

CONTRA-TIEMPO PRESENTS

---

# DANCE FOR SCHOOLS

Dance for the development of literacy and community | Birmingham, AL |  
January 20, 2017

---

## KEY CONCEPTS

- ▶ The individual has a great responsibility to community, just as the community has a great responsibility to the individual.
- ▶ All voices are equal and critical to function of community and society
- ▶ Dance is a valid language in and of itself, that can also support the development of other kinds of literacies and language development

---

# CONTRA-TIEMPO'S PEDAGOGICAL TRUTHS

CONTRA-TIEMPO disrupts the non-democratic, hierarchical paradigm of the traditional classroom and presents a new way of working, learning, and being together.

- ▶ The teacher is student, and the student is teacher.
- ▶ Vulnerability, when supported, builds strength and confidence.
- ▶ The process is just as important as the performance/product.
- ▶ Reflection and dialogue are critical to learning.
- ▶ You can't divorce culture from the socio-historic context in which it was created.
- ▶ Art and action are two sides of the same coin.
- ▶ We can create a future that we believe in, even if it does not yet exist.

---

# THE “WE-STORY”

## Essential Question:

How is dance a language, communicating ideas and mood through movement, gesture, and facial expression?

## Extension Activity:

Create a movement-based story to describe a text that you’ve read, or a concept that you’ve explored in any of your subjects. You can add words/talking to it if you’d like. This can be done either as a group or individually.

## Alabama State ELA Standards:

Write informative or explanatory texts to examine a topic and convey ideas and information clearly. [W.3.2]

- a. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension. [W.3.2a]
- b. Develop the topic with facts, definitions, and details. [W.3.2b]
- c. Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information. [W.3.2c]
- d. Provide a concluding statement or section. [W.3.2d]

---

## SALSA RUEDA

### Essential Questions:

- ▶ How is Salsa Rueda a metaphor for community at-large?
- ▶ How can dance or movement serve as a prompt for writing about larger concepts?

### Writing prompt:

- ▶ Using what you personally experienced and observed during the Rueda, write a short essay about what you think the individual's role is in helping ensure the community (Rueda) is successful. Identify at least three examples from the Rueda that make you say that.
- Note: Movement and dance can be used to demonstrate a whole host of seemingly non-related concepts. It's up to us as educators to find that meaning. Rueda is taught in most places without any discussion at all about community responsibility. CONTRA-TIEMPO added that level of meaning.

---

## SALSA RUEDA, CONT.

### Alabama State Dance Standard (3rd grade):

Explain the purposes of ritual, social, and theatre dance. Examples:

- ▶ ritual—enhancing ceremonies,
- ▶ social—strengthening communities,
- ▶ theatre—inspiring an audience

### Alabama State ELA Standards:

Write opinion pieces on topics or texts, supporting a point of view with reasons. [W.3.1]

- Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. [W.3.1a]
- Provide reasons that support the opinion. [W.3.1b]

---

# JOIN THE MOVEMENT

## Essential Questions:

- ▶ How does one person's voice impact others' voices?
- ▶ How can movement help build descriptive vocabulary?

## Alabama State ELA Standards:

- ▶ Write opinion pieces on topics or texts, supporting a point of view with reasons. [W.3.1]
  - a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons. [W.3.1a]
  - b. Provide reasons that support the opinion. [W.3.1b]
- ▶ Demonstrate understanding of word relationships and nuances in word meanings. [L.3.5]

---

## JOIN THE MOVEMENT INSTRUCTIONS

1. Have the group remember/identify and re-enact some of the movements offered during the activity.
2. What descriptive words can you use to describe both the movement itself and the tone or emotion of it? (Ex: marching forcefully, confidently, seriously, etc.)
3. Once that is done, give the entire group a verb (Drink, Smile, Run, Walk, etc.).
4. Break the participants into groups of approximately five. Each group will get a strip of paper with an adverb.
5. Instruct the groups to do the action (drinking, smiling, running, etc.) in the manner befitting of their assigned adverb.
6. They will then perform their action for the rest of the groups to guess what adverb they were assigned.

---

# COUNCIL CIRCLES

Essential Question: How is personal story a kind of text, and how does the body/movement serve as both illustration and text?

## Alabama State ELA Standard:

- ▶ Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). [RL.3.7]
- ▶ Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur). [RI.3.7]
- ▶ Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace. [SL.3.4]
- ▶ Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). [RL.3.7]
- ▶ Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch. [RL.6.7]

---

# COUNCIL CIRCLE INSTRUCTIONS

1. Give the rules of engagement.

- ▶ Use a talking piece to talk
- ▶ Be lean
- ▶ Be spontaneous
- ▶ Speak from the heart

2. Ask participants to tell a story:

- ▶ connected to your favorite food
- ▶ about a memory that brings you joy

3. After story sharing, have each group break into 2 smaller groups. Each smaller group decides which prompt they want to use for the movement portion of the activity.

4. Each group then creates a physical interpretation of the story/ies shared. They can decide to either have each individual create a movement or series of movements reflective of their own story, or they can collectively create a series of movements that incorporates everyone's stories.

---

## COUNCIL CIRCLE INSTRUCTIONS, CONT.

5. Once groups are finished, the two smaller groups on one team share their movements with the two groups on the other team, and vice versa.

6. The audience for each group has to verbalize what they saw in each group's piece. Possible prompts:

- ▶ What did you see happening in the piece?
- ▶ What movements or gestures or expressions made you think that's what you were witnessing?
- ▶ For the people who were in that group's Council circle, did you experience any new meaning in the movements than what you heard in the circle?
- ▶ For the dancers, is there anything people saw that was different from what you intended?

---

## COUNCIL CIRCLES EXTENSION ACTIVITY

Have students expand on one of the stories they used during Council, writing in details that they may have left out or that they discovered through movement.

Alabama State ELA Standard for Extension Activity:

Write narratives to develop real or imagined experiences or events using effective technique,

descriptive details, and clear event sequences. [W.3.3]

a. Establish a situation and introduce a narrator, characters, or both; organize an event sequence that unfolds naturally. [W.3.3a]

b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations. [W.3.3b]

c. Use temporal words and phrases to signal event order. [W.3.3c]

d. Provide a sense of closure. [W.3.3d]

## How is dance influenced by text?

PROSPERO, YOU ARE THE MASTER OF ILLUSION.  
LYING IS YOUR TRADEMARK.  
AND YOU HAVE LIED SO MUCH TO ME  
(LIED ABOUT THE WORLD, LIED ABOUT ME)  
THAT YOU HAVE ENDED BY IMPOSING ON ME  
AN IMAGE OF MYSELF.  
UNDERDEVELOPED, YOU BRAND ME, INFERIOR,  
THAT S THE WAY YOU HAVE FORCED ME TO SEE MYSELF  
I DETEST THAT IMAGE! WHAT'S MORE, IT'S A LIE!  
BUT NOW I KNOW YOU, YOU OLD CANCER,  
AND I KNOW MYSELF AS WELL.

Caliban, in Aime Cesaire's "A Tempest"

---

# RESOURCES

On Dance/Movement & story-sharing as tools to use across disciplines:

- ▶ <https://www.teachingchannel.org/videos/literacy-through-creative-dance>
- ▶ <https://artsedge.kennedy-center.org/educators/how-to/encouraging-arts/how-dance-can-teach-literature>
- ▶ <http://www.readingrockets.org/article/inviting-personal-narratives-classroom>
- ▶ <https://learning.blogs.nytimes.com/2010/06/10/english-language-learners-and-the-power-of-personal-stories/>

Incredible booklists to spark diverse students' writing & critical thinking, all categorized by theme and by grade level:

- ▶ <http://www.tfcbooks.org/best-recommended/booklist>

# CONTACT US

- ▶ Rebecca Renard-Wilson, Executive Director  
[rebecca@contra-tiempo.org](mailto:rebecca@contra-tiempo.org)
- ▶ Diana Toledo, Community Engagement Specialist & Company Dancer  
[toledo@contra-tiempo.org](mailto:toledo@contra-tiempo.org)

