repeats.

Music, video/DVD: On Sanna’s CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*, sung by Ms. Villarreal Brennan. **Meter:** 4/4

Formation: Traditionally, partners face in two lines, like longways sets, with any number of pairs that fits. For easy teaching or younger learners or crowded rooms, Sanna has pairs scattered around the dance space. Partners hold two hands.

Song and Movement Pattern

Although Rs & Ls are indicated, young children may use either *pie*, *mano*, and *codo*.

I. FIRST TIME. *El juego chirimbolo, que bonito es* (*the Chirimbo game, how beautiful it is*): All moving in the same direction (toward one wall or the other), take 4 side-close steps: side, close; side, close; side, close; side, close (if L foot) or touch (if R foot) (or whichever).

Con un pie (with a foot): Partners extend R feet and tap the floor next to each other’s foot.

Otro pie (other foot): They do the same with their L feet.

Una mano, otra mano (one hand, other hand): Partners pat R hands, then L hands.

Un codo, otro codo (one elbow, other elbow): Partners touch R elbows, then L elbows.

II. SECOND TIME. *El juego chirimbolo, que bonito es, . . . :*

Repeat the 4 side-close steps in the opposite direction, then continue the game as above.

III. CODA/FINALE. *El juego chirimbolo:* 4 side-close steps in the original direction.

Que bonito es: Partners do the Wring the Dishrag/Suzie Q/Double-Pretzel figure—Still holding two hands, they swing their arms up and over in a circle (in the same direction they were just moving) while turning back-to-back and ending face-to-face.

Hey! Partners drop hands, fling them up with fingers spread as they jump and land, then hold the pose—or any other dramatic one-beat ending.

REPEAT the whole pattern at the faster tempo, then perhaps sing it faster and faster.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2006 based on those by Elizabeth Villarreal Brennan and others.

EPO I TAI TAI E (Samoa and/or Hawai'i)

I learned this variant of "Epo i tai tai e" from Marilyn McGriff of Milwaukee who learned from Elly Tepper at a seminar in Hawai'i. The words may mean, "This is a strong man. This strong man fights like a bull," or they may be nonsense syllables. Sandra Tsurutome, a Polynesian dance expert from Florida Atlantic University, teaches "Epo" as a Samoan game with other hand motions, and says that slap games are more typically Samoan.

CD, DVD: On Sanna's CD# 1½ (Sanna and Mars singing) and shown on Sanna's DVD #2, *More Favorite Folk Dances of Kids and Teachers* (purple). **Meter:** 4/4

Formation: All facing the same way or in a circle, sitting on knees or cross-legged. See other side for partner and stick versions.

Pattern for Individuals

1. Epo [EH-poh or EE-poh]	Pat knees twice
2. i tai tai [ee TYE tye]	clap hands twice
3. e [ay]	cross arms on chest, pat four times

Repeat all that

4. Epo	same as #1
5. i tai tai	same as #2
6. epo	same as #1
7. i tuki tuki [TOO-kee too-kee]	hold arms above head, snap fingers twice
8. epo	same as #1
9. i tuki tuki	same as #7
10. e	same as #3

(continued on next page)

(Epo i tai tai e, page 2)

Partner pattern with hands (creativity encouraged)

Formation: Facing partner, kneeling or cross-legged

1. Epo	Pat knees twice
2. i tai tai	clap own hands twice
3. e	cross hands and clap partner's hands four times

Repeat all that

4. Epo	same as #1
5. i tai tai	same as #2
6. epo	same as #1
7. i tuki tuki	clap partner's hands above head--"high five"
8. epo	same as #1
9. i tuki tuki	same as #7
10. e	same as #3 (tricky going from #7 to #3!)

Pattern with rhythm sticks (others are possible)

One person alone

1. Epo	tap one end of sticks twice on floor
2. i tai tai	tap other end of sticks twice on floor
3. e	cross sticks and tap 4 times
4. i tuki tuki	raise sticks high and tap tips twice

Partners

Partners face and use same stick pattern, but in 3 and 4, tap partner's sticks.

Pattern as partner mixer, with or without sticks

Form double circle, one person facing CW and the other facing CCW. Do hand or stick patterns as above. When pattern begins again, each partner moves forward (CW or CCW) toward next person along circle while doing #1 and #2. Meet new partner with #3 and continue pattern with that person.

Double circle formation can also have one partner with back to center, the other facing center. When changing partners, each person moves to own right.

Other variations are also possible. Enjoy!



Goin' Over the Sea

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track

RECORDING ROUTINE

Intro (4 m.); verse (14 m.) with interlude (2 m.); verse (14 m.) and coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the movement sequence.

- Experiment with different tempos as the children practice the dance steps.
- Select a tempo at which the children can be successful at performing the movements.
- Have the children practice each section of the movement sequence until they master it.
- Gradually increase the tempo until the children can successfully perform the movement with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE**BACKGROUND**

This shanty song provides opportunities to explore the gallop movement pattern. You may wish to allow the children to explore galloping freely in the room. Point out that it is possible to gallop forward, sideways, and backward. Also, the children can explore direction change while galloping freely in the room. The suggestions below offer simple movements for Grade 2 children to perform with the song "Goin' Over the Sea."

MOVEMENT ACTIVITY

Goin' Over the Sea Movement Directions continued

TAKE ACTION

FORMATION

This song can be performed holding hands in a circle or with partners facing each other.

- **Phrase 1:** *When I was one . . .*

All side gallop **counterclockwise (CCW)** 8 steps.

- **Phrase 2:** *I jumped aboard . . .*

All side gallop **clockwise (CW)** 8 steps. As the phrase ends, prepare for the next movement in the circle facing in.

- **Phrase 3:** *Goin' over . . .*

In place, one arm extended forward parallel to the floor; the other arm "jumps over it." Then, still with arm extended; the other arm goes under it.

- **Phrase 4:** *Stand at attention . . .*

Stand straight with feet together, arms down at sides. Then salute. On "one, two, three," gently pound own fists together, one above the other, alternating, three times. This may be challenging for some children. To simplify, replace fist pounding with clapping.

SAY On the next four counts, hold hands and get ready in the circle for the next side gallop.



Goin' over...

Goin' under...



Stand at attention... Like a soldier...

REFLECT

DISCUSSION

ASK **Did you change direction smoothly while side galloping?**

(Allow for an open discussion on ways to improve the performance or for sharing their enjoyment of the movement.)



TIPS FOR THE TEACHER

Invite the children to sing the song with the movements, either with the recording or *a cappella*. The Movement Activity Practice Track has been recorded at a slower tempo to help the children learn and practice the actions of the song.

With a one, two, three!

MOVEMENT ACTIVITY



You're a Grand Old Flag

Words and Music by George M. Cohan

Movement by Sanna Longden

Movement: The Grand March

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Movement Activity Instructions Notation (Printable)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Movement Activity Practice Track
- Movement Activity Performance Track
- Movement Activity MIDI File

RECORDING ROUTINE

Intro (8m.); Verse (32m.); Interlude (5m.); Verse (32m.); Coda

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice), Song Notation (Interactive Performance), and the Movement Activity MIDI File options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

MOVING: PATTERNED MOVEMENT

INTRODUCTION

Almost every ball in the late 18th century began with a Grand March, as well as dance parties in many European countries. In the United States, it is still being done at festivals and community events, as well as by school marching bands.

The Grand March figures are helpful for teaching students how to move to the beat and follow behind others in various patterns.

The interactive animation shows 16 pairs of shoes, but the Grand March works for "as many as will," as 18th-century descriptions noted. It is just as useful for classroom sizes down to 12 students. In parties of more than 40, it would be more efficient to divide the group into two separate columns. Other considerations might be lack of space in one direction or the general shape of the dance hall.

MOVEMENT ACTIVITY

You're a Grand Old Flag Movement: The Grand March, continued

FORMATION

- A. Have the students line up like a "parade" in a single column, one behind the other. The first two in line are the leaders, so they should be responsible students able to walk to the beat.

Note: Traditionally, people lined up in pairs of men and women to form a long column behind a lead pair; however, this is not necessary in the contemporary classroom.
- B. The teacher or adult in charge stands at the front of the hall, facing the line in order to be able to guide the figures as the line comes forward.
- C. The teacher will need to start and stop the music while the students are learning, so the audio controls should also be nearby and accessible. It might be useful to practice the movements without music at first, but play it as soon as possible.

BASIC GRAND MARCH FIGURE

- A. The first person leads the single line around the room, then up the center of the room to a designated spot in front of the teacher.
- B. When the leader reaches that spot, s/he turns to the right or left and walks back down the outside of the line, as in a cast-off or "peel the banana."
- C. The second person in line turns in the other direction and walks back down the line on the other side.
- D. The line continues to move forward, and as each person reaches the spot in front of the teacher, s/he turns alternatively right or left, opposite from the person just ahead.
- E. The first two (now there are two leaders) who had peeled off now lead their lines to the back of the room.
- F. After the leaders have moved past the end of the original line, they walk toward each other and, linking arms, turn to face the front of the room where the teacher is standing and walk forward side-by-side.
- G. The students in the two lines moving to the back of the room do the same, linking arms with the person coming from the other side, walking up the room toward the teacher as a single couple in line behind other pairs.
- H. As the couples come toward the teacher, s/he directs the first couple to the right, second to the left, third to the right, and so on.
- I. Each couple proceeds down the outside of the column, turns to meet the couple coming from the other side and, linking arms, comes up the center in two couples (four students).
- J. If the group and the hall are large enough, repeat for up the center in fours, eights, sixteens—even thirty-twos if you have a large enough space and that many students.

MOVEMENT ACTIVITY

You're a Grand Old Flag Movement: The Grand March, continued

RETURNING TO PAIRS

- A. The two couples (four students) walk up the center of the aisle with linked arms moving toward the teacher.
- B. When the two couples reach the teacher, they split into single couples, so now they are back in pairs.
- C. The first two couples who had peeled off lead their lines to the back of the room.
- D. After the lead couples have moved past the end of the groups of two couples (who are walking in the opposite direction), they walk toward each other and begin to turn toward the front of the room where the teacher is standing taking turns to create the new line. The original leader is always first in the line.
- E. The other couples follow suit and alternate turning into the middle to walk toward the front of the room. The single couples walk up the center of the aisle with linked arms.
- F. When the single couples reach the teacher, they separate and move in opposite directions leading their lines to the back of the room.
- G. The other couples follow suit and take turns turning in opposite directions to the back of the room.
- H. After the leaders have moved past the end of the line moving toward the teacher, the two leaders walk toward each other, take turns turning toward the center, then walking to the front of the room where the teacher is standing.
- I. The other students follow suit taking turns turning in toward center and to the front of the room.
- J. When the leader reaches the front of the room where the teacher is standing, s/he turns right and leads the dancers to form a circle.

ALTERNATE FORMATIONS

For a circle activity, reverse the column of couples into the original single line, as above. The teacher or leader can now wind the group into a spiral, and then unwind into a snake or similar figures. Finally, the whole group may end up in a large single circle with the leader cleverly guiding them until s/he can join hands with the last person.

If the next dance is in a longways formation, as in the old days, the couple now faces each other and the column becomes two facing lines, which can be broken off into sets of six pairs or whatever is needed.

Other figures for pairs might be tunnels and arches, dip and dive, alleys, or bend the column of couples into a large double circle for a partner mixer.

INTEGRATED CURRICULUM: MATH

This dance provides an excellent opportunity to connect math through multiplication or division as the students' grouping doubles in size or is reduced in size.

MOVEMENT ACTIVITY

You're a Grand Old Flag Movement: The Grand March, continued

INTEGRATED CURRICULUM: SOCIAL STUDIES

Have students research the Grand March and list different types of ways it has been used, such as by marching bands in a drill formation.

MOVEMENT ACTIVITY

Hernando's Hideaway

Words and Music by Richard Adler and Jerry Ross

Arranged by Andy Beck

Movement by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Instructions (Animated)
- Song Notation (Interactive Practice)
- Song Notation (Interactive Performance)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (2 m.); Part I (16 m.); Part II (8 m.); Parts III (8 m.); Part IV (8m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track or Song Accompaniment Track up to tempo.

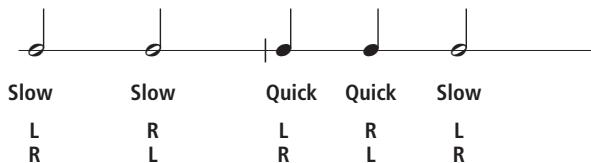
MOVING: TRADITIONAL DANCE

INTRODUCTION

This charming song from *The Pajama Game* is the basis for a classroom dance activity that gives students an opportunity to move to the compelling rhythms of the tango. The tango originated in the mix of immigrant cultures in early twentieth-century Buenos Aires. It soon caused dance crazes in places like Paris and New York, as well as in Finland, where even today it is possible to see people dancing the tango in large groups out on the street.

THE TANGO RHYTHM

The Tango rhythm is as follows.



From now on this will be called a Tango step pattern for purposes of the dance description.

MOVEMENT ACTIVITY

Hernando's Hideaway Dance Directions continued

PREPARATION

Have students

- Tap or pat the Slow, Slow, Quick, Quick, Slow rhythm on their thighs while they sit and listen to "Hernando's Hideaway."
- Have students stand in a scattered formation and practice the rhythm quietly in place with their feet as Song Notation (Interactive Practice) is played. Choose a slower tempo, if needed. They may start on either foot. Explain that each time the Tango step pattern repeats, it starts on the other foot.
- Walk to the tango rhythm of the song, moving in various directions as well as backwards and sideways.
- React to the tango style as they move, walking around the room to the song. Ask for adjectives to describe how the Tango feels to them (perhaps "slinky," "sneaky," "smooth," etc.).

FORMATION

- Partners are side-by-side in a circle, facing counterclockwise (CCW). In adult ballroom dancing, the inside partner on the left is usually the man and the outside partner on the right is the woman. In the classroom, do what is appropriate and convenient to the situation.
- Partners can be joined in a variety of holds: by inside hands, hooked inside elbows, arms behind backs, skater's position, or ballroom hold. Movement Activity Instructions (Animated): Hernando's Hideaway displays arms behind backs.
- Generally, when doing paired social dances, partners use opposite footwork, usually starting on the outside foot (R for women, L for men). However, in the classroom, this may add an unnecessary layer to the learning; it is more important that students are comfortable with the dance and one another and not worrying about correct footwork.

MOVEMENT

Introduction: Students shout "O-le!" as they look sharply at each other and fling up their outside hand and stamp their outside foot.

Part I, meas. 1–8: Partners move four Tango step patterns CCW. On "O-le!" they turn quickly toward each other to face in the opposite direction, resuming the arms behind backs position.

Part I repeated: Partners move four Tango step patterns clockwise (CW). On "O-le!" they face each other, one with back to center, the other facing into center.

Part II, meas. 9–12: Joining both hands, partners move two Tango step patterns into circle, with one moving backward and one moving forward.

Part II, meas. 13–16: Partners move out of the circle with two Tango step patterns, reversing roles.

Part III, meas. 17–20: Hooking R elbows, partners turn in a tight clockwise (CW) circle with two Tango step patterns. On the last slow step, they turn toward each other to hook L elbows.

MOVEMENT ACTIVITY

Hernando's Hideaway Dance Directions continued

Part III, meas. 21–24: With hooked L elbows, they turn in a tight CCW circle with two more Tango step patterns, keeping the beat as best they can during this tricky part of the music. On the last slow step, they unhook elbows to face the first direction of Part I above (CCW), taking their original arms behind backs position.

Part 4, meas. 25–32: Repeating the first half of Part I above, partners move four Tango step patterns CCW, finishing with a final flinging up of arms and stamping feet on "O-lay!"

EXTENSION

To continue the dance with different partners, repeat the music. During the introduction, the original partners nod to each other and say, "Thank you, partner!"

Part I, meas. 1–4: All outside people, the "women," move two Tango step patterns forward CCW along the circle to become the partner of the "man" ahead, as all "men" on the inside take two Tango step patterns in place and prepare to join arms or hands with the new partner coming from behind. If she arrives in one Tango step pattern, they can use the time to join up.

Part I, meas. 5–8: The newly-paired partners continue together along the circle CW with two more Tango step patterns.

The dance continues as above and repeats as long as desired.

MOVEMENT ACTIVITY INSTRUCTIONS (ANIMATED): HERNANDO'S HIDEAWAY

In Movement Activity Instructions (Animated): Hernando's Hideaway, the steps to the dance are accompanied by the Song Vocal Track. For ease of learning the basic steps of the tango, parts I and IV are shown as single couples moving across the dance floor, when in reality they are in a circle of many couples.



Hevenu shalom aleichem (We Come to Greet You in Peace)

Hebrew Folk Song

Dance Adapted by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance):
Hevenu shalom aleichem
- Song Notation (Interactive Performance):
We Come to Greet You in Peace

AUDIO OPTIONS

- Song Vocal Track: Hevenu shalom aleichem
- Song Vocal Track: We Come to Greet You in Peace
- Song Accompaniment Track

RECORDING ROUTINE

Intro (2 m.); vocal 1 (16 m.); interlude (8 m.); vocal 2 (16 m.); coda (2 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

WARM-UP

Students will move alone and with others, using gross motor and locomotor skills, while performing the *hora* to a Hebrew folk song.

Lead students through the following progression for learning the *hora* step.

- 1) In place: Step on left, step on right, step on left, lift right leg, step on right, lift left leg.
- 2) Moving to left: Same pattern, but with more vigor: Walk L, R, L, kick R, step R, kick L.
- 3) Moving to left with more height: Leap on L, leap on R, jump on both, hop on L and kick R, jump on R and kick L.

It is helpful to isolate and practice the following:

- Jump on both feet, hop on L, jump on both feet, hop on R.

MOVEMENT ACTIVITY



Hevenu shalom aleichem (We Come to Greet You in Peace) Dance Directions continued

BACKGROUND

The *hora* is known as the national dance of the Jewish people of Israel. Romanian settlers, whose circle dance is also called the *hora*, brought it with them in the early 20th century. "Hora" translates as "circle dance," and this song of peace is one of the many to which the *hora* can be done. This dance is enjoyed by small and large groups of people at public and private celebrations, both indoors and outdoors.

TAKE ACTION

FORMATION

Place students in a circle formation, all facing center. Each holds a scarf in her/his right hand and holds the neighbor's scarf in his/her left hand, thus joining the circle by scarves instead of hands.

Count off by twos, so there are equal numbers of ones and twos.

MOVEMENT SEQUENCE

The *hora* pattern consists of the same six beats repeated continuously in meter in 4. Use the moves from step 2 or 3 from the Warm-Up above, moving to the left (clockwise). Dance with scarves first, then try the V-hold or T-hold.

- The V-hold is when individuals stand side by side with hands joined and held down, making "Vs" between them.
- The T-hold is a shoulder hold in which dancers place their hands on their neighbor's nearest shoulders. Arms are somewhat extended like a "T".

EXTENSION OF MOVEMENT SEQUENCE

For a school festival, to celebrate holidays, or just for enjoyment, form two or more concentric circles. Each circle may move in the opposite direction of the circle inside it: outside circle to the left, circle inside it to the right, innermost circle to the left, and so on.

The *hora*, being a truly traditional dance, is basically improvisational. Often, while the circle is moving, one or two people will run to the middle and hook an elbow or waist with someone from the circle to turn as couples in the center. Then each of those center people might bring someone else in from the circle to dance. Or someone will spontaneously break off from the person to his/her right and begin to lead a snake or snail formation within and around the space.



Hevenu shalom aleichem (We Come to Greet You in Peace) Dance Directions continued

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using gross motor and locomotor skills, while performing the *hora* to a Hebrew folk song.

In a class discussion, determine criteria for evaluating the dance performance. Include such skills as keeping a steady beat and performing the steps in the correct progression.

Divide the class into two groups. Allow students time to practice in their group.

As group 1 performs, have group 2 evaluate the first group's performance and then discuss. Encourage students to use only constructive criticism. Determine which of the *hora* steps were used in the performance.

Repeat the process with a performance by group 2, followed by a class discussion of the performance.

JINGLE BELLS (USA/the Netherlands)

The “Jingle Bells” dance is a variation on the central European clap-hands polka, arranged by the late beloved recreation leader, Jane Farwell. It can be modified for almost any age group.

Formation: Partners in a double circle, facing each other. One person has his/her back to the center of circle (in mixed-gender pairs, this would be the male's position), the other facing into the center of the circle. The dance is enhanced if everyone, or at least some, are wearing bells on wrists and/or ankles (available on velcroed bracelets).

Dance Pattern

PART I: A MUSIC (verse). CUE: HEEL, TOE, HEEL, TOE; SLIDE, SLIDE, SLIDE, SLIDE
Begin with outside person's R, inside person's L, so all move CCW around circle.

“Dashing through the snow”--Heel, toe, heel, toe (4 touches, not taking weight with heel or toe)
“in a one-horse open sleigh”--4 slides, begin with same foot (side-close, side-close, side-close, side-touch), all going counterclockwise around the circle.

“O'er the fields we go”—Heel, toe, heel, toe (beginning with other foot)

“Laughing all the way”—4 slides in other direction

PART Ia: A MUSIC AGAIN (second part of verse)

Repeat movements above—heel, toe, heel, toe; 4 slides (one way and then the other)

PART II: B MUSIC (chorus) CUE: R, R, R; L, L, L; BOTH, BOTH, BOTH, BOTH; CLAP
“Jingle bells, jingle bells”—Partners clap R hands 3 times (ti, ti, ta), then repeat with L hands;
“Jingle all the...”—Partners pat each other's two hands 4 times;
“way!”—Partners clap their own hands once. Syncopate if desired.
“Oh, what fun it is to ride in a one-horse open sleigh”—R-elbow turn clockwise, 8 beats to place.

PART IIa: B MUSIC AGAIN (repeat of chorus)

“Jingle bells. . . .”—Repeat clapping sequence

“Oh, what fun. . . .”—L-elbow turn counterclockwise, 8 beats back to place.

TO CHANGE PARTNERS: In left-elbow turn, go around to place and unhook about count 6 as both move forward to next partner on the right. Be sure not to switch sides of the circle!
Note: Identify their next partner by first looking at the person diagonally to their R.

TO MODIFY: For younger or less able learners,

Part I: Change heel-toe (requires using correct foot) to promenade or other walking pattern.

Part II: Create an easier clapping sequence—let the children do the creating!

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2011.



Mubärak (Happy Birthday)

Persian Birthday Song; as sung by Hooshang Bagheri

English Words by Mary Shamrock

Contributed by Mary Shamrock, as taught by Hooshang Bagheri

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Mubärak
- Song Notation (Interactive Performance): Happy Birthday

AUDIO OPTIONS

- Song Vocal Track: Mubärak
- Song Vocal Track: Happy Birthday
- Song Accompaniment Track
- Movement Activity Practice Track

RECORDING ROUTINE

Intro (10 m.); vocal (40 m.); coda (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

Students will move alone and with others, using gross motor and locomotor skills, to perform a folk dance to accompany a Persian birthday song.

BACKGROUND

In Iran, birthday celebrations may include singing “Mubärak” and performing the dance that accompanies the song.

MOVEMENT ACTIVITY



Mubärak (Happy Birthday) Dance Directions continued

TAKE ACTION

WARM-UP

Arm/hand movement (*Naz* [NAHZ]):

- Right and left arms swing parallel towards the right, describing the upper curve of an arc. Then swing back towards the left. The change happens every bar. Have students try this movement with the Song Vocal Track or Movement Activity Practice Track and then add the footwork.

Note: Movement Activity Practice Track: Mubärak is a piano-only version of the song. It is recorded at a slower tempo to help students learn and rehearse the steps.

Basic Step:

- Three steps to the right (right-left-right) to the rhythm eighth note/eighth note/quarter note, using the ball of the left foot but keeping the right foot flat. Then step three steps to the left (left-right-left) using the ball of the right foot and keeping the left foot flat. Each pattern fits with one bar of music, but the steps do not coincide with the word rhythm.

Simplified Basic Step:

- Step-touch, alternating right foot and left foot leading.

MOVEMENT SEQUENCE

Introduction:

- Snap fingers to the beat.

Variation 1:

- All in the circle sing and clap to the beat of the song. On the A section, the birthday person (in the middle of the circle) dances alone, using the basic step and *Naz* hand movements. On the B section, the birthday person makes eye contact with someone in the circle, inviting that person to dance in the middle. They dance together in the middle.

When the B section returns, each of these dancers makes eye contact and invites someone new to join the dancing in the center. This continues on each B section until everyone is dancing with someone in a free style, using the basic step and hand movement.

Variation 2:

- The birthday person leads the group in a line formation with a left-hand hold (left palm down, right palm up). The line moves forward (inside the circle) alternating the basic step and the simplified basic step on different sections, as determined by the leader.



Mubärak (Happy Birthday) Dance Directions continued

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using gross motor and locomotor skills, to perform a folk dance to accompany a Persian birthday song.

Divide the class into two groups. Allow both groups time to choose and practice the dance variation they wish to perform. Lead a class discussion to help students develop criteria for an evaluation. Then have group 1 perform the dance while group 2 evaluates their performance. After a group discussion, have the groups switch roles.

Peace Is the World Smiling

4 part vocal canon

Karen Stokes

Transcribed by Vivian Murray-Caputo

1) 2)
Peace is the world smi - ling, peace is a gen - tle dove,
5 3) 4)
Peace is sha - ring, peace is ca - ring, peace is fil-ling the world with love.

Shared by Sanna Longden at 2016 Boone workshop.

1. Sanna had participants walking in open circle as they sang in unison and then in 4-part canon.
2. Participants worked in groups to create their own 4-part movement canons to accompany the song.
3. The groups shared their creations and taught them to the other participants.

Available in various audio formats from:
<http://www.amazon.com/Peace-World-Smiling-Various-Artists/dp/B000063ND6>

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Pust' 'vsegda budet sonse (May the Sun Shine Forever)

Music by A. Ostrovsky
Russian Words by L. Oshanin
English Words by Alice Firgau
Choreography by Sanna Longden

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance):
Pust' 'vsegda budet sonse
- Song Notation (Interactive Performance):
May the Sun Shine Forever

AUDIO OPTIONS

- Song Vocal Track: Pust' 'vsegda budet sonse
- Song Vocal Track: May the Sun Shine Forever
- Song Accompaniment Track
- Movement Activity Practice Track

RECORDING ROUTINE

Violin cadenza/Intro (8 m.); vocal 1 (16 m.); interlude (8 m.); vocal 2 (16 m.); coda (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and performing the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful at performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, Movement Activity Practice Track, or Song Notation (Interactive Performance).

PREPARE

Students will move alone and with others, using gross motor and locomotor movement skills, to perform a Russian folk dance based on traditional figures from Eastern Europe.

BACKGROUND

"Pust' 'vsegda budet sonse" [poost syehg-DAH boo-dyeht SOHLN-tsuh] ("May the Sun Shine Forever") is a well-known Russian song whose words were inspired by a child's drawing on a fence in Moscow. In Eastern European countries, where the winters are long and harsh, rural people joyously welcome the spring with songs and dances.

MOVEMENT ACTIVITY



Pust' 'vsegda budet sonse (May the Sun Shine Forever) Dance Directions continued

TAKE ACTION

FORMATION

Students stand in lines of 6 to 10 students around the dance space with a leader at each end. Students' hands are joined down at sides in the V hold. The V hold is a partner or group position in which individuals stand side by side with hands joined and held down, making "Vs" between them.

Introduction

- The dance begins after the violin solo. The leader at the right end guides the line around the floor (16 beats). Students step on each beat, softly but firmly, not stomping.

Vocal 1

- The last two students in the line raise their joined hands into an arch. The leader on the right brings the line around and under the arch in 16 steps, ending back in the line formation.

Vocal 1 repeat

- The two students who are now first in line make an arch and the leader on the left brings the line around and under the arch in 16 steps, ending in a circle.

Interlude

- Each group forms a right-hand star, just below shoulder height, walking clockwise 12 steps.
(A right-hand star is a figure in which four or more dancers join right hands in the center of the circle and move clockwise.)
- If the group is large, students' hands do not have to touch. Students' free hands are extended diagonally out to sides with palms down. The star circle opens into the original line on counts 13–16.

Vocal 2

- Students repeat the arch pattern as in the vocal 1 and its repeat, above.

Coda: Finale

- Students repeat the right-hand star, moving clockwise for 16 steps. On the final chord, students snap their fingers up high.

Note: Movement Activity Practice Track: Pust' 'vsegda budet sonse, a piano-only version of the song, is recorded at a slower tempo to help students learn and rehearse the steps.



Pust' vsegda budet sonse (May the Sun Shine Forever) Dance Directions continued

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using gross motor and locomotor movement skills, to perform a Russian folk dance based on traditional figures from Eastern Europe.

Have students remain in their groups of 6 to 10 students. Allow all the groups time to practice the dance. Lead a class discussion to help students develop criteria for an evaluation; then have students in each group perform the dance while the other groups evaluate their performance. Conduct a group discussion about whether or not the performance group met the criteria goals set by the class after each performance.

SASHA (Denmark-sort of Russia)

“Sasha” is the nickname for Russian boys named Alexander, and for Russian girls named Alexandra or Alexandria, and it is a terrific dance. It is not really Russian: Bob Dalsemer, of the John C. Campbell Folk School, learned this from a Danish teacher who learned it from another Danish teacher who got it from a German folk dance leader. Ben, a Danish friend met in Texas, showed Sanna a similar Danish children’s dance, so that is probably its roots. Whatever its background, it is an immediate hit with children and adults alike.

Music: On Sanna’s CD#1½, *Even More Folk Dance Music for Kids & Teachers*, as well as John C. Campbell Folk School (1-800-FOLK-SCH), and Marian Rose’s CD-book package, “Step Lively #1 (marian@istar.ca). **Meter:** 4/4

Formation: Pairs standing anywhere in the dance space. Start by partners facing.

Dance Pattern

I. “Sasha!”

Partners shake index fingers at each other while saying, “Sasha! Sasha! One-two-three!” It’s even better to count in Russian: “**Rahss-dvah-tree**” (roll those “r’s”). Or Danish? “**En**” (between “ain” and “en”; “**toh**” (“ta(w)’’); “**tre**” (tree, with a French “r”).

II. Clapping sequence

Partners clap: Right hands three times—right-right-right
Left hands three times—left-left-left
Both hands—both-both-both
Pat knees—knees-knees-knees

III. Elbow turns

Partners hook right elbows and walk/swing in a clockwise circle 8 steps. On 8th, give a sharp “hey!” and switch to left elbows. Walk/swing counterclockwise with 8 steps and a “hey!”

IV. Promenade alone

Walk around the dance space alone, in any direction, until it’s time to start the pattern again with a new partner. Face someone nearby (no fair reserving partners ahead of time) and begin again with “Sasha! Sasha!”

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those of Bob Dalsemer, Marian Rose, and first observance at a contra dance party.



Uga uga uga (Cake! Cake! Cake!)

Israeli Folk Tune

Hebrew Words by Aharon Ashman

English Words by Susan Greene

Israeli Musical Game Adapted by Sanna Longden

Movement Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance): Uga uga uga
- Song Notation (Interactive Performance): Cake! Cake! Cake!

AUDIO OPTIONS

- Song Vocal Track: Uga uga uga
- Song Vocal Track: Cake! Cake! Cake!
- Song Accompaniment Track

RECORDING ROUTINE

Intro (2 m.); verse 1 (7 m.); interlude (2 m.); verse 2 (7 m.); interlude (2 m.); verse 3 (7 m.); coda (2 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching, learning, and playing the musical game.

- Experiment with different tempos as the children practice the steps and movements.
- Select a tempo at which the children can be successful at playing the game.
- Have the children practice each section of the sequence until they master the movements at the selected tempo.
- Gradually increase the tempo until the children can successfully play the game with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

OBJECTIVE

The children will play a seasonal (birthday) folk movement circle game that involves gross and fine nonlocomotor movements in order to identify steady beat.

BACKGROUND

"Uga uga uga" is a traditional song and musical game of the Jewish people of Israel. It is enjoyed by everyone, but particularly by very young children. The word *uga* has several meanings that refer to a round motion, or a round shape:

- A round cake
- "To go around"
- "To make a circle"

MOVEMENT ACTIVITY



Uga uga uga (Cake! Cake! Cake!) Movement Directions continued

TAKE ACTION

FORMATION

Guide the children to form a circle and join hands down at their sides (in a V position). Someone who has a birthday soon (or anyone—we all have birthdays) may stand in the center, pretending to hold a plate with a piece of cake. *Note:* The game may be played without anyone in the center. It also may be played sitting down in a circle with all facing into center.

MOVEMENT SEQUENCE

After the basic movements are learned, improvisation is encouraged. This game can be played in a number of enjoyable ways, depending upon age, experience, available space, and other factors.

Play Song Vocal Track: Uga uga uga

- **Introduction** (2 m.): Guide the children to clap the steady beat and prepare to walk around the circle (it doesn't matter which direction). Or, if sitting in a circle, just have them clap the steady beat.
- **Vocal** (7 m.):
 - o Walk around the circle for four measures. On the final beats, face center. Two variations:
 - Stand and face center while pretending to eat cake to the steady beat.
 - If sitting down with a birthday friend in the center, mimic eating cake to the steady beat.
 - o On *lashev*, have all the children stretch their bodies very straight (if standing), or stand up (if sitting).
 - o On *lakum*, have all the children sit down. Repeat the *lashev* and *lakum* motions two more times.
- **Interlude** (2 m.): Clap the steady beat.
- **Vocal** (7 m.): Repeat movements for the vocal section. Perhaps change direction.
- **Interlude** (2 m.): Repeat the steady-beat clap.
- **Vocal** (7 m.): Repeat the movements for the vocal section. You may wish to introduce a variation: stand if sitting, sit if standing, or progress in a different direction.
- **Coda** (2 m.): If not already sitting, guide all the children to sit down and clap the steady beat.

ASK Did you clap with a steady beat, or not with a steady beat?
(with a steady beat)

MOVEMENT ACTIVITY

Uga uga uga (Cake! Cake! Cake!) **Movement Directions continued**

ASSESSMENT: ACTIVITY

The children demonstrate their understanding of steady beat by playing a seasonal (birthday) folk movement circle game that involves gross and fine nonlocomotor movements.

Play Song Vocal Track: Uga uga uga. Lead the children through another performance of the seasonal (birthday) movement game.

ASK Did you clap with a steady beat, or not with a steady beat?
(with a steady beat)

Observe that the children perform the movements correctly and at the appropriate times during the seasonal (birthday) folk song from Israel.

VIRGINIA REEL (U.S. 19th century Frontier Dance)

The Virginia Reel was brought to the fledgling United States by English colonists, a survival of several more formal weaving dances such as The Sir Roger de Coverly. As they began to move westward, people and their entertainments became less formal. This is partly because the pioneers wore practical, less constricting clothes so they were able to move more freely. The difference between English music and a tune like "Turkey in the Straw," a traditional Virginia Reel melody, illustrates the contrast in movement.

Music: On Sanna's CD#2 (a medley played by Marian Rose and friends; "Turkey in the Straw" is on the video). Other good 32-bar American or English reels are also fun to use. It is taught on Sanna's DVD/video#5, *Historic & Contemporary Dances for Kids & Teachers* (cinnamon-colored).

Formation: Longways sets of 5 or 6 couples. Men have L shoulders toward music, women have R.

A music

- 1-4 All go forward and back toward partner (walk, 2, 3, touch; back, 2, 3, touch).
- 5-8 Forward and back again.
- 9-12 Right-elbow swing once around with partner.
- 13-16 Left-elbow swing once around with partner.

A1 music

- 1-4 Two-hand swing once around with partner.
- 5-8 Do-si-do past partner's right shoulder.
- 9-12 Head couple sashay down set with 8 slides.
- 13-16 Head couple sashay back to place with 8 slides.

B music

1-20 Head couple REELS down the set: Swing partner with R elbow for 8 cts (1-1/2 times around) until W faces M's line and M faces W's line. Swing person in opposite line with L elbow for 4 cts, then swing partner with R elbow for 4 cts. Continue to foot of set, alternately reeling next one down the opposite line with L elbow and partner with R elbow. When head couple reaches bottom, do one last R elbow turn until each is on his or her own side of the set.

21-24 Head couple joins hands and sashays up the set to place.

25-36 Head couple casts off, M turning L and W turning R to lead their lines to foot of the set. There the head couple forms an arch and the second couple leads the others under, up to the top to become new head couple.

Dance is repeated with each new head couple.

*To modify dance, omit Part II and avoid reel. To really modify it, do just measures 9-16 of Part I and 25-36 of Part II.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden ©2006, based on notes by Olga Kulbitsky of Hunter College and Folkraft Records.



Walk Together, Children

*African American Spiritual
Dance Created by Sanna Longden*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Animated)

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

RECORDING ROUTINE

Intro (8 m.); verse 1 (16 m.); interlude (8 m.); verse 2 (16 m.); interlude (8 m.); verse 3 (16 m.); interlude (8 m.); verse 4 (16 m.); coda (8 m.)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Performance) options may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students practice the dance steps.
- Select a tempo at which students can be successful performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

PREPARE

Students will move alone and with others to an African American spiritual, using integrated movement, as they respond through movement to short musical examples.

WARM-UP

Use Song Notation (Animated): Walk Together, Children and have students learn to sing this song before learning the movement pattern, as the two are bound together in a natural way.

BACKGROUND

This song mentions “a great camp meeting,” which refers to outdoor and indoor religious get-togethers in the 19th century, appreciated by pioneers and others who were not yet settled in communities across the country.

SAFETY FIRST

Explain to students they will be moving freely around the room as the dance progresses and they should move cautiously to the beat as they go from one group to another. Have them create a list of safety rules before they begin learning the dance.

MOVEMENT ACTIVITY



Walk Together, Children Dance Directions continued

TAKE ACTION

FORMATION

Students start in pairs in a loosely-shaped circle around the dance space. Divide the group approximately in two so that half of the class walks toward and among the other half.

DANCE DIRECTIONS

Introduction

Partners sway to the beat, nodding and smiling at each other and to the people around and across from them. Each couple may be joined by inside hands, hooked elbows, arms around shoulders, or other ways to connect.

Verse 1

In a slow, bouncy walk, pairs take 8 slow, bouncy steps across the circle (1 step per measure), weaving and moving among those coming toward them, acknowledging them as they pass one another. All turn to go back the way they came, taking another 8 slow, bouncy steps.

Interlude

During the 8 measures of the interlude (16 beats), each pair finds another pair nearby and hooks right elbows with the other person's partner, getting ready to "talk together."

Verse 2

With this person, students walk around and perform a right-elbow turn for 8 measures (16 beats), then a left-elbow turn for 8 measures (16 beats). This is the same bouncy walk as in verse 1 (1 step per measure). As they go around, they keep their faces turned toward the other and sing the verse "talk together, children." Perhaps, on the second 8 measures, they might actually talk together.

Interlude

During the 8 measures of the interlude (16 beats), these four people find another group of four and join hands in a circle of eight. If there is an extra group of four or others not attached to a group, they should be included in the forming circles.

Verse 3

These groups of eight or more now move in a circle to the left, walking on each of the 16 beats, and then repeat to the right for 16 beats, as they lustily "sing together."

Interlude

During this final interlude, all the separate groups come together into one large circle with joined hands.

MOVEMENT ACTIVITY



Walk Together, Children Dance Directions continued

Verse 4

All walk toward the center, in 8 small steps (trying to keep the circle intact), "shouting together" in some controlled fashion. They back out in the same 8 small steps, still "shouting together." Repeat going into the center and back out.

Coda

All drop hands and turn around individually in place with arms up and hands waving for 16 beats. On the final 8 beats, they carefully crowd toward the center, arms up and waving hands until the final note fades away.

EXTENSION

For a school festival, to celebrate holidays, or just for enjoyment, form two or more concentric circles. Each circle may move in the opposite direction of the circle inside it: outside circle to the left, circle inside it to the right, innermost circle to the left, and so on.

REFLECT

Have students discuss how it felt to go from groups of two to four to eight to everyone. Allow them time to share their thoughts about the success of the dance or what could be done to improve the performance.

ASSESSMENT: ACTIVITY

Students will demonstrate their ability to move alone and with others, using integrated movement, as they respond through movement to short musical examples and perform the African American spiritual "Walk Together, Children."

As students are performing, observe whether they are able to

- Interact with students graciously as they combine groups.
- Maintain a steady beat.
- Respond accurately to the text with their movements.