

STAYCEE PEARL dance project & Soy Sos

Performance Guide





Dear Students and Teachers,

Welcome to our **STAYCEE PEARL dance project (SPdp) & Soy Sos** performance study guide!

SPdp & Soy Sos is committed to providing compelling and comprehensive dance experiences within and beyond the walls of the studio with programming such as classes, dance clubs, workshops, and master classes, as well as theme driven academic and dance integration opportunities that explore and challenge social/political world concepts and issues.

We're excited to have you join us on our journey exploring:

- House music and culture (FLOWERZ)
- Soul music and emotional expression through movement (sol.)
- Symbiosis via the literary works of Octavia Butler (sym.)
- Personal Identity in relation to Blackness in America (...on being...)

This study guide is designed to best assist educators in preparing students for their experience with SPdp & Soy Sos both during performance and in our educational workshops. Our guide also provides exercises and activities for your classroom after your SPdp & Soy Sos experience.

We thank you for sharing this special experience with your students and hope that this study guide helps to connect the performance to your in-classroom curriculum in ways that you will find valuable.

We look forward to our time with your students.

Sincerely,

Staycee Pearl,
Co-executive / Artistic Director & Choreographer

Herman (Soy Sos) Pearl,
Co-Executive Director & Sound Designer

Areas of Interest

- Identity
- History
- Culture
- Movement
- Sound

Study guide

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Company History



STAYCEE PEARL dance project (SPdp) & Soy Sos started as an informal incubator in 2010 with its first concert PUPA. From 2010 - 2013 SPdp was resident dance company of the Kelly-Strayhorn Theater. SPdp ended this formative residency with the premiere of ...on being..., an investigation of race, gender, and personal identity in relation to conversations around Post-Blackness. Since these early works, SPdp & Soy Sos has created several evening-length works, including ABBEY: In The Red, a collaborative sound and movement experience celebrating Jazz vocalist Abbey Lincoln and FLOWERZ, an exploration of House culture. Staycee and Herman Pearl proudly opened their dance/art/sound space, PearlArts Studios, in April of 2012. PearlArts Studios serves the dance community with affordable rehearsal and event space, residency opportunities, movement classes, and art and dance workshops.

The Directors



Staycee Pearl is the co-artistic director of PearlArts Studios and STAYCEE PEARL dance project, where she creates artful experiences through dance-centered multimedia works in collaboration with her husband and artistic collaborator, Herman Pearl. Staycee received her initial dance training at Dance Theatre of Harlem and the Alvin Ailey American Dance Center. In 2009, Staycee earned a degree in Studio Arts/Africana Studies graduating with honors from the University of Pittsburgh. She has enjoyed over 25 years as a dance, visual, and teaching artists, and has choreographed numerous musicals, and opera's for universities, theatrical ensembles and opera theaters.



Herman Pearl (Soy Sos) is head engineer and owner of Tuff Sound Recording, as well as sound designer and co-founder of PearlArts Studios; a sound and movement company he formed with his wife, Staycee Pearl. Through PearlArts, Herman creates soundscapes to serve as a component to contemporary dance. As a sound designer, Herman's repertoire includes a wide variety of projects and collaborators. His work has been featured in various independent films and documentaries, video games, and advertising, and he has designed soundscapes for numerous choreographers. Herman also collaborates with many visual artists such as sculptor Dee Briggs and video artists Isabelle Strollo to create installations and touring exhibits.

The Theme: General History

“General history relates to an individual’s personal history. For instance, when we created FLOWERZ, a house-inspired work, Herman and I drew from our shared experiences in music and culture via the underground dance music scene. We explore what it means to us as individuals, then together, then how it came to be and what it represented to young people involved in the scene when it was prominent. Same with our new work, sol. What circumstances created the sound of Soul music? Then, how does one’s personal history connect to that sound and the culture it represents. When developing these works, most of our research material is us. I then share experiences with dancers that color the vibe of the movement created.” -Staycee Pearl



About the Works

FLOWERZ (Premier November 2016, Ace Hotel)

[Click here to view excerpt](#)

Drawing from personal experiences, STAYCEE PEARL dance project (SPdp) takes audiences through an exploration and celebration of house culture and music in FLOWERZ.

ABBEY : in the red (Premiere May 2017, August Wilson Center)

[Click here to view excerpt](#)

ABBEY: In the Red investigates and celebrates the music of Jazz vocalist / composer Abbey Lincoln and her partner, Jazz Percussionist Max Roach, while also examining her life and times. Sound designer/producer Soy Sos brings together an ensemble of woodwinds, strings and electronics featuring vocalist Anqwenique Wingfield to re-imagine the music of Abbey Lincoln. Integrated into this immersive musical experience is a moving, contemporary dance performance by STAYCEE PEARL dance project created to actively express the evolution of culture through the performing arts.

sol. (In development)

[Click here to view excerpt](#) (PW: SPdp12)

sol. draws from the soul music of the late 50s to mid 70s to create an expressive sound and movement experience steeped in the emotional, funky, rhythmic qualities of the genre. Incorporating the upbeat, athletic movements and flavor of Soul with a contemporary vocabulary, SPdp dancers groove and vibe to a rich assortment of music expertly curated, mixed, and reworked by Soy Sos.



sym. (In development)

[Click here to view excerpt](#) (PW: SPdp12)

In collaboration with acclaimed visual artist Barbara Weissberger and Musicians Sadie Powers and Bonnie Jones, sym. is a dynamic movement and live experimental sound / visual art experience inspired by the esteemed African-American science fiction writer Octavia Butler. Digging into a recurring theme of symbiosis in Octavia's work, sym. explores a relationship between two organisms where each relies equally on the other. Inspired by Octavia's last novel "Fledging."

OCTAVIA (Premier December 2011, Kelly-Strayhorn Theater)

[Click here to view excerpt](#)

OCTAVIA creates a world colored by MacArthur genius grant recipient Octavia Butler's storytelling sensibilities and an interpretation of her life. This work is inspired by a collection of Butler's writing adventures such as her novel "Adulthood Rites," where humans and extraterrestrials live together experiencing mystical other-worldly situations and "Kindred," where a 20th century black woman travels back in time to slavery.

...on being... (Premier February 2013, Kelly-Strayhorn Theater)

[Click here to view excerpt](#)

...on being...expands the perceived boundaries of the African Diaspora, broadens the conversation about race and blackness, and connects viewers to a lively national discussion. Using Touré's "Who's Afraid of Post Blackness?" and "How to be Black" by Baratunde Thurston as catalysts,...on being...challenges audiences to consider a sensitive topic prominent in current events.



The Sound

“I try to create something that I would love if someone else had made it. Working with SPdp creates a space of experimentation. As a matter of fact, some of the most interesting and unexpected results have been born through accidents. There are many individual layers and small pieces that come together to create a soundscape that is satisfying to me. However, the best part of making or manipulating sound and music is the collaboration process. Sometimes there can be a moment or a few where there doesn't need to be sound at all; it is all about working together for the greater good of the art.”

- Herman Pearl



Item 1

Dance Workshop with live electronic accompaniment

Facilitators: Staycee, Herman, SPdp company member(s)

Intermediate - advanced dancers

- sol. & FLOWERZ workshops with collaborative DJ accompaniment
- sym. & OCTAVIA workshops with experimental live electronic scores

Item 2

Sound design for dance workshop (for sound, music & dance students)

Facilitator : Herman only

Intermediate - advanced experience / ages 18+

- Working with dancers, creating cues, show control, live instrumentation, experimental techniques, multi channel systems, synthesis

Item 3

Collaborative partnership class/lecture/round table (what we do and how we do it)

Facilitators : Staycee, Herman

General Public / suggested for ages 16+

- For artists interested in collaboration across disciplines, specifically sound and dance. Why it's good to work with artists outside of one's own discipline and genre. We live our work - how your passion can be your lifestyle.

Item 4

DJ set for afterparty or cocktail party (dancing or ambience)

Facilitator : Herman

- Sounds ranging from deep house, Reggae, Bhangra, African and more

At the Performance: Audience Etiquette



Do This:

Do make sure you are ready to sit and enjoy the show at least 5 minutes before the show starts: get a drink of water, visit the bathroom, get a Kleenex BEFORE the lights dim

Do clap if you want to show the dancers you liked what you saw.

Do dress nicely as a sign of respect to the artists and the theater.

Do tell a teacher, parent, or chaperone before the show if the person in front of you is obstructing your view. Sometimes it helps to change places to make sure everybody can see.

Don't Do This:

Do not talk, laugh or whisper with companions. When the lights dim the performance is about to begin. Excessive noise is very distracting and disrespectful to the performers.

Do not eat during the performance: Theaters do not allow food in the seating areas. In the lobby refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby.

Do not take pictures or videotape. Photographs and/or audio and videotaping are not allowed in the theater because they are distracting to the performers.

Your Role as an Audience Member

Attending a live performance is a unique and exciting opportunity. Audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time. As you experience the performance, consider:

- What kind of live performance is this (a play, a dance, a concert, etc.)?
- What is the mood of the performance? Is the subject matter serious or lighthearted?
- What is the mood of the performers? Are they happy and smiling or somber and reserved?

In the Theater

- In case of a medical emergency, please notify the nearest usher. Please make note of the Exits from the theater in case of an emergency
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater
- Following the performance, schools will exit the theater and proceed to their bus(es).

The Matinee Performance

The goal of this performance is:

- To allow the students to see a professional dance company right in their school
- To allow students to confront their own identity, history, and culture
- To allow students to explore different styles of dance and music and to better understand the diversity of both and how they connect.

Fast Facts

Performance Time: The complete experience is approximately an hour.

Styles or Genres of Dance: The dancers will perform Modern, Contemporary, House, and Funk.

Costumes: The choreographers selected the costumes worn in the performances when they developed their dance. The costumes help to tell the story of the dance or place the dance in a certain period of time, style of dance, mood and history.



Language & Vocabulary of Dance

DANCE: a fundamental part of the human experience. People have always danced. In some societies, people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, or to have a good harvest. In other societies, people dance mostly for their own amusement – by themselves or with others. In some places, dance is a performing art in which people dance to entertain others. When people dance, they move their bodies rhythmically to express ideas or emotions. Most of the time, dance has a structure. Sometimes it is improvised or made up on the spot. Dance celebrates the culture or traditions of groups such as Black Dance, African Dance, Ethnic and Religious dance cultures & Traditions, Folk and Tribal dances; these dances and the traditions are passed down from generation to generation so that they continue to teach, celebrate and honor the culture of the people and dances.

Dance is the movement of the human body through space to express emotions, stories, ideas, and beliefs. **The five elements of dance include: body, action, space, time, and energy.** It is important to understand each element as they come together to create the whole. (The Elements of Dance)

5 Elements of Dance

BODY refers to the awareness of specific body parts and how they can be moved in isolation and in combination. **Shape:** curving, angling, and twisting body parts such as arms, legs, head, feet, hands, torso

ACTION refers to locomotor and non-locomotor movement. **Locomotor:** walk, run, leap, hop, skip, gallop, slide (anything that moves from one point to another) **non locomotor:** bend, twist (anything that does not move from one point to another) following and leading

SPACE refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers. **Levels:** low, medium, high direction: forward, backward, diagonal, sideways focus: straight, curved, open, closed, peripheral



5 Elements of Dance Cont'd

TIME is a musical and dance element. It includes beat, tempo, accent, and duration.
tempo: fast, medium, slow with or without music long / short patterned / counted

ENERGY refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer's movement. (The Elements of Dance)

Sound & Musicality

MUSIC and SOUND are not the same thing, but sometimes they can be. This sounds like a fallacy, right? Wrong! Music can be made by anything if it is put together in a beautiful HARMONY or even in perfectly placed DISSONANCE.

Merriam-Webster dictionary defines **music** as the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity (Music). **Sound** as defined by Merriam-Webster dictionary is: the sensation perceived by the sense of hearing (Sound). Therefore when sounds are put together music is made but sound by itself is more of a feeling, than something pleasing to the ears. MUSICALITY is what the craftsman of the sound uses in order to create something pleasing to the ear or impactful to the art.

General Vocabulary

QUALITY: strong, light, sharp, smooth, soft, sudden, sustained, free, and bound: these all describe different types of energy that dancers exhibit

TECHNIQUE A set of skills which dancers develop to perform a certain dance form

PHRASES All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence.

CHOREOGRAPHY Dances performed for audiences are typically choreographed or created by a choreographer who arranges the movement in space and time usually to a piece of music.



General Vocabulary Cont'd

MODERN DANCE The term modern dance is usually typified by the theatrical dance which rose to prominence during the middle of the twentieth century and was often highlighted both on screen and on the Broadway stage. While strongly influenced by classical ballet, the movement of modern dance is more fluid and contains dynamic highlights and tricks of jazz dance, including isolations, kicks, and leaps; alternately, many movements are weighted and close to the earth. Modern dance developed in the twentieth century as a rebellion not only against the constraints of classical ballet but also as a way to express contemporary social concerns. The choreography of modern dance is very diverse and generally cannot be categorized as any specific dance style, although many dance styles influence much of the movement. Modern Dance in the twentieth century not only broke free of the constraints of traditional dance forms but provided important social commentary to the upheaval and turmoil of the century's greatest changes.

CONTEMPORARY DANCE is a genre of dance performance that developed during the mid-twentieth century and has since grown to become one of the dominant genres for formally trained dancers throughout the world, with particularly strong popularity in the U.S. and Europe. Contemporary combines elements of several dance genres including modern, jazz, lyrical and classical ballet. Contemporary dancers strive to connect the mind and the body through fluid dance movements.

HOUSE/FUNK DANCE is a social dance primarily danced to house music that has roots in the clubs of Chicago and of New York. House dance is often improvised and emphasizes fast and complex foot-oriented steps combined with fluid movements in the torso, as well as floor work. Funk Styles covers the dances and styles performed by Poppers and Lockers to differentiate their styles from B-boying and the other styles often grouped under the category of "street dance." Popping is a style popularized by Boogaloo Sam of the Electric Boogaloos in the mid 70s and involves a sudden contraction and relaxation of the muscles which give the impression of a robotic movement (the "pop" or "hit").

COSTUMES are used to help bring the choreographed dance to life and to help communicate the story or idea.

CREATIVITY The ability to go beyond traditional ideas, rules, and patterns in order to create meaningful new ideas, forms, methods, and interpretations

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General Vocabulary Cont'd

ENSEMBLE A group of dancers performing together in unison with the same movement or series of movements performed at the same time by more than one dancer

REHEARSAL Practice in preparation for a performance

REPERTORY The group of dances that are actively performed by a company

SOLO A dance performed alone (one dancer) or set apart from other dancers on stage

RHYTHM Duration or length of sounds and silences that occur in music; organization of sounds and silences in time

TEXTURE Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

DYNAMICS Level or range of loudness of a sound or sounds

HARMONY the combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect

DISSONANCE lack of harmony among musical notes.
(National Core Arts Standards, 2014)



The Company

STAYCEE PEARL dance project dancers have been dancing for a very long time; Who are the dancers of **STAYCEE PEARL** dance project & Soy Sos? ***Note to teachers: please visit the website at www.pearlartsstudios.com

Dancers



Jessica: SPdp Dancer/Company Manager Jessica Anne Marino (B.A. Dance, Point Park University) is a Pittsburgh-based arts administrator, educator, and performing artist. Jessica is the Co-Director of Lehigh Valley Dance Exchange and SpringUP Dance Festival. After 5 years as an artist manager with River City Artists Management, in 2017 Marino founded JAMpress Management, a brand which provides support services for the performing arts industry with a focus on dance. Marino is a collaborator with STAYCEE PEARL dance project, Shana Simmons Dance, and active freelance dancer. Jessica is also an adjunct faculty at University of Pittsburgh and on the creative team for Center for Theater Arts.



LaTrea: SPdp Dancer LaTrea Rembert is a Pittsburgh artist who has worked with the STAYCEE PEARL dance project for the past four seasons. Originally from Cincinnati, LaTrea is a graduate of Point Park University where he obtained his B.A. in Theater Arts while minoring in dance. LaTrea has worked with several theater companies such as The REP, City Theater, Pittsburgh Playwrights and Pittsburgh Musical Theater, where he is also a musical theater jazz dance teacher for the conservatory. He has had the opportunity to work with Anthony Williams (Loving Black), Attack Theatre and The Opera Theater of Pittsburgh.



Mamiko: Mamiko has over 20 years of dance training and performance. She grew up in Ibaraki, Japan. After graduating high school, she continued to pursue dance at Point Park University. While at Point Park University, she performed pieces choreographed by Troy Powell, Jason McDole, and Miki Orihara. During summer of 2015 and 2016, she worked with renown Spanish choreographer, Iratxe Ansa; travelling across Mexico, Spain and Italy. After graduating from Point Park University, she received training under well-known dancers/choreographers such as Emanuel Gat, Spenser Theberge, Sita Ostheimer, Tom Weimberger, and a few in Nuova Officina dalla Danza (International contemporary dance program Torino, Italy).

Staff



Genna: Educational Director Genna Styles helped implement the assessment for the National Coalition for Core Arts Standards for Dance with SPdp. Genna completed her Masters Degree in Early Childhood Education, Magna Cum Laude, with a concentration on arts education integration. A graduate of Point Park University with an Acting BFA and Musical theatre minor, she has performed regionally and nationally as a Actor, Singer, Dancer, receiving Onyx awards for musicals and plays. She has also worked with HDAT (Hill Dance Academy theatre) as a theatre teaching arts and ATC (Alumni Theatre Company) as a choreographer. She also represented the U.S. in Holland for a theatre exchange program. Genna is a proud member of Alpha Kappa Alpha Sorority, Inc. She is also a member of Kappa Delta Pi honors fraternity for educators. Ms. Styles is also a proud member of Actor's Equity Association.



Kitoko: Kitoko Chargois is PearlArts Studio's administrative director and photographer. She is a graduate of Chatham University where she studied journalism and photography. Since graduating in 2014, she has been involved in a variety of pursuits from interning at news organizations such as the Pittsburgh Post-Gazette, Pittsburgh Tribune-Review and 1839 Magazine to photographing beautiful people and products to working as a project coordinator on a large installation photo project.

Other Professional Dance Performance Roles



The dancers are not the only people whose work goes into creating the performance. As you watch, think about how the lighting, costumes, and music help make the show more enjoyable and understandable

The following are the important roles that contribute to a professional dance performance.

Costume Designer: designs all the costumes the dancers wear on stage

Rehearsal Director: schedules the daily rehearsal plan, ensuring each dance piece is given enough time at rehearsal

Stage Manager: coordinates all aspects of a company to ensure the successful delivery of the performance. They must have excellent people management skills to manage rehearsals, actors, technicians, props and costume fittings, and liaison with front of house staff and the Director.

Lighting & Sound Designer: decides what kind of lights (bright / dark / colors) and sound that is needed for dance piece

Technical Director: Makes sure all the technical aspects go together and work, for example the set, lights and sound

House Manager & Front of House: A House Manager takes care of the front of the house area of the theater that includes box office for ticket sales & all areas before entering the theater or auditorium, such as giving the call to open the house/theater to seat audience.

Teaching Tools to Prepare and Debrief the Performance

Talk About Dance & Sound

Goal: To encourage students to realize that dance is for everyone and to lay the foundation to create a non-threatening environment for movement exploration.

Explanation: In this activity, students will discuss their concepts of dance and creating sound. We will progressively explore how the body and sound can convey emotion.

When: Prior to introducing movement to the classroom for the first time.

1. Explore what dance means. Ask questions like, What is dance? What does dance mean to you? How do you dance? Who dances?
2. Explain that dancing is for everyone and that it is a powerful means of human communication.
3. Now suggest several emotions for the students to show you without words or sounds. Call out happy, sad, love, fear, anger, etc., one at a time. Have the class show those emotions.
4. Repeat the exercise, this time without the use of any facial expression, and then without the use of different body parts

Discussion

The Art Form

- Who dances?
- Why do we dance?
- What is the difference between music and sound?
- What makes a good Musician?

Elements of Dance / Sound

- Which parts of the body were the dancers using?
- Were all the body parts moving together or separate from one another?
- Were all the performers moving at the same speed? How would you describe their movement?
- Did they all do the movements on the same beat?
- What kind of spatial shapes did the dancers form?
- What adjectives would you use to describe the energy of the dancers?
- What instruments did you hear?
- What were the main differences between the songs used in the performance?
- How did the quality of the music affect the way the dancers performed?
- What adjectives would you use to describe the sound?

Performance Components

- How did the lighting add to the show?
- How did the costumes help express the ideas or moods of each dance?
- How did the music add to the show? Did you have a favorite sound in the performance or a least favorite sound? Why?

Discussion Cont'd

Prior Knowledge & Connections

- Did any of the movement or music remind you of any cultures or countries?
- What themes did you see in the performance? What did you see specifically that led you to conclude that conclusion? Did any of those themes repeat in different ways throughout the show?

Assessment Activities

1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the performance to inform others about what they experienced. They should describe in detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

2) YOUR ARTISTIC IMPRESSION

Create your own artistic impression of the performance. Using shapes, lines, colors, patterns and other artistic elements from your imagination, draw or paint a picture that expresses how the dancers made you feel. Use art to interpret your impression of the performance and qualities of the dance.

3) EXPLORE EMOTION

Ask students to pick an emotion they felt while watching the performance. Allow students to draw or write about the emotion using the following questions to guide their exploration:

- What does _____ look like?
- What does _____ sound like?
- What does _____ feel like?
- What does _____ smell like?
- What does _____ taste like?



4) WRITE TO THE DANCERS

Once you have seen the performance and you and your students have had a chance to discuss what you saw, write to the SPdp dancers. Artists love to read about what teachers and students thought of the performance.

Letters may be sent to...PearlArts Studios, 201 N. Braddock Ave. Pittsburgh, PA 15219 or emailed to info@pearlartsstudios.com

Artistry & Athleticism

Standards: 9.1.3.I (Academic Standards for Arts and Humanities (2002) PA Arts Standards)
DA: Re.7.1.6-8 (National Coalition for Core Arts Standards (2014) National Core Arts Standards)

Dance is purposeful movement; as you watch think about the following:

- What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?
- What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a sports performance?



The Sound Around

Standards: 9.1.3.I (Academic Standards for Arts and Humanities (2002) PA Arts Standards)
MU:Pr4.3.K-5(National Coalition for Core Arts Standards (2014) National Core Arts Standards)

Sound is all around us. It helps us think, makes us feel different emotions, and can bring back memories. As you watch the production think about the following:

- How did the music make you feel?
- What memories did the music bring back for you?
- How did the tempo of the music affect the dancers movement?

Let's Try Something

The sound effect story:

- Pick one volunteer. Ask the rest of the class suggest a story-line (teacher may pick the story. If it is easier, mysteries work best)
- The chosen student uses improvisation to narrate the story in first person. (i.e. 'Then it began to rain...' 'I slammed the door...' etc.)
- The rest of the class provides the sound effects (Fuzzy's Game List, 2018)
 - Does the sound help tell the story?
 - What sounds worked best?

Possible Academic and Arts integrated Lessons Grades K-3rd

Lesson 1 Math

Standards: K-4 th grade Math CC.2.4.k-3.A.4 (Pennsylvania Department of Education:, 2002)

Music: Cr1.1.K-8 (National Coalition for Core Arts Standards (2014) National Core Arts Standards)

Summary

Can the students find patterns in the world to predict outcomes and then connect them to elements of art and music?

Learning Objectives

- Understand the meaning of the words “pattern” and “repetition.”
- Recognize AB patterns in nature and manmade objects or material.

Plan

- Introduce students to AB patterns. Gather the students around you in the front of the class. Have them take a seat on the floor. Ask two students (one boy and one girl) to come to the front and have the girl hold a large sheet of paper with the letter “A”, and the boy as “B” and arrange them in an AB pattern. Explain that it is called AB pattern because the letters A and B represent when the first pattern changes to a second new pattern. (A is one thing, B is something else.)
- Have students create AB patterns. Bring up several more students (even number of boys as girls) and instruct the students to arrange themselves in AB patterns. Write the pattern that is created on the board and explain that a pattern is something that repeats. Label this as an AB pattern.
- Create AB patterns through clapping. Make one clap for “A” and two claps for “B”. Ask the students to say “A”, “B” aloud and in time with the claps as you point to the students that are arranged up in front of the room. [NOTE: You can try more complicated patterns if you think that they understand the concept. Older students should easily be able to try ABA and ABBA, etc.]
- Create AB music patterns by clapping. Clap once for A and twice for B for both simple AB and more complex patterns still on the board or found in the classroom.

Plan (Cont'd)

- Check for understanding by asking students to make instrumental music using patterns. Using two different instruments (rhythm sticks, bells, cymbals, triangles, etc.), assign one instrument to the letter A and another to the letter B. Put AB patterns on the board. Ask the classroom musicians to play the patterns. Depending on the number of students and/or instruments, each student may have only one instrument to play. (Artsedge, 2018).

Additional Resource:

http://artsedge.kennedy-center.org/educators/lessons/grade-k-2/Creating_AB_Patterns#Instruction

Lesson 2 ELA

Summary

Can you make your own instruments based on a *Dancer's Journey* through random classroom objects and make a song that matches the feeling of the story?

Learning Objectives

- Draw connections to a *Dancer's Journey* from rehearsal to performance to Dr. Seuss' *And to Think I Saw It All on Mulberry Street*
- Interpret the information by recounting or describing key ideas or details from a text read aloud or information presented orally or through other media.
- Engage effectively in a range of collaborative discussions, on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly

Plan

- Read the book aloud in the classroom
- Arrange the room to leave space in the center to create dance and music
- Students will answer questions about how they think the character feels
- Students show examples of what they sound and look like when they feel that way
- After the reading and discussion is over, it is time to create the sound track
- Give students time to find "instruments" around the classroom
- Play with how each instrument can sound
- Then, read the story aloud again with the music supporting the main character's journey
- Draw a connection to how the music supported the dancer's "journey" in the production

Lesson 3 Science

K-3rd grade Weather Standards: 3.3.K-3.A5. (Pennsylvania Department of Education: Science and Technology and Engineering Education)

Summary

Can you use the understanding of weather to explore culture, dance, and sound?

Learning Objectives

- Collect, describe, and record basic information about weather.
- Simulate the sound of rain
- Experience different cultures through song and literature
- Create a rainstick
- Reflect on the sensory experience

Plan

- Play the rain game. Seat students in a circle on the floor. Do not tell them what they will be doing. Wait until everyone is completely silent. Start by quietly tapping your fingertips together slowly. Signal to the students to do what you're doing. Slowly increase the frequency and intensity of the finger tapping. Clap your whole hands together. Become louder. Move the clapping to floor slapping. Get as loud and "thunderous" as you can. Reverse the process slowly, returning to an occasional finger tap. (You have simulated a rainstorm starting with a few drops and moving into a downpour and then diminishing.)
- Discuss student observations of the rain game. Ask students: What did this remind you of? What sense(s) did you use to experience this?
- (If they are unable to guess rain, start the exercise again. This time, start with a few "real" raindrops falling into a bowl, and then move into the sensory activity.)
- Make rain. Bring water to a boil over a heat source. Once steam is rising (evaporating), place a plate with ice cubes over the rising steam. Ask students to observe what happens on the underside of the plate. (Condensation will form and droplets of water will begin to fall.) Explain to them that this is what happens with clouds to create rainfall.
- Talk about "rain makers." Share with students that some cultures dance to make the rain come. Others sing and chant. Some people pray to a rain god. And other cultures make "instruments" that. (Show them a real rainstick if you're lucky enough to have one or use our photos of rainsticks provided in the resource carousel.)
- Make rainsticks. Rainsticks can be made a variety of ways. Here are directions to make a simple rainstick:

1. Draw a spiral down the length of a cardboard tube, starting at one end of the tube and ending at the other. Do not follow the natural seam.
2. Along the spiral, insert straight pins or small nails. The length of the nails or pins should be slightly less than the diameter of the cardboard tube.
3. Cover the cardboard tube (and pin or nail heads) with contact paper.
4. Close off one end of the tube with cardboard or a cap. Seal it in place with clear packing tape.
5. Put dried beans, rice, and/or unpopped popcorn into the tube.
6. Holding your hand over the open end of the tube, listen for the rain. Add or remove dried materials, as necessary.
7. Seal the other end of the tube with cardboard/cap and tape.
8. Decorate the rainstick with paints and permanent markers, if desired.
9. Perform a rain dance. Select different emotions and tempo to direct the students. Encouraging students to respond to each direction with the sound of their rainsticks. (Turn the rainsticks upside down and allow the rain to fall.) (Artsedge, 2018).

Additional Resource:

http://artsedge.kennedy-center.org/educators/lessons/grade-k-2/Making_A_Rainstick#Overview

Possible Academic and Arts integrated Lessons Grades 3th- 8th

Lesson 1 ELA

Standards: 5-8th grade English CC.1.5.5-8.C (Pennsylvania Department of Education: ELA Standards) Hero's Journey

Summary

Can you make your own Images of a Dancer's Journey inside the classroom doing different popular social dances with obstacles?

Learning Objectives

- Draw connections to Images of a Dancer's Journey in any current reading text
- Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, Study Guide text, or performance of dance
- Engage effectively in a range of collaborative discussions, on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly

Plan

- Arrange the room to leave space in the center for the Showcase of Images of a Dancer
- 2 teams (depending on class size)
- Vary 3-5 steps is a check in point
- At the check in the student will answer a question about the text the class is
- reading, a vocabulary or grammar convention, or a general dance question from either the information above or general social dances (i.e. What dance movements do you know (i.e. splits, cart wheel, walking, jumping, turning; what can you do the Whip, NaeNae, Twist, etc.) An excellent video to include in this lesson is...Camille A. Brown, TED Talk "A Visual History of Social Dance in 25 Moves, (June 2016)*
- Each student is invited to DANCE demonstrating personal style, moves and personality
- The team who does the best dance and gets all the questions right can win— remember Dance is Fun

Additional Resource:

http://www.ted.com/talks/camille_a_brown_a_visual_history_of_social_dance_in_25_moves

Lesson 2 Science

3-8th grade Science Laws of Motion Standards: 3.2.3-8.B1. (Pennsylvania Department of Education: Science and Technology and Engineering Education)

Summary

Can you use the laws of motion like dancers can?

Learning Objectives

- Explain how movement can be described in many ways.
- Explain how an object's change in motion can be observed and measured.
- Explain how an object's change in motion can be observed and measured.

Plan

Newton's First Law of Motion: An object at rest remains at rest; an object in motion remains in motion unless acted upon by an outside force.

- Try to turn on your tip toes on both feet
 - o What stops you from spinning forever?
 - o Why do you think this is hard to do?
- Turn on your tip toes one foot.
- Jump up and down.
- Run and leap.

Newton's Second Law of Motion – Force = Mass x Acceleration

Try to do all of these activities with a partner in the class.

- o Was this easier, or harder?
- o Did you move faster or slower?

Plan Cont'd

Newton's Third Law of Motion: For every action, there is an equal and OPPOSITE reaction

- Sometimes in dance you have to lift your partner. We will simulate this with a partner sit and stand exercise. Find a partner that is around the same size and lock arms back to back.
 - What did you have to do to stand up successfully?
 - Was there a different amount of effort to sit?
- Choose a partner of a different size than you.
 - How did size change the activity?
 - Why?
- Let's try to consider all three laws through an old school dance called The Kid and Play*!!
- Choose a partner of a different size than you.
 - In which part of the dance uses the 1st, the 2nd, and the 3rd?
 - Why?

Additional Resource:

<https://youtu.be/GVSmPZ4ujbAj>

Lesson 3 Math

3-5th grade Math-Geometry & Fractions Standards: CC.2.1.3-5&7.C.1 (Pennsylvania Department of Education: Academic Standards for Math)

Summary

Can shapes that your body makes relate to math terms and standards?

Learning Objectives

- Recognize fractions and percentages in real life circumstances
- Recognize equivalence and order with fractions and percentages
- Recognize proportional relationships and use them to model and solve real-world and mathematical problems

Plan

- Show pictures of dancers from this performance guide or other images and see if the students can recognize the angles.
- Call out angles or shapes and see if the class can create the shape with their own body. If they can do that easily make more complicated shapes with partners or small groups.
- Start with two groups one dancers one music makers and “freestyle dance” when the teacher calls out numerator the students will dance only high movements, when the teacher calls denominator dance low movements. Then switch groups. The challenge comes when the student has to freeze in the low or high positions.
- Bring the students back to their seats and go back to original music and dancer groups. Ask them to create a different kind of sound and style with this music. Tell one side of the dancing group to swing their arms on every beat and have the other side nod their head every beat. Now one only moves on $\frac{1}{2}$ and the other side do $\frac{3}{4}$ of an 8 count. Continue to adjust the fractions and adjust the moves. Then switch groups and repeat.
- Finally have students lead for this last exercise. You will need actual recorded music for this exercise. In two groups, one group of counters and one group of dancers, the dancers are to freestyle dance until the music is paused and then freeze. The position when they freeze must be clear high or low shapes. The counter groups have to count how many people are low versus high and figure out the percent differences.

Resources

Academic Standard(s): Resource-Pennsylvania Dept. of Education <http://www.pdesas.org/Standard/View>

Arts and academic integration resource: The Kennedy Center. Arts Edge. <http://artsedge.kennedy-center.org/educators/lessons?ps=2147483647&sort=TitleAreaTitle#results>

Culture: CULTURAL RESPONSIVENESS, RACIAL IDENTITY AND ACADEMIC SUCCESS: A REVIEW OF LITERATURE Executive Summary Prepared for the Heinz endowments June 2009 http://www.heinz.org/userfiles/library/culture-report_final.pdf

Dance & Music: Resource-National Core Arts Standards. <http://www.nationalartsstandards.org/sites/default/files/Dance%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>

Fuzzy's Game List (n.d.) Retrieved May 1, 2018, from: <http://fuzzyco.com/super/improv/games.html#longform>

Music. (n.d.). Retrieved May 1, 2018, from: <https://www.merriam-webster.com/dictionary/music>

Sound. (n.d.). Retrieved May 1, 2018, from: <https://www.merriam-webster.com/dictionary/sound>

The Elements of Dance (n.d.) Retrieved May 1, 2018 from: <https://www.elementsofdance.org/>

PA Arts Standards: PA Arts Standards. <http://www.stateboard.education.pa.gov/Documents/Regulations%20and%20Statements/State%20Academic%20Standards/pdfarts.pdf>

Science: Who Knew Newton Could Dance? <http://lsacarissac.weebly.com/> Retrieved: April 2017

Social Dances: Camille A. Brown, TED Talk "A Visual History of Social Dance in 25 Moves, June 2016 http://www.ted.com/talks/camille_a_brown_a_visual_history_of_social_dance_in_25_moves

Dance like Kid 'n Play in House Party | Hip-Hop Dancing Howcast.com. <https://youtu.be/GVSmPZ4ujbA> Retrieved: May 2017

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