MUSIC GENRES HISTORICALLY ASSOCIATED WITH AFRICAN AMERICAN CULTURE
IN PHYSICAL EDUCATION AND DANCE EDUCATION

Subject Area Focus: Physical Education

Content Areas: Educational Dance in Physical Education & Elementary Magnet Performing Arts Programs

Grade Level/s: 3-5

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning
Movement Concepts: Directions, levels (alternative movement concepts can be substituted, if desired - e.g. unison and contrast, mirroring and matching)
Dance Structures, Skills and Concepts: In each lesson, Elementary Magnet Performing Arts Programs may add specific dance structures, skills, and concepts, as determined by their particular performing arts focus and curricular needs.

Essential Learning and Grade Level Expectations:
How can you use physical activity as a means of expression related to specific music genres historically associated with African American culture?

Sunshine State Standards (relevant state standards for Dance may be substituted here):

Bench Marks (relevant benchmarks from state standards for Dance may be substituted here):
PE.3.M.1.1 Apply locomotor skills in a variety of movement settings.
PE.4.M.1.1 Apply movement concepts to the performance of locomotor skills in a variety of movement settings.
PE.5.M.1.1 Apply locomotor skills in a variety of movement settings, while applying the appropriate movement concepts as the situation demands.
PE.3.C.2.1 Identify the importance of purposeful movement and its impact on quality of performance.
PE.3.C.2.5 Explain how appropriate practice improves performance of motor skills.
PE.4.C.2.1 Understand the importance of purposeful movement in a variety of movement settings.
PE.4.C.2.5 Detect errors in personal movement patterns.
PE.5.C.2.1 Apply purposeful movement to a variety of movement settings to include designing and performing movement routines.
PE.5.C.2.5 Detect, analyze, and correct errors in personal movement patterns.
PE.3.R.5.1 List ways to work cooperatively with peers of differing skill levels.
PE.3.R.6.2 Describe ways to appreciate the good performance of others.
PE.4.R.5.1 Discuss the influence of individual differences on participation in physical activities.
PE.4.R.6.1 Discuss how physical activity can be a positive opportunity for social and group interaction.

PE.5.R.5.1 Describe the benefit of working productively with a partner to improve performance.

PE.5.R.6.1 Describe how participation in physical activity is a source of self-expression and meaning.

District Scope and Sequence Infusion Point: Although the HCPS Elementary Physical Education Curriculum Map has Educational Dance slated for Weeks 21-23, teachers can infuse this unit at any point in the curriculum once the initial concepts and skills have been introduced.

Unit Goals:
1. Students will learn about selected music genres historically associated with African American culture through listening to, reading about, and/or researching genres and influential musical artists/composers associated with a sample piece of music selected to represent each genre.
2. Students will design a dance sequence (routine), in small groups, based on one music genre historically associated with African American culture.
3. Students will perform their completed music genre sequences (and film them, if the teacher chooses).
4. Students will analyze and evaluate the quality of their own music genre dance sequences, and the dance sequences of peers, using the criteria provided (with student input regarding criteria, if desired).
5. Students will give a short presentation about their music genre, followed by a performance of their dance sequences for their peers focused on movement as a source of expression related to the cultural elements and musical style and of the genre.

Specific Objectives: See individual lesson plans for objectives.

CULTURAL CONTENT/BACKGROUND INFORMATION:

Music Genres Historically Associated with African American Culture

A genre is a particular type of literary, musical, or artistic composition. A music genre is an expressive style of music. African American musical styles have helped define some of our country’s most prominent artistic expressions.

The music genres selected for this unit are: spirituals, blues, jazz, ragtime, rhythm and blues, and rock and roll. Each genre was selected because of its historical association with African American culture and its recognition as being influential. In addition, a representative song or piece of music has been selected for each genre, as well as a musical artist or composer linked to that specific song/piece of music.

Culture, for the purposes of this unit is defined as the characteristic features of everyday life shared by people in a particular place or time and/or the beliefs, social practices, and characteristics of a racial, religious, or social group.

Spirituals
African American **spirituals** are religious folk songs created by African Americans. The genre originated sometime between 1800 and 1825. The lyrics can help us understand the life of African Americans during the time when the songs were sung.

The lyrics of spirituals were tightly linked with the lives of their authors: slaves. While work songs dealt only with their daily life, spirituals were inspired by Christian belief and storytelling. They are different from hymns and psalms, because they were a way of sharing the hard condition of being a slave.

Many slaves in towns and on plantations tried to run to a “free country”, that they called “my home” or “Sweet Canaan, the Promised Land”. This country was on the Northern side of Ohio River, that they called “Jordan”. Some spirituals refer to the Underground Railroad, an organization for helping slaves to run away.

The Underground Railroad helped slaves to run to free a country. A fugitive could use several ways. First, they had to walk at night, using hand lights and moonlight. When needed, they walked ("waded") in water, so that dogs could not smell their tracks. Second, they jumped into chariots, where they could hide and ride away. These chariots stopped at some “stations”, but this word could mean any place where slaves had to go for being taken in charge.

Spirituals like: “**Swing Low, Sweet Chariot**” directly refer to the Underground Railroad, which makes it a good representation of this genre. Mavis Staples is among the many musical artists who have recorded this song.

**Mavis Staples**, born July 10, 1939 in Chicago, Illinois, is an American rhythm and blues and gospel singer and civil rights activist who recorded with The Staple Singers, her family’s band and by herself.

**Blues**

**The blues** is sometimes a cry of pain, a shout of freedom and a howling against the world. It’s a simple music that holds complex emotions; a structure built around three chords that’s become a universal expression of hurt. The lyrics in blues songs, often express hardship with an ironic, defiant twist or use of humor.

No one knows when the blues started. It almost certainly evolved in the Mississippi Delta, probably out of the work songs and gospel music sung by former slaves towards the end of the 19th century.

It was first noted by composer W.C. Handy in 1903. He was in a country railway station one night, and heard a fellow traveler playing guitar, using a knife for a slide. The music was unlike anything he’d heard before, and he was inspired to use it in the pieces he composed. Based around three notes and chords...it's simple to play technically, but mastering the emotions can take a lifetime.

A song representative of acoustic blues is “**Fishin’ Blues**.” The version recorded by Taj Mahal displays some of the humor sometimes associated with the blues.

**Taj Mahal** was born on May 17, 1942 in New York, NY. His given name was Henry Saint Claire Fredericks before he changed it to Taj Mahal. He was the son of a musician/musical arranger and a school teacher. He has spent 40 years or his life exploring the roots and branches of the blues. Grounded in the acoustic pre-war blues sound, but drawn to the eclectic sounds of world music, he revitalized a dying tradition and prepared the way for a new generation of blues men and women. While many African Americans shunned older musical styles during the 1960s, Taj Mahal immersed himself in the roots of his past.

**Jazz**
Jazz music, developed between 1890 and the early 1900s, was based on Mississippi River boat music, African-American, French and Spanish piano music, African rhythms and American band traditions. Two key elements of jazz are syncopated rhythm and improvisation. To improvise means to create music as you play it (adding your own original ideas in the process) rather than playing music that has already been written. Many people consider jazz to be the most creative form of expression in American music.

Jazz became increasingly popular in the 1920s during a period called the Harlem Renaissance, when many black musicians, performers, artists, writers and poets expressed themselves creatively through their art. One of the most popular clubs, The Cotton Club, was a hot spot for black jazz musicians. However, the club did not allow black music lovers to enjoy the jazz performed there; they only allowed whites in the audience.

Two of the most famous and influential black jazz musicians during that time were Louis Armstrong and Ella Fitzgerald, legendary singers who sometimes performed together. Other famous jazz musicians include Duke Ellington, Count Basie and Billie Holiday.

“I’ve got my Love to Keep me Warm,” by Ella Fitzgerald is a popular representation of jazz music. Ella Fitzgerald (April 25, 1918 - June 15, 1996), also known as Lady Ella, was one of the most important jazz singers, and the winner of thirteen Grammy Awards. Gifted with a three-octave vocal range, she is noted for her purity of tone and “horn-like” improvisational ability, particularly in her scat singing.

Ragtime

Ragtime – also spelled rag-time or rag time – is a musical genre that enjoyed its peak popularity between 1895 and 1918. Its cardinal trait is its syncopated, or “ragged”, rhythm. The genre has its origins in African-American communities in St. Louis years before being published as popular sheet music for piano. Ernest Hogan (1865–1909) was a pioneer of ragtime music and the first to publish in the musical genre. He is also credited for coining the term ragtime.

Ragtime’s popularity crossed races, opening the way for the later appeal of blues and jazz and the prominence of African Americans as composers and performers of American popular music. Though black musicians and composers largely created ragtime, in its earlier years rag-time included songs with racially derogatory lyrics.

Despite pockets of largely white resistance based on its identification with "Negro" music and its exciting rhythms, ragtime was adopted by both white and black Tin Pan Alley songwriters and classical composers, so that its distinctive sound has become a kind of shorthand for turn-of-the-century culture and society, first in the United States and then in Europe. Ragtime found a home in nightclubs, marching bands, bourgeois parlors, and concert halls. It helped elevate both the piano and the banjo as popular instruments. Among prominent ragtime composers, arrangers, and popularizers are Scott Joplin, James Scott, James Reese Europe, John Philip Sousa, Irving Berlin, Erik Satie, Claude Debussy, Igor Stravinsky, and Jelly Roll Morton.

The tune "Maple Leaf Rag," composed by Scott Joplin, is a classic example of the ragtime music genre. Scott Joplin, an American composer and pianist, was one of the most important developers of ragtime music. He was born sometime between June 1867 and January 1868 in eastern Texas. His father was a slave, while his mother was born a free black woman. Scott taught himself music on a piano in a home where his mother worked. Exhibiting musical ability at an early age, Joplin received free music lessons from a local German music teacher.

In the late 1880's Joplin left home to pursue his musical career. By 1898 Joplin had sold six pieces for the piano. By 1889 he had published his most celebrated composition, Maple Leaf Rag which placed
Joplin at the top of the list of ragtime performers and established ragtime as an important musical form. Scott Joplin died April 1, 1917. He remains the best-known ragtime composer and performer. He also is regarded as one of the three most important composers of classic ragtime.

**R & B (Rhythm & Blues)**

The History of **Rhythm & Blues**, usually referred to as R&B, developed around the time of World War II (1939-1945). Seeking to escape racial oppression, hundreds of thousands of African Americans migrated from the South to cities like Chicago, New York, Detroit and Los Angeles-- a move that is often called "The Great Migration." That's when the southern sounds of blues and gospel were transformed to create a more city-like sound called R&B.

Through the years, R&B came to be known for its vocals and harmonies. Famous R&B singers range from Stevie Wonder and Tina Turner to top groups and singers like Destiny's Child (with singer Beyonce Knowles) and Alicia Keys.

"Ain't No Mountain High Enough" is a good example of an R&B/soul song. The song was written by Nickolas Ashford & Valerie Simpson in 1966 for the Tamla Motown label. The composition was first successful as a 1967 hit single recorded by Marvin Gaye and Tammi Terrell, later becoming a hit again in 1970 with cover by former Supremes front-woman Diana Ross, the latter which became her first solo number-one hit on the Billboard Hot 100 chart and was nominated for a Grammy Award.

**Rock and Roll**

**Rock and roll** (often written as rock & roll or rock 'n' roll) is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s, primarily from a combination of the blues, country music, jazz and gospel music.

Often very overlooked, African-Americans contributed greatly to the advent and success of rock and roll music. Little Richard was telling the truth when he said he is the real King of Rock and Roll, and if it wasn't him then it was Fats Domino, Chuck Berry, or Bo Didley.

Rock and Roll music and many of its’ artists were heavily influenced by the sounds of black blues artists, people like Muddy Walters, Howlin Wolf, and Junior Parker to name a few.

In fact, one of the first true rock and roll songs mentioned came from Joe Turner, African American blues artist, who sang, “Shake, Rattle, and Roll." If one listens to this song by Joe Turner it should be very clear that this is the, or one of the, first true rock and roll songs. It sounds like a rock and roll song, not a blues song. The beat is up tempo and the words and rhythm of the song depict the sounds and feelings of a true rock and roll song.

“Twist and Shout” is a classic representation of the Rock and Roll genre. This song was originally recorded by the Top Notes, then the Isley Brothers, and later by other groups like the Beatles. The Isley Brothers' recording of the song has stood the test of time as one of the most popular versions of the song.

**The Isley Brothers** were first formed in the early 1950s. They enjoyed one of the longest, most influential, and most diverse careers in popular music. The group’s history spanned not only two generations of Isley siblings but also cultural shifts in music from gritty R&B, to Motown soul, to funk.

**Student Handouts**

One-page student handouts for each genre have been included in Appendix A. Each handout includes a brief overview of the genre, an introduction to the musical artist or composer associated with the song
or piece of music representing the genre. The handouts also include the lyrics to each song selected to assist students in the development of their dance sequences.

References for Cultural Content/Background Information

Definitions of music terminology copied and paraphrased from:

Definitions of culture copied and paraphrased from
http://www.wordcentral.com/cgi-bin/student?book=Student&va=culture

Information about the spirituals genre copied and paraphrased from:
http://www.singers.com/choral/spirituals.html
http://www.negrospirituals.com/history.htm
http://www.eduplace.com/kids/socsci/ca/books/bkc/sources/bkc_template.jsp?name=spiritual&bk=bkc&state=ca
http://en.wikipedia.org/wiki/Mavis_Staples
http://www.carnegiehall.org/honor/history/index.aspx

Information about the blues genre copied and paraphrased from:
http://pbskids.org/bigapplehistory/parentsteachers/arts_lesson9.html
http://www.musiclessonsonline.co.uk/BluesMusic.html
http://www.answers.com/topic/taj-mahal-board-game

Information about the jazz genre copied and paraphrased from:
http://www.timeforkids.com/TFK/specials/bhm/0,8805,197414,00.html http://encyclopedia.kids.net.au/page/el/Ella_Fitzgerald

Information about the ragtime genre copied and paraphrased from:
http://www.makingmusicfun.net/htmlf_mmf_music_library/hey-kids-meet-scott-joplin.htm


Information about the Rhythm and Blues genre copied and paraphrased from:

Information about the Rock and Roll genre copied and paraphrased from: http://en.wikipedia.org/wiki/Rock_and_roll
http://www.starpulse.com/Music/Isley_Brothers/Biography/

Additional information regarding music genres can be found at:
http://www.carnegiehall.org/honor/history/index.aspx

DEFINITIONS OF KEY TERMS AND MOVEMENT VOCABULARY

- Genre – A particular type of literary, musical, or artistic composition.
- Music Genre – An expressive style of music.
- Culture – The characteristic features of everyday life shared by people in a particular place or time; the beliefs, social practices, and characteristics of a racial, religious, or social group.
- Choreographer – A person who composes the steps or movements in a dance sequence.
- Dance Sequence – An expressive movement routine with three parts: a beginning shape/pose, a middle section, and an ending shape/pose.
- Final Dance Sequence – An expressive movement routine that includes all of the required elements for each section and is ready for performance.
• Locomotor Skills – Skills used to travel from one place to the next in a designated area or general space (e.g. walking, skipping, galloping, jumping, and hopping).
• Non-locomotor Skills – Skills used in personal space that do not involve traveling (e.g. bending, stretching, twisting, turning).
• Twisting – Rotating any body part/s back and forth without rotating the entire body.
• Turning – Rotating the entire body in either a clockwise or counterclockwise direction (¼ turn, ½ turn, or full turn).
• Changing Directions – Traveling in opposing or different directions (e.g. traveling forward and then backward; rather than traveling forward, turning, and then, traveling forward again).
• Changing Levels – Movement from one of the three defined levels to movement in a different level (i.e. high level = highest body part above the height of one’s shoulder, middle/medium level = highest body part is between shoulder height and knee height, low level = all body parts below the height of one’s knees).
• Equipment Manager – The student who is responsible for retrieving, returning, and managing equipment for a group during a lesson.
• Work Monitor – The student who is responsible for keeping a group on-task during a lesson.
• Head Choreographer – The student who is responsible for making sure all of the requirements for a sequence are included in the final the dance sequence performed by a group.
• Safety Monitor – The student who is responsible for making sure all members of the group are working safely, and following all of the safety procedures, routines, and rules.
• Lyrics – The words to a song.
• Critical Assessment – Detecting and analyzing errors or problems with the performance of movements.

TIMELINE RELATED TO AFRICAN AMERICAN/AMERICAN HISTORY

• Early 1800’s – present = Spirituals
• Late 1800’s – present = Blues
• 1890 – present = Jazz
• Mid 1890’s to 1920’s = Ragtime
• Late 1930’s – present = Rhythm & Blues
• 1940’s – 1960’s = Rock ‘n Roll

Recommended Teacher Activities: See each lesson plan

Critical Thinking Skills: See objectives and standards/benchmarks for each lesson.

Research Skills: Elementary Physical Education in our district is almost always conducted outside, two days per week, for 30 min. each class session. Therefore, research during class time is almost impossible without eliminating the movement content from the lessons. Research activities have been added to lessons via optional post-lesson activities that can be assigned as extensions by the Physical Education Specialist, Music Specialist, or by the classroom teacher.

Technology skills: See Research Skills above. In addition, students will access music using which ever digital technology is available at each site. If the option to videotape the final dance sequences is chosen, students will also use digital video, typically connected to laptop computers to record, view, and assess their sequences.
CCCS or Any District State Strategies Assessment: Assessment strategies (and tools, when applicable) are addressed in each lesson plan.

UNIT STRUCTURE

This unit is designed to be taught two days per week for three weeks (six lessons – 30 min. each). Teachers may adapt the lessons and unit structure to fit into a two-week unit (four lessons) based on the needs and preferences of each school site and the length of time slotted for each class session. Although this unit is written as if the teacher will address all six selected genres in one unit (see * below). There are many possible unit structures. Some options are:

- **One Genre per Unit** - Teach two one-genre units per year. Teach two one-genre units in 3rd grade, two different one-genre units in 4th grade, and the final two one-genre units in 5th grade.
- **Two Genres per Unit** - Teach one two-genre unit per year. Teach one unit in 3rd grade focusing on the first two genres, one unit in 4th grade focusing on the next two genres, and one unit in 5th grade focusing on the last two genres.
- **Six Genres per Unit* - Teach one six-genre unit per year. Teach the unit in all three grade levels, but assign students to a different genre each year (e.g. if a student was assigned to the blues genre one year, the next year that student might be assigned the spirituals genre).
- **A Different Number of Genres at each Grade Level** - Teach a two-genre unit in 3rd grade, teach a four-genre unit in 4th grade (using the four genres not taught in 3rd grade), and teach a six-genre unit in 5th grade (reviewing all six genres previously introduced).

The level of detail provided for most tasks in these lessons should allow teachers who are less experienced or comfortable teaching dance to have a clear understanding of how to structure and teach a successful dance unit. Teachers with more experience or comfort in the dance area, may choose to rely only on the outline of the lessons and fill in their own details for each task. Below is an overview of the focus for each day of a six-lesson unit structure.

**Day 1** Introduction to Music Genre Dance Unit

Introduce the goals and expectations of the dance unit, including information about how music genres historically associated with African American culture have influenced American music and culture. Select groups and music genres. Explore skills & concepts.

**Day 2** Beginning Development of Dance Sequences

Teacher-facilitated workday focused on initial development of each section of the dance sequence. Review of information related to music genres by each group. Teacher facilitates student practice to help groups stay on track. Teacher clarifies expectations, concepts, and use of skills.

**Day 3** Continued Development of Dance Sequences

Student-directed workday focused on inclusion of the remaining requirements for their dance sequence.

**Day 4** Self-Assessment/ Development of a Practice Plan

Students will complete a formative assessment of their group’s dance sequence progress and design a practice plan. Then, each group will implement their practice plan. Focus should be on areas of improvement.
Day 5 Performance and Assessment of Dance Sequences

Each group will perform their dance sequence and complete a self-assessment (based on video evidence, if being filmed). If not being filmed, groups will be matched up with another group and each will complete a peer-assessment of their matched group’s performance in addition to the self-assessment of their own performance.

Day 6 Music Genre Presentation and Performance Day

Each group will give an overview of their genre and perform their final sequence for the class. Discussion of the influence of each music genre on American dance, music, and culture.

LESSON PLANS

Lesson 1

Subject: Physical Education  
Title: Introduction to Music Genre Dance Unit

Grade Level/s: 3-5  
Time Required: 30 min.

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

Movement Concepts: Directions, levels

Equipment/Materials: (all student handouts can be found in Appendix A)
Each group needs: a music genre CD, CD player, Dance Sequence Planning Worksheet, Sequence Requirements handout, Music Genre handout, three clipboards, pencils, and a crate to hold clipboards, handouts, and pencils. The teacher needs: a music genre CD containing each song/tune being used for the unit, a CD player, and cones for marking each group’s work area. Alternative technological equipment may be used instead of CD’s and CD players (e.g. mp3 players or laptops connected to speakers for each group).

Physical Education Sunshine State Standards/Benchmarks:

Key Terminology/Movement Vocabulary:
Genre, music genre, culture, choreographer, dance sequence, locomotor skills, non-locomotor skills, twisting, turning, changing directions, changing levels, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor

Psychomotor Objective: Students will be able to apply the selected movement concepts and skills to music from each selected genre historically associated with African American culture.

Cognitive Objective: In small groups, students will be able to determine which types of purposeful movement best embody their particular music genre’s style.

Affective Objective: Students will be able to work productively with their group by employing the description of their respective responsibility-role throughout the lesson: Work Monitor, Equipment Manager, Head Choreographer, or Safety Monitor (if being used).

Instant Activity: Select a very quick Instant Activity, or have students meet in the designated area for the lesson introduction.

Introduction/Pre-lesson:
Ask students if they know what a music genre is? (An expressive style of music) Ask students to identify any music genres they already know about. (Rap, Hip Hop, Country, etc.) Tell students that this dance unit is going to focus on music genres that have been historically associated with African American culture. List the six genres identified as having an influence on the development of music in American culture. (Spirituals, blues, jazz, ragtime, rhythm and blues, rock and roll). Give a very brief explanation of how these genres have influenced American music and culture (see Cultural Content/Background information). Inform students of the skills they will be focusing on when they develop their dance sequences (various locomotor and non-locomotor skills, plus twisting and turning). Tell students the movement concepts they will use (directions and levels). Let students know that they will be working in groups and that each person in the group will have a different responsibility role: Work Monitor, Equipment Manager, Head Choreographer, and Safety Monitor, if being used.

**Lesson Tasks:**

1. **Form Groups** (groups should be as diverse as possible, including mixed genders in each group)

   The maximum number of students in a group should be three for 3rd grade, four for 4th grade, and five for 5th grade. The teacher may wish to use class rosters to assign groups in advance to save time, or may implement another grouping strategy that is more student-directed, paying very close attention to the affective concerns of students (not captains picking teams). See Group Selection Strategy Suggestion at the end of the lesson for a modified, student-directed example.

   - Have students go to their designated work area with a pencil and clipboard containing a Dance Sequence Planning Worksheet. Give students one minute to choose their responsibility-roles and write their names next to their role (when five students are in a group, two students can share the Work Monitor role or the Head Choreographer role). Direct them to use a quick strategy to solve disagreements (like Rock, Paper, Scissors – first person to win, not best of 3 tries). Once the roles have been selected, the Equipment Manager is in charge of the Dance Sequence Planning Worksheet.

   - Next, ask the Work Monitor to get the group spread out in its assigned work area, ready for the next task.

2. **Explore Skills and Concepts** (these tasks should be completed within each group’s designated work area)

   For each skill and concept, use music from a different genre (if you are not using all six genres in your unit, use the music from the genre/s you have selected for your unit). Play the music and have students move applying each skill or concept within their work area. Encourage them to move in a way that fits the music genre. Stop briefly, as need to clarify any misconceptions regarding each skill or concept and how it is applied. After exploring each skill or concept, have each groups briefly discuss how they think that skill or concept can best be applied to the selected music from their genre (explore – discuss – explore – discuss, etc.).

   - **Locomotor skills** (students select which traveling skills they explore based on their interpretation of the music used to represent that genre).
   - **Non-locomotor skills** (students select which non-traveling movements to explore).
   - **Twisting** (students rotate isolated body parts back and forth, not the entire body).
   - **Turning** (the whole body rotates). The teacher describes different types of turns: ¼ turn, ½ turn, and full turn. Safety tip: when students use full turns, limit them to one full turn in a row (turn, stop, turn or turn, move, turn).
   - **Levels** (high, middle/medium, and low).
   - **Directions** (moving forward and backward, right and left). It is not necessary to use upward and downward, since those are used when changing levels. Likewise, clockwise and counterclockwise directions have already been applied when exploring turning.

3. **Describe the Dance Sequence Structure** (the requirements for the final dance sequence)
Tell students that, by the end of the unit, they will be responsible for designing a final dance sequence that includes specific requirements. Like all dance sequences, there must be three parts: a beginning shape/pose, a middle section, and an ending shape/pose. The specific requirements for each part of the dance sequence should also be included on a *Sequence Requirement Sheet* available on a clipboard for each group.

Ask the *Head Choreographer* to get the *Sequence Requirements* sheet and sit with the group as the class discusses the requirements for each part of the sequence.

- **Beginning Shape** –
  - A still shape (separate individual shapes – not touching) held for at least 3 seconds, a count of “5-6-7-8”, or the length of the introduction (the music that is played before the words begin)

- **Middle Section** –
  - Movement with some *twisting* in personal space for at least two lines of the music/lyrics.
  - Movement with *turning* in general or personal space (no more than one full turn in a row -- move, turn, move) during at least two lines of music/lyrics.
  - Movement with *changes in direction* during at least two lines of music/lyrics (forward and backward or right and left).
  - Movement with at least one *change of level* during at least two lines of music/lyrics.

- **Ending Shape** –
  - A still shape (separate individual shapes) held for at least 3 seconds.

4. **Select/Assign Music Genre/s** (in the unit structure used here, each group has a *different genre*)

Have the *Equipment Managers* draw a genre card or CD to determine the genre each group will work with (or assign a genre to each group). Give the *Equipment Manager* the *Music Genre* handout on a clipboard to take back to the group.

- Have each group read the information on their *Music Genre* handout, except for any song lyrics (see Appendix A for copies of the Music Genre handouts). This handout should be available for the group to access during the unit to assist them in the development of their dance sequence.
- Allow groups to listen to the song/tune on their CD, with movement exploration and/or sequence movement brainstorming (if desired) until time for the closure.

**Closure:** (adapt the specifics according to the unit structure chosen)

Ask students if they need any clarification regarding the skills and concepts they will be applying in their final sequences. Address how well students applied their role descriptions during the class. Stress the importance of all students taking their roles seriously because each group must have a *completed* sequence by the end of the unit. Ask students what they thought about their music genre and what types of movements work well with their genre’s musical style. Ask each group to share one new idea or fact they learned from reading their genre sheet. Describe how the rest of the unit will go: “The next time you come to PE we will…..On the __________ day, you’ll perform your final dance sequence, which will be assessed by your group and by me” (*and videotaped, if the teacher desires and has the available technology*).

**Optional Post-lesson Assignment:** (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)

Have students use the internet to research their music genre and find a video of people dancing to music from their genre. Ask students to briefly describe the types of movements used in this style of dance.

**Group Selection Strategy Suggestion:**

“We need to have six super-groups for this unit (*a super-group must include at least one boy and one girl*). I am going to let you start the process, and then, I will move students from one group to then next to form better working groups, if I think that it is necessary. If anyone is moved, or added to a group,
you may only show positive reactions - no negative reactions (verbal or non-verbal). When I start counting down from 10, start forming your super-groups by standing near one of the six cones I have set out. If you want me to choose which group you will be in, stand on this line and I will put you in a group (if you don’t have a line, designate an area using some other type of marker). Ten, nine, eight, seven…zero. Anyone who is not standing by a cone right now, please come over to this area.”

- The teacher then adjusts the groups by adding the students who did not want to choose their group. Next, the teacher moves individual students to improve diversity among groups and to solve any foreseeable behavioral issues. Again, remind students that you are moving people to make better working groups for the unit.

Assessment:
Students’ application of movement concepts and skills to each music genre will be determined through observational analysis of their movement responses to each movement task. Understanding of the dance sequence structure and the relevance of their choice of purposeful movement will be demonstrated through their verbal responses to questions throughout the lesson and in the closure. Students’ ability to apply the description of their responsibility-roles will be assessed through observation of their work within their group and the degree of teacher prompting needed to complete tasks.

ESOL Strategies:
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Ask open-ended questions and pose open-ended movement tasks
6. Introduce new vocabulary with clear definitions and repeat those new words as frequently as possible
7. Use physical demonstrations to illustrate movement concepts and skills
8. Show examples and non-examples to help eliminate misconceptions
9. Have students read aloud to each other in their assigned groups

ESE Strategies:
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative/supplemental materials
7. Use hands-on activities
8. Preface directions with cues

References:


See References for Cultural Content/Background Information for an extensive list of the technological resources used to create the student handouts for each genre (handouts located in Appendix A).
Lesson 2

Subject: Physical Education  
Title: Beginning Development of Dance Sequences

Grade Level/s: 3-5  
Time Required: 30 min.

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

Movement Concepts: Directions, levels

Equipment/Materials: The same equipment is needed as for the first lesson.

Physical Education Sunshine State Standards/Benchmarks:

Key Terminology/Movement Vocabulary: Music genre, dance sequence, locomotor skills, non-locomotor skills, twisting, turning, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor

Psychomotor Objective: Students will be able to design the first half of their dance sequence by applying the selected movement concepts and skills to music from each selected genre historically associated with African American culture, with systematic direction and facilitation from the teacher.

Cognitive Objective: Students will examine the challenges of applying purposeful movement in a small group setting using music from a genre with which they may not be familiar.

Affective Objective: Students will be able to analyze their group’s productivity level and generate work strategies to improve their productivity in future lessons.

Instant Activity: Have students go directly to their group’s work area and begin working on their sequences. The teacher reminds students that each group’s Equipment Manager and Head Choreographer should get out their clipboards and that the Work Monitors should encourage their group members to get to the work area as quickly as possible and to begin work. Once all groups have begun their work, the teacher gives the stop signal to conduct the lesson introduction. If possible, allow the groups to stay in their work area during the introduction.

Introduction:
Review the definition of a music genre by asking groups to discuss what a music genre is? (An expressive style of music) Call on one group to give a definition. Ask groups to access their Music Genre handout and have each group share the name of their music genre historically associated with African American culture and one fact about the genre from the handout (if only teaching one genre, ask only one group to share the name and a different to share a fact). Inform students that today’s focus will be to actually start creating their dance sequences. Let students know that they should have at least half of their sequence movements created by the end of the class. Tell them that you will circulate as they work and will stop the class periodically to check on their progress. Remind them that each person has a responsibility-role and that everyone must do their part in order to complete their sequence by the end of the unit.

Lesson Tasks:

1. Begin Sequence Work – (teacher assesses the students’ understanding of the process)

“When you hear the signal, start looking at your Sequence Requirement sheet and begin to work on your sequence.” The teacher will circulate to assist groups having difficulty getting started or those lacking a clear understanding of the process. After a few minutes stop the class.
2. **Process Check** (teacher clarifies the process, groups indicate which movement decisions they’ve made so far)

The teacher asks groups to give a thumbs-up if they have made a decision regarding one of the sequence requirements. Ask one group that gave a thumbs-up which requirement they started with (e.g. beginning shape, first movement requirement in the middle section, etc.). Ask one group that did not give a thumbs-up to indicate why they have not made a decision about any of the requirements yet. Get suggestions from other groups regarding ways that group might solve their problem/s. Remind groups that the **Head Choreographer** is responsible for making sure the requirements are met and should help resolve any disagreements regarding movement choices (e.g. voting, rock-paper-scissors, taking turns deciding, etc.).

3. **Development of the Beginning Shape** (teacher facilitates group decisions regarding this sequence requirement)

The teacher directs the groups to discuss their decisions regarding the first requirement: **the beginning shape**. Give groups 30 seconds to one minute to discuss each of the following, one topic at a time:

- What formation will the group use for their beginning shape? *(a line, a circle, a square, a scattered formation, or other formation)* “Give a thumbs-up if your group has made their decision.”
- Will each member make the same beginning shape or different shapes? *(all make the same shape, all make different shapes, some make one shape while some make a different shape)* “Give a thumbs-up if your group has made their decision.”
- Will the Head Choreographer use a 3 sec. count, a 5-6-7-8 count, or have the group hold the shape until the lyrics (words) start? “Give a thumbs-up if your group has made their decision.”

Tell the **Work Monitors** to make notes or drawings about their group’s decisions on their **Dance Sequence Planning Worksheet**, if desired. Next, the teacher directs the class to practice their beginning shapes, and then to move on to the other sequence requirements.

The teacher circulates to assist groups with their movement decisions and the group process.

4. **Development of the Middle Section: Twisting** (teacher facilitates development of the first requirement for the middle section of the sequence)

Stop the class and ask the groups to give a thumbs-up if they’ve made their decisions regarding the first requirement in the middle section: **twisting**. Remind students that the **Sequence Requirement** sheet says that they must include personal space (non-locomotor) movement with some twisting during at least two lines of the music/lyrics. Remind the **Work Monitors** and **Head Choreographers** to refer to the **Music Genre** handout if they are not sure about when one line ends and the next begins. Have groups discuss the following movement decisions regarding the **twisting** requirement:

- What formation is your group using for your twisting movements? *(a line, a circle, a square, a scattered formation, or other formation)* “Give a thumbs-up if your group has made their decision.”
- Are all members of your group doing the same twisting movements or different twisting movements? Provide examples, if needed. “Give a thumbs-up if your group has made their decision.”
- For the twisting requirement, is your group only doing twisting movements, or is your group mixing in other types of non-locomotor movement with your twisting? Provide examples, if needed. “Give a thumbs-up if your group has made their decision.”
Tell the Work Monitors to make notes or drawings about their group’s decisions on their Dance Sequence Planning Worksheet, if desired. Then, the teacher directs the class to practice their two lines of movement with twisting, and then to move on to the other sequence requirements.

The teacher circulates to assist groups with their movement decisions and the group process.

5. **Development of the Middle Section: Turning** (teacher facilitates development of the second requirement for the middle section of the sequence)

Stop the class and ask the groups to give a thumbs-up if they’ve made their decisions regarding the second requirement in the middle section: turning. Tell students that they must include movement with some turning (in personal space or general space) during at least two lines of the music/lyrics. Remind students that, for safety, they may not do more than one full turn in a row. Have groups discuss the following movement decisions regarding the turning requirement:

- Is your group doing its turning movements in personal space or general space? *(staying in a formation or turning as you travel)* “Give a thumbs-up if your group has made their decision.”
- Are all members of your group doing the same turning movements or different turning movements? Provide examples, if needed. “Give a thumbs-up if your group has made their decision.”

Tell the Work Monitors to make notes or drawings about their group’s decisions on their Dance Sequence Planning Worksheet, if desired. Next, the teacher directs the class to practice their two lines of movement with turning, and then to move on to the other sequence requirements.

The teacher circulates to assist groups with their movement decisions and the group process.

6. **Sequence Performance – Showing Progress** (all groups will perform their sequences, as complete as they are)

Stop the class and ask the groups to give a thumbs-up if they have developed half of their sequence (the beginning shape, two lines with twisting movements, and two lines with turning movements). Tell the class that they will now show the results of their work by performing as much of their sequence as they have completed. Let the students know that you are assessing their progress as they perform, so they should do their best work. Remind them that there is no talking, except for communication within their group to perform their sequence movements. Tell them that once they finish their performance, they should sit down quietly in their area. Direct all groups to get into the formation for their beginning shape. Instruct the Equipment Managers to start their music and to quickly get into position with the other group members.

- When all groups have finished, tell the Equipment Managers to turn off the music and the Work Monitors to put the clipboards away.
- If bringing the whole class to one spot for the closure, ask each group to sit together.

**Closure:** (adapt the specifics according to the unit structure chosen)
Address the progress the class has made regarding the development of their sequences. Remind them that the expectation is that they would have at least half of their sequence completed. Ask students to determine, with their group, the challenges of trying to design movements that go well with their music genre. *(Have a couple of groups briefly share their challenges.)* Ask students if it would be easier to design the movements if they were not in groups. Ask groups to discuss why. *(Allow groups to share a couple of responses.)* Ask students to give a finger assessment of the level of productivity they think their group had today (one, two, or three fingers). Have all groups come up with strategies for how productivity could be improved in the next lesson. *(Have people share a couple of strategies.)* Tell students that in the next class, they will continue to work on developing their dance sequence, but that they will have more of the responsibility for staying on track.
Optional Post-lesson Assignment: (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)

Have students use the internet to research their music genre and find additional musical examples. Ask students to listen to at least one other song/piece of music from that genre and determine its similarities to or differences from the teacher-selected song.

Assessment:
The progress and quality of each group’s sequence work (including application of movement concepts and skills to each music genre) will be determined through observational analysis of their movement responses to each task, particularly in the culminating sequence performance. Assessment of each group’s ability to examine the challenges of applying purposeful movement in small groups to unfamiliar music will be demonstrated by their responses in the closure. Analysis of their group productivity will be assessed in the closure when groups discuss their strategies for improving productivity in the next lesson.

ESOL Strategies:
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Ask open-ended questions and pose open-ended movement tasks
6. Repeat recently introduced terms/words as frequently as possible, with reminders of their definitions
7. Use physical demonstrations to illustrate movement concepts and skills
8. Have students read aloud to each other in small groups
9. Use authentic materials

ESE Strategies:
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative supplemenal materials
7. Use hands-on activities
8. Preface directions with cues
9. Use of assignment note sheet

References:


See References for Cultural Content/Background Information for an extensive list of the technological resources used to create the student handouts for each genre.
Lesson 3

Subject: Physical Education  Title: Continued Development of Dance Sequences

Grade Level/s: 3-5  Time Required: 30 min.

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

Movement Concepts: Directions, levels

Equipment/Materials: The same equipment is needed as for the first lesson.

Physical Education Sunshine State Standards/Benchmarks:

Key Terminology/Movement Vocabulary: Music genre, dance sequence, changing directions, changing levels, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor

Psychomotor Objective: Students will be able to complete the basic design of their dance sequence (all sections) by applying the selected movement concepts and skills to music from each genre historically associated with African American culture.

Cognitive Objective: Students will be able to direct the process of applying purposeful movement in a small group setting using music from their assigned genre, with minimal teacher assistance.

Affective Objective: Students will be able to stay on-task throughout the lesson, applying their responsibility-roles and student-generated work strategies, with minimal teacher prompting.

Instant Activity: Have students go directly to their group’s work area and begin working on their sequences. The teacher reminds students that each group’s Equipment Manager and Head Choreographer should get out their clipboards and that the Work Monitors should encourage their group members to get to the work area as quickly as possible and to begin work. Once all groups have begun their work, the teacher gives the stop signal to conduct the lesson introduction. If possible, allow the groups to stay in their work area during the introduction.

Introduction:
Ask groups to access their Music Genre handout and have each group share the name of the song that was selected to represent their genre and one word to describe its musical style (if teaching only one genre, ask one group to share the song name and a different group to share the descriptive word for the musical style of the genre). Remind students that in the previous lesson, they were supposed to design the first half of their dance sequence. Have students give a thumb-assessment of their group’s progress so far. (Thumbs up=great progress, thumbs neutral/sideways=moderate progress, thumbs down=unhappy with progress) Inform students that today’s focus will be for them to add the movements for the second half of their sequence, so that their dance includes the requirements for all three sections, by the end of the lesson. Tell students that they will be responsible for staying on track and directing their own sequence development today. Let them know that you will still circulate to help them and do progress checks, but that they should direct the process with minimal teacher assistance.

Lesson Tasks:

1. Continue Sequence Work – (teacher assesses the groups’ students-directed process)

“When you hear the signal, have your group perform your sequence to the best of your ability. Once you finish, start adding the remainder of your sequence requirements. Remember to use your clipboards/handouts as references and to implement the work strategies you discussed in the last
lesson.” The teacher will circulate, assess group work, and ask groups questions about their progress and process. After a few minutes stop the class.

2. **Work Process Check** (groups indicate their progress, teacher reminds them of their resources and to use their work strategies, teacher asks questions to help each group become more self-directed)

   The teacher asks the groups to give a thumb assessment of how well they remembered their sequence movements from the previous lesson. Next, the teacher asks how many groups have used their clipboards/handouts so far, including making notes about each requirement. Finally, the teacher asks how many groups have employed the work strategies they discussed from the previous lesson. Students are given the signal to begin work on their sequences again. The teacher works with the groups that indicated they did not use their work strategies, then addresses the movement or process needs of other groups by asking questions.

3. **Sequence Development Progress Check – Middle Section: Directions** (groups indicate their progress regarding this sequence requirement, teacher circulates to ask questions after progress check)

   The teacher asks the groups to raise their hands if they’ve completed and practiced their two lines of movement that include the change of direction requirement. Remind students that they are a little behind if they have not added this requirement to their sequence yet. Students are directed to begin their work again.

   The teacher circulates to assist and monitor progress, but begins with the groups that have not met this requirement yet and asks them questions to facilitate their decision-making process. See examples below:

   - Is your group using the same formation for this requirement that you used with your previous movement requirement? *a line, a circle, a square, a scattered formation, or other formation*
   - Do you want all of the members of your group using the same change of direction movement or do you want some to use a different type of movement to show their change of direction? Provide examples, if needed.
   - Do you want all of your movement to involve locomotor (traveling movements) or do you want to mix your direction changes with non-locomotor movement? Provide examples, if needed.

4. **Sequence Development Progress Check – Middle Section: Levels** (groups indicate their progress regarding this sequence requirement, teacher circulates to ask questions after progress check)

   The teacher asks the groups to raise their hands if they’ve completed and practiced their two lines of movement that include the change of level requirement. Remind students that they are a little behind if they have not added this requirement to their sequence yet. Students are directed to begin their work again.

   The teacher circulates to assist and monitor progress, but begins with the groups that have not met this requirement yet and asks them questions to facilitate their decision-making process. See examples below:

   - Is your group using the same formation for this requirement that you used with your previous movement requirement? *a line, a circle, a square, a scattered formation, or other formation*
   - Do you want all of the members of your group to use the same change of level movement or do you want some to show their change of level by moving into one level, while the others move into a different level (showing contrast)? Provide examples, if needed.
Do you want the movement to both lines of the song/tune to involve: a) changing levels using locomotor movements (traveling), b) changing levels using non-locomotor movements (not traveling), or c) do you want to use one line to show changing levels using non-locomotor movement and the other line to show a change of level using locomotor movements? Provide examples, if needed.

5. Development of the Ending Shape (teacher facilitates group decisions regarding this sequence requirement)

The teacher asks the groups to raise their hands if they've completed and practiced their two lines of movement that include the change of level requirement. Remind students that they are a little behind if they have not added this requirement to their sequence yet. Students are directed to begin their work again.

The teacher circulates to assist and monitor progress, but begins with to the groups that have not met this requirement yet and asks them questions to facilitate their decision-making process. See examples below:

- What formation do you want to use for your ending shape? (a line, a circle, a square, a scattered formation, or other formation)
- Do you want each member make the same beginning shape or different shapes? (all make the same shape, all make different shapes, some make one shape while some make a different shape)
- Will the Head Choreographer use a 3 sec. count or have the group hold the ending shape longer?

6. Sequence Performance – Showing Progress (all groups will perform their sequences, as complete as they are)

Stop the class and ask the groups to give a thumbs-up if they have developed the movements for all of the sequence requirements: the beginning shape, all four of the requirements for the middle section, and the ending shape. Tell the class that they will now show the results of their work by performing as their sequence. Let the students know that you are assessing their work as they perform, so they should do their best work. Remind them that there is no talking, except for communication within their group to perform their sequence movements. Tell them that once they finish their performance, they should sit down quietly in their area. Direct all groups to get into the formation for their beginning shape. Instruct the Equipment Managers to start their music and to quickly get into position with the other group members.

- When all groups have finished, tell the Equipment Managers to turn off the music and the Work Monitors to put the clipboards away.
- If bringing the whole class to one spot for the closure, ask each group to sit together.

Closure: (adapt the specifics according to the unit structure chosen)
Address the progress the class has made regarding the development of their sequences. Remind them that the expectation was that they would have all three sections of their sequence completed by the end of today’s class. Ask students to give a thumb assessment of how well their group faced the challenges of trying to design movements that go well with their music genre, without much teacher assistance. (Have at least one student who indicated their group needed more teacher assistance than they should have share why.) Ask students to give a finger assessment of how well their group applied their responsibility-roles and work-strategies today, without prompting from the teacher (one, two, or three fingers). (Call on a student from a group that indicated “threes” share how they were able to accomplish so much without much help.) Tell students that in the next class, they will assess their sequence performance, focusing on the quality of their movements, not just whether they have included
all of the requirements. Then, they will develop a practice plan to work on improving their dance sequence.

**Optional Post-lesson Assignment:** (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)

Have students use the internet to research their music genre to identify additional musical artists/composers related to their genre. Have students share information about one musical artist or composer associated with their genre and tell why they selected that person.

**Assessment:**
The progress and quality of each group’s sequence work (including application of movement concepts and skills to each music genre) will be determined through observational analysis of their movement responses to each task, particularly during the culminating sequence performance. Each group’s ability to direct the application of purposeful movement in small groups, with minimal teacher assistance, will be assessed by monitoring the amount of time spent assisting each group and through their responses in the closure. Their ability to apply their responsibility-roles and work strategies, with minimal teacher prompting will be determined by the number of reminders each group needed as the teacher circulated and through their responses in the closure.

**ESOL Strategies:**
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Ask open-ended questions and pose open-ended movement tasks
6. Use physical demonstrations, as needed, to illustrate movement concepts and skills
7. Have students read aloud to each other in small groups
8. Use authentic materials

**ESE Strategies:**
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative-supplemental materials
7. Use hands-on activities
8. Preface directions with cues
9. Use of assignment note sheet

**References:**


See *References for Cultural Content/Background Information* for an extensive list of the technological resources used to create the student handouts for each genre.
Lesson 4

Subject: Physical Education      Title: Self-Assessment/Development of a Practice Plan

Grade Level/s: 3-5      Time Required: 30 min.

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

Movement Concepts: Directions, levels

Equipment/Materials: (all student handouts can be found in Appendix A)
The same equipment is needed as for the first lesson, plus the Formative Assessment and Practice Plan handout (which should be placed on the same clipboard as the Sequence Planning Worksheet).

Physical Education Sunshine State Standards/Benchmarks:

Key Terminology/Movement Vocabulary: Music genre, dance sequence, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor, critical assessment

Psychomotor Objective: Students will be able to show improvement in the performance quality of their student-designed dance sequence exemplifying a music genre historically associated with African American culture, after implementation of their practice plan.

Cognitive Objective: In small groups, students will be able to develop a practice plan based on the detection and analysis of errors in the initial performance of their student-designed dance sequence.

Affective Objective: Students will be able to demonstrate responsibility for their work by analyzing the implementation process of the practice plan they developed and describing the effective or ineffective work strategies they used.

Instant Activity: Have students go directly to their group’s work area and begin practicing their sequences. The teacher reminds students that each group’s Equipment Manager and Head Choreographer should get out their clipboards and that the Work Monitors should encourage their group members to get to the work area as quickly as possible and to begin work. Once all groups have practiced their sequence a couple of times, the teacher gives the stop signal to conduct the lesson introduction. If possible, allow the groups to stay in their work area during the introduction.

Introduction:
Ask groups to access their Music Genre handout and have each group share the name of the musical artist/composer selected to represent their genre and give an important fact about that person (if teaching only one genre, ask one group to share the name and a different group to share an important fact). Remind students that the previous lesson emphasized including all of the requirements in their music genre dance sequences. Inform students that today’s focus will be on improving the quality of their dance sequences. Tell students that they will be responsible for critically assessing their sequence performance and developing a practice plan to improve their sequences. Ask if they know what critical assessment means (detecting and analyzing performance problems). Let them know that you will also be assessing their performance at the beginning of the lesson and at the end to see if the practice plans they developed were effective.

Lesson Tasks:

1. Initial Sequence Performance and Assessment – (groups perform their sequence, students complete a self-assessment, teacher informally assesses group performance)
“When you hear the signal, have your group perform your sequence to the best of your ability one time. Imagine you are performing it on a stage or for your final sequence assessment. Once you finish, immediately start your *Formative Assessment and Practice Plan* using the handout provided. Your group should focus on critical analysis of your performance, detecting errors or problems that need to be improved. This means that you must honestly assess.” The teacher will take assessment notes regarding the performances. Then, the teacher will circulate, to compare those assessment notes with each group’s assessment of their own performance. After a few minutes stop the class.

2. **Development of a Practice Plan** (based on each group’s self-assessment, they identify areas for improvement and develop a practice plan, the teacher circulates to facilitate development of practice plans)

The teacher asks the groups to begin developing their practice plan. Remind students that they need to focus on areas of improvement. Tell them they must discuss their plan of attack, deciding the best way to correct the performance problems they have identified. After 1-2 minutes, ask for a couple of groups to share one of their problem areas and how they will address that issue in their practice plan. Remind students that they are no longer adding any movements to their sequences. Instead, they are working on the quality of the movements they already have in their sequence. Instruct groups to begin implementing their practice plan as soon as they are ready.

3. **Implementation of the Practice Plan** (groups use their practice plan as a guide for improving the quality of their sequences, teacher facilitates and implementation)

As each group implements their practice plan, the teacher circulates asking groups to identify the problems they detected and how they are addressing these problems. When helpful, the teacher asks different groups to perform sections of their sequences to facilitate movement quality improvement.

4. **Culminating Sequence Performance** (all groups will perform their sequences, teacher informally assesses)

Stop the class and tell students that they will now perform their music genre dance sequences again. Tell the class that you will be looking to see for improvement in comparison to today’s initial performance: that we are trying to see how effective their practice plans were. Remind students that there is no talking, except for communication within their group to perform their sequence movements. Tell them that once they finish their performance, they should turn their music off, sit down in their area and quietly re-assess themselves based on this performance. Direct all groups to get into the formation for their beginning shape. Instruct the *Equipment Managers* to start their music and to quickly get into position with the other group members.

- As groups complete their re-assessments, ask them to come to sit with their group in a central spot for the closure and to bring their *Formative Assessment and Practice Plan* with them.

**Closure:** (adapt the specifics according to the unit structure chosen) Ask students to give a thumb assessment of how much the quality of their group’s performance improved after they implemented their practice plan. *(Have a group share an example of an area in which they improved.)* Ask students why it was important in today’s lesson to critically analyze their performance. *(If they don’t identify areas of improvement, it will be more difficult to improve their performance.)* Have one group share how their practice plan helped them improve their performance. *(It gave them a clear focus. They practiced the same parts over and over. The more appropriate your practice is, the better your performance should be.)* Ask groups discuss of how well they worked together to implement their practice plan. *(Have at least one group share either an effective or ineffective strategy that affected their productivity.)* Give students highlights of the performance improvements observed and feedback on how well they implemented their practice plans. Tell students
that, in the next class, they will perform their final sequences for assessment. *(If videotaping their final sequences, let students know that the process will be explained at the beginning of the next lesson.)*

**Optional Post-lesson Assignment:** (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)

Have students use the internet to research their music genre and find the period of time in which the genre was most popular. Tell them to list a minimum of three historical events that happened during that period of time. Students will choose one event and write a short paragraph describing how that event might have impacted their genre’s musical style.

**Assessment:**
The teacher will assess improvement in the quality of the sequence performances by comparing observation notes from the initial performance to the final sequence performance. The development of each group’s practice plan will be assessed through questions asked as the teacher circulates from one group to the next, in addition to the responses in the closure. Each group’s analysis of the implementation of their practice plan will be assessed through their discussions and responses during the closure.

**ESOL Strategies:**
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Ask open-ended questions and pose open-ended movement tasks
6. Have students read aloud to each other in small groups
7. Use authentic materials

**ESE Strategies:**
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative/supplemental materials
7. Use hands-on activities
8. Preface directions with cues

**References:**


See *References for Cultural Content/Background Information* for an extensive list of the technological resources used to create the student handouts for each genre.
Lesson 5

Subject: Physical Education  Title: Performance and Assessment of Dance Sequences

Grade Level/s: 3-5  Time Required: 30 min.

Skill Theme/s: Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

Movement Concepts: Directions, levels

Equipment/Materials: (all student handouts can be found in Appendix A)
The same equipment is needed as for the first lesson, plus the Self-Assessment of Final Sequence Assessment handout and the Peer-Assessment of Final Sequence Assessment handout. If videotaping final sequences, digital video camera/s with tripods and laptop computer/s (on carts, if possible) will be needed. The number of cameras and computers needed will depend on how the teacher decides to organize the video process: a) one performance area for videotaping by the teacher OR b) each group with its own camera and laptop and having the students videotape their sequences in their own work areas.

Physical Education Sunshine State Standards/Benchmarks:

Key Terminology/Movement Vocabulary: Music genre, final dance sequence, locomotor skills, non-locomotor skills, twisting, turning, changing directions, changing levels, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor

Psychomotor Objective: Students will be able to apply the required movement concepts, locomotor skills, and non-locomotor skills in the performance of a student-designed final dance sequence exemplifying a music genre historically associated with African American culture.

Cognitive Objective: In small groups, students will be able to accurately evaluate the performance of their final student-designed dance sequence, and at least one other group’s performance, based on the criteria provided.

Affective Objective: Students will be able to demonstrate appreciation for movement as a source of expression by themselves and others, by sharing assessment feedback in an honest, yet respectful manner.

Instant Activity: Have students go directly to their group’s work area and begin practicing their final sequences. The teacher reminds students that each group’s Equipment Manager and Head Choreographer should get out their clipboards and that the Work Monitors should encourage their group members to get to the work area as quickly as possible to begin work. Once all groups have practiced their sequence at least once, the teacher gives the stop signal to conduct the lesson introduction. If possible, allow the groups to stay in their work area during the introduction.

Introduction:
Tell students that today is final sequence assessment day. Remind them that their sequences should already include all of the requirements and that today’s focus will be on expressing the style of their music genre through their movement. Have groups discuss what they think is the most important factor that will affect their ability to express the style of their music genre. (Being relaxed, enjoying the performance, paying attention to the style/rhythm of the music, having fun.) Have students to share some novel factors. Tell students that they will have a few minutes to practice their final sequence before they perform it for assessment. Inform them that they will also assess another group’s performance. Let students know that you will be assessing them today on how accurately they assess themselves and others and how they share their feedback.
Lesson Tasks: (if videotaping, adapt task instructions to meet the video organizational structure chosen)

1. Practice Final Sequence – (groups practice their final sequences, focusing on expressing the style of their genre and continuing to perform even if they make mistakes, the teacher circulates to reinforce the focus)

Send the Equipment Managers to get the two assessment sheets they will need for today’s lesson and place them on their clipboard: the Self-Assessment of Final Sequence and the Peer-Assessment of Final Sequence. Tell them the self-assessment sheet will be used first and should be on top.

“When you hear the signal, have your group start practicing your final sequence. Each time you practice, imagine that you are being filmed, performing it on live TV, or performing on a stage. What do people do when they are performing on a stage if they make a mistake? (They keep going, catch up with the other members of their group, pretend like they didn’t make a mistake at all, etc.) Remember that you are trying to use your movement to express the style of your music genre. Keep practicing until you hear the stop signal.”

The teacher circulates to reinforce the focus on expressive movement and on continuing to perform even when mistakes are made.

2. Performance and Self-Assessment of Final Sequence (groups perform their final sequence and complete a self-assessment, the teacher observes and takes performance notes)

Stop the class and tell students that they will now perform their final music genre dance sequences for self-assessment. Tell the class that you will be observing their performances and will be watching to see how accurately they assess themselves. Ask if anyone can tell the class what it means to assess themselves accurately. (Giving your group an honest rating on each element based on how you actually performed.) Remind students that there is no talking, except for communication within their group to help perform their sequence well. Tell them that once they finish their performance, they should turn their music off, sit down in their area and quietly fill out the Self-Assessment of Final Sequence handout. Direct all groups to get into the formation for their beginning shape. Instruct the Equipment Managers to start their music and to quickly get into position with the other group members.

The teacher observes and makes as many performance notes as possible. Once groups begin filling in their self-assessment sheets, the teacher circulates to monitor the assessment discussions. Whenever warranted, the teacher asks questions regarding why a particular rating was given, always referring back to the assessment criteria.

3. Performance and Peer-Assessment of Final Sequences (groups are paired up to assess each other, the teacher circulates to monitor and facilitate honest, but respectful sharing of feedback)

The teacher pairs up groups for peer-assessment. If there is an odd number, three groups can be paired up. The teacher instructs the first group in each pair to set themselves up in their formation for their performance. The other paired group/s are instructed to watch the performance carefully and to have their Peer-Assessment of Final Sequence sheet ready to fill out as soon as the first group finishes. Direct students to respectfully share their assessment sheets and to give verbal feedback. Once one group shares, the next group should perform their final sequence for assessment by the other paired group/s.

The teacher circulates to monitor the assessment discussions; facilitating honest, yet respectful feedback to each other.

- As the peer-assessments are completed, ask students to come to sit with their group in a central spot for the closure and to bring their self- and peer-assessment sheets with them.
Closure: (adapt the specifics according to the unit structure chosen)
Have groups discuss whether they believe they assessed themselves more accurately today than in the previous lesson and why. Share a couple of responses. *(Better understanding of the criteria/rating scale, not worried about performance score as much, understand the value of accurate self-assessment.)* Ask how many groups had disagreements about ratings. Allow some to share how they solved their disagreements about scores. *(Referred back to the requirements or rating scale, discussed performance, voted, used “rock, paper, scissors,” looked at video evidence – if videotaping sequences.)* Ask how many groups’ self-assessment scores were different from their peers’ assessments and why. Share some responses. *(Did not perform exactly the same as before, the other group didn’t understand the requirements or rating scale, they were unfair.)* Ask groups to share how difficult it was to give accurate/honest feedback when they weren’t giving the highest score possible and why. *(Didn’t want to hurt any feelings, not sure how to be honest and not seem mean.)* Ask why it is important to accurately assess themselves and others. *(Giving or receiving accurate feedback is one of the best ways to get better or improve performance.)* Ask students why we focused on movement expression today. Share a couple of responses. *(The musical styles are different, so the movement expression should reflect the musical style, to enjoy the experience with classmates.)* Tell students that the next class will be a class presentation and performance day.

Optional Post-lesson Assignment: (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)
Have students use the internet to research how their music genre compares and contrasts to a genre of music that is popular today. Have students fill in a Venn diagram of the similarities and differences.

Assessment:
The teacher will assess how well students apply movement skills and concepts to illustrate the style of their music genre by observing performances throughout the lesson, taking notes, and student responses during the closure. The accuracy of each group’s self- and peer-assessment will be determined by comparing their assessment ratings to the performance notes taken and by asking questions as assessment discussions are monitored. The appreciation of movement as a source of expression will be assessed by observing students as they attempt to give honest, yet respectful feedback based on their own performance and the performance of others, as well as through their responses during the closure. Students also assess themselves and others using assessment sheets provided.

ESOL Strategies:
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Use visual demonstrations (and video, when this option is selected by the teacher)
6. Ask open-ended questions and pose open-ended movement tasks
7. Have students read aloud to each other in small groups
8. Use authentic materials

ESE Strategies:
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative/supplemental materials
7. Use hands-on activities
8. Preface directions with cues
References:


See *References for Cultural Content/Background Information* for an extensive list of the technological resources used to create the student handouts for each genre.
Lesson 6

**Subject:** Physical Education  
**Title:** Music Genre Presentation and Performance Day

**Grade Level/s:** 3-5  
**Time Required:** 30 min.

**Skill Theme/s:** Student-selected locomotor and non-locomotor skill/s, plus twisting and turning

**Movement Concepts:** Directions, levels

**Equipment/Materials:** (all student handouts can be found in Appendix A)  
The same equipment is needed as for the first lesson, plus one pre-printed *Music Genre Presentation Notecard* for each group.

**Physical Education Sunshine State Standards/Benchmarks:**

**Key Terminology/Movement Vocabulary:** Music genre, culture, final dance sequence, locomotor skills, non-locomotor skills, twisting, turning, changing directions, changing levels, Equipment Manager, Work Monitor, Head Choreographer, Safety Monitor

**Psychomotor Objective:** Students will be able to apply the required movement concepts, locomotor skills, and non-locomotor skills in the performance of a student-designed final dance sequence exemplifying a music genre historically associated with African American culture for their peers.

**Cognitive Objective:** After a short music genre presentation and the performance of a peer-designed final dance sequence, students will be able to identify critical movement elements that exemplify the musical style of the genre being represented. In addition, students will make cultural and/or historical connections to the unique style of the music genre when asked.

**Affective Objective:** Students will be able to demonstrate appreciation for movement as a source of expression, by sharing positive comments with peers related to their final sequence performances and by discussing the benefits of participating with others to design and perform expressive movement sequences.

**Instant Activity:** Have students go directly to their group’s work area and begin practicing their final sequences. The teacher asks the Equipment Managers to make sure they get their Music Genre handout and tells the group to get out any other handouts they think they might need. Monitors should be reminded to encourage their group members to get to the work area as quickly as possible to begin work. Once all groups have practiced their sequence at least once, the teacher gives the stop signal to conduct the lesson introduction. If possible, allow the groups to stay in their work area during the introduction.

**Introduction:**
Inform students that today is music genre presentation and performance day! Tell students that they will be making a short presentation about their genre to their peers, and then, performing their final sequence for their audience. Let students know that audience members will be asked to look for specific elements that help represent the musical style of the genre. Tell students that they will also be expected to reflect on the use of expressive movement by others and with others.

**Lesson Tasks:** (adapt the specifics of each task to reflect the unit structure chosen)

1. **Presentation Planning and Final Sequence Practice** – (groups make decisions regarding their music genre presentation, they practice their final sequences, the teacher circulates to reinforce the focus)
Instruct Equipment Managers to get a Music Genre Presentation Notecard for their group.

“In your groups, you will need to decide who will present the required information about your music genre that is contained on the note card. *(If using a one-genre structure, give each group a different piece of information to present about the genre.)* The presenter does not need to memorize the information or write anything down. The presenter may refer to the Music Genre handout and/or the note card as he or she is presenting. The presentation should be very brief. Your group will only have a couple of minutes to prepare, so make sure you practice giving the presentation facts and performing your final sequence at least once. Like in the last lesson, your performance focus should be using your movement to express the style of your music genre. Keep practicing until you hear the stop signal.”

The teacher circulates to help get groups ready for their presentations and sequence performances.

2. **Music Genre Presentations and Final Sequence Performances** *(groups give their brief presentation and perform their final sequence for their peers, the teacher asks questions to elicit performance comments related to expressive movement)*

Note: This task is written as if each group is presenting to the whole class. However, if students are less comfortable or inexperienced in performing dance sequences in front of the whole class, the area can be split in half and two groups can present and perform at the same time. When using the split performance structure, the teacher will have both performance groups start at the same time and wait until both have finished to conduct questioning, so the entire class can hear the performance comments.

Stop the class and tell students that they will now do their music genre presentation and final sequence performance for their peers. Inform students that you will be asking the audience to identify specific types of expressive movement they think represent the style of the music genre well. Remind students that there is no talking, except for communication within the presentation group to help perform their sequence well. Direct the group to get into the formation for their beginning shape so that they will be ready to start their performance as soon as the presenter is finished.

The teacher observes during the performance and asks questions of different audience members regarding the types of expressive movement they think best represented the style of the music genre. For example: “What feelings did the music genre bring up in you? Which types of movements in the sequence seemed to express those feelings best?” There will not be time to ask more than a couple of questions per sequence performance.

- Once all groups have presented and performed, bring the students to a central location for the closure and ask them to sit with their groups.

**Closure:** *(adapt the specifics according to the unit structure chosen)*

Ask students to give a thumb assessment of how well they were able to get a sense of the style of each music genre represented. Have students do a quick turn-and-talk to discuss how the style of the music genres presented were different. Share a couple of responses. In another turn-and-talk, ask what students think might have made the musical styles of the genres different. *(Different time period, historical events, cultural needs or characteristics.)* Remind students of the various feelings they identified as they watched the dance sequence performances. Ask groups to see if they can make at least one connection between the feelings elicited by the style of the music genre and the information they presented or read about the genre. Allow a one or two groups to share. Ask students which music genre they liked best and why. Share a couple of responses. Ask students what they liked best about the unit. *(Learning about the music genre, working with their peers, making up their own movements.)* Ask students why they think we work in groups for many of our dance units. Share responses. Ask students which music genre/s they think have influenced American music or culture the most and why. Share responses. Ask what surprised them the most about participating in this unit.
Share some responses. Ask students to do a turn-and-talk to discuss why they think music genres historically associated with African American culture were chosen for this dance unit. Share responses.

Optional Post-lesson Assignment: (assigned by either the Physical Education teacher or the Classroom Teacher as an extension learning activity)

Have students use the internet to research one current or recent popular music genre. Then have them write a paragraph describing the various ways that music genre has influenced American music and/or culture.

Assessment:
The teacher will assess how well students apply movement skills and concepts to illustrate the style of their music genre by observing performances for their peers. The students’ ability to identify types of expressive movement that exemplifies the style of the music genre will be demonstrated through their responses to questions asked after each presentation and performance. Additional questions asked in the closure will help determine their ability to make historical and cultural connections. The appreciation of movement as a source of expression and as a group endeavor will be assessed through their responses to questions asked during the closure.

ESOL Strategies:
1. Activate prior knowledge before learning
2. Use chunks of language in a meaningful and appropriate context
3. Allow sufficient wait time
4. Engage students in questioning techniques
5. Use visual demonstrations (and video, when this option is selected by the teacher)
6. Ask open-ended questions and pose open-ended movement tasks
7. Have students read aloud to each other in small groups
8. Use authentic materials

ESE Strategies:
1. Use small group/individual instruction
2. Provide a model
3. Use visual/auditory aids
4. Repeat instruction of content
5. Simplify complex directions by giving them one at a time
6. Use alternative/supplemental materials
7. Use hands-on activities
8. Preface directions with cues

References:


See References for Cultural Content/Background Information for an extensive list of the technological resources used to create the student handouts for each genre.
This appendix includes the following handouts:

- A one-page, *Music Genre* information sheet for each genre selected. One handout is needed for each group. It is recommended that each information sheet is printed or copied onto cardstock and laminated to help keep them sturdy enough to be used outside throughout the unit.

- A color version, followed by a black and white version, of the handout of *Sequence Requirements* (as defined in this unit), one copy is needed for each group. If using alternative requirements (i.e. different movement skills, movement concepts, or dance structures) this handout may be used as a guide to design a handout with those specific requirements. It is also recommended that whichever version of this handout you use be printed/copied onto cardstock and laminated so it will last throughout the unit.

- A one-page *Dance Sequence Planning Worksheet*, one handout per group is needed.

- A one-page *Formative Assessment and Practice Plan*, one handout per group is needed.

- A one-page *Self-Assessment of Final Sequence* sheet, one handout per group is needed.

- Two sheets per page *Peer-Assessment of Final Sequence* sheet, one assessment sheet per group is needed.

- Two cards per page *Music Genre Presentation Notecard*, one notecard per group is needed.
African American spirituals are religious folk songs created by African Americans. The genre originated sometime between 1800 and 1825. The lyrics can help us understand the life of African Americans during the time when the songs were sung.

The lyrics of spirituals were tightly linked with the lives of their authors: slaves. While work songs dealt only with their daily life, spirituals were inspired by Christian belief and storytelling. They are different from hymns and psalms, because they were a way of sharing the hard condition of being a slave.

Many slaves in towns and on plantations tried to run to a “free country”, that they called “my home” or “Sweet Canaan, the Promised Land”. This country was on the Northern side of Ohio River, that they called “Jordan”. Some spirituals refer to the Underground Railroad, an organization for helping slaves to run away.

The Underground Railroad helped slaves to run to free a country. A fugitive could use several ways. First, they had to walk at night, using hand lights and moonlight. When needed, they walked (“waded”) in water, so that dogs could not smell their tracks. Second, they jumped into chariots, where they could hide and ride away. These chariots stopped at some “stations”, but this word could mean any place where slaves had to go for being taken in charge.

Spirituals like: “Swing Low, Sweet Chariot” directly refer to the Underground Railroad.

Swing Low, Sweet Chariot

Written by Wallace Willis

Chorus:
Swing low, sweet chariot,
Comin' for to carry me home;
Swing low, sweet chariot,
Comin' for to carry me home.

I looked over Jordan,
And WHAT did I see,
Comin' for to carry me home,
A band of angels comin' after me,
Comin' for to carry me home.

Repeat chorus:
If you get there before I do,
Comin' for to carry me home,
Tell all my friends I'm comin' too,
Comin' for to carry me home.

<http://www.eduplace.com/kids/socsci/ca/books/bkc/sources/bkc_template.jsp?name=spiritual&bk=bkc&state=ca>

The version of “Swing Low, Sweet Chariot” that we are using is sung by Mavis Staples (born July 10, 1939 in Chicago, Illinois) is an American rhythm and blues and gospel singer and civil rights activist who recorded with The Staple Singers, her family's band and by herself.
The blues is sometimes a cry of pain, a shout of freedom and a howling against the world. It's a simple music that holds complex emotions; a structure built around three chords that's become a universal expression of hurt. The lyrics in blues songs, often express hardship with an ironic, defiant twist or use of humor.

No one knows when the blues started. It almost certainly evolved in the Mississippi Delta, probably out of the work songs and gospel music sung by former slaves towards the end of the 19th century.

It was first noted by composer W.C. Handy in 1903. He was in a country railway station one night, and heard a fellow traveler playing guitar, using a knife for a slide. The music was unlike anything he'd heard before, and he was inspired to use it in the pieces he composed. Based around three notes and chords…it's simple to play technically, but mastering the emotions can take a lifetime.

The song we are using for the blues genre is “Fishin’ Blues,” recorded by a blues musician named Taj Mahal. He was born on May 17, 1942 in New York, NY. His given name was Henry Saint Claire Fredericks before he changed it to Taj Mahal. He was the son of a musician/musical arranger and a school teacher. He has spent 40 years or his life exploring the roots and branches of the blues. Grounded in the acoustic pre-war blues sound, but drawn to the eclectic sounds of world music, he revitalized a dying tradition and prepared the way for a new generation of blues men and women. While many African Americans shunned older musical styles during the 1960s, Taj Mahal immersed


Fishin’ Blues

Written by Henry Thomas

Betcha’ goin’ fishing, all the time
Baby goin fishing too
Bet your life, your sweet wife
catch more fish than you

Many fish bites, if you got good bait
Here’s a little tip that I would like to relate
Many fish bites, if you got good bait
I’m a goin fishing, yes I’m goin fishing
and my Baby goin fishing, too

I went on down to my favorite fishing hole
Baby grabbed me a pole and line
Thrown my pole on in
Caught a 9 pound Catfish
Now you know I brought him home for supper time

Proving, any fish bites if you got good bait
Here’s a little tip that I would like to relate
Many fish bites, if you got good bait
I’m a goin fishing, yes I’m goin fishing
and my Baby goin fishing, too

Baby brother ‘bout to run me outta my mind
Say, can I go fishing with you?
I took him on down to the fishing hole
Now what did you think that he did do?

Pulled a great big fish out the bottom of the pond
Now he laughed and jumped ‘cause he was real gone
Many fish bites, if you got good bait
I’m a goin fishing, yes I’m goin fishing
and my Baby goin fishing, too

Put him in the pot baby put him in the pan
honey cook ‘em ‘til their nice and brown.
Make a batch of butter milk hoe cakes mama
and you chew them things and you chomp ‘em on down

Singing, any fish bites if you got good bait
Here’s a little tip that I would like to relate
Many fish bites, if you got good bait
I’m a goin fishing, yes I’m goin fishing
and my Baby goin fishing, too

First verse repeat
Jazz music, developed between 1890 and the early 1900s, was based on Mississippi River boat music, African-American, French and Spanish piano music, African rhythms and American band traditions. Two key elements of jazz are syncopated rhythm and improvisation. To improvise means to create music as you play it (adding your own original ideas in the process) rather than playing music that has already been written. Many people consider jazz to be the most creative form of expression in American music.

Jazz became increasingly popular in the 1920s during a period called the Harlem Renaissance, when many black musicians, performers, artists, writers and poets expressed themselves creatively through their art. One of the most popular clubs, The Cotton Club, was a hot spot for black jazz musicians. However, the club did not allow black music lovers to enjoy the jazz performed there; they only allowed whites in the audience.

Two of the most famous and influential black jazz musicians during that time were Louis Armstrong and Ella Fitzgerald, legendary singers who sometimes performed together. Other famous jazz musicians include Duke Ellington, Count Basie and Billie Holiday.

We are using the song: “I’ve got my Love to Keep me Warm,” by Ella Fitzgerald to represent jazz music.

Ella Fitzgerald (April 25, 1918 - June 15, 1996), also known as Lady Ella, was one of the most important jazz singers, and the winner of thirteen Grammy Awards. Gifted with a three-octave vocal range, she is noted for her purity of tone and "horn-like" improvisational ability, particularly in her scat singing.

http://www.timeforkids.com/TFK/specials/bhm/0,8805,197414,00.html; http://encyclopedia.kids.net.au/page/el/Ella_Fitzgerald

I’ve got my Love to Keep me Warm

Written by Irving Berlin

The snow is snowing, the wind is blowing
But I can weather the storm
What do I care how much it may storm?
I’ve got my love to keep me warm

I can’t remember a worse December
Just watch those icicles form
What do I care if icicles form?
I’ve got my love to keep me warm

Off with my overcoat
Off with my glove
I need no overcoat
I’m burning with love

My heart's on fire, the flame grows higher
So I will weather the storm
What do I care how much it may storm?
I’ve got my love to keep me warm
Genre: RAGTIME

Ragtime – also spelled rag-time or rag time – is a musical genre that enjoyed its peak popularity between 1895 and 1918. Its cardinal trait is its syncopated, or "ragged", rhythm. The genre has its origins in African-American communities in St. Louis years before being published as popular sheet music for piano. Ernest Hogan (1865–1909) was a pioneer of ragtime music and the first to publish in the musical genre. He is also credited for coining the term ragtime.

Ragtime’s popularity crossed races, opening the way for the later appeal of blues and jazz and the prominence of African Americans as composers and performers of American popular music. Though black musicians and composers largely created ragtime, in its earlier years rag-time included songs with racially derogatory lyrics.

Despite pockets of largely white resistance based on its identification with "Negro" music and its exciting rhythms, ragtime was adopted by both white and black Tin Pan Alley songwriters and classical composers, so that its distinctive sound has become a kind of shorthand for turn-of-the-century culture and society, first in the United States and then in Europe. Ragtime found a home in nightclubs, marching bands, bourgeois parlors, and concert halls. It helped elevate both the piano and the banjo as popular instruments. Among prominent ragtime composers, arrangers, and popularizers are Scott Joplin, James Scott, James Reese Europe, John Philip Sousa, Irving Berlin, Erik Satie, Claude Debussy, Igor Stravinsky, and Jelly Roll Morton.

We are using the tune “Maple Leaf Rag,” composed by Scott Joplin, to represent the ragtime music genre.

Scott Joplin, an American composer and pianist, was one of the most important developers of ragtime music. He was born sometime between June 1867 and January 1868 in eastern Texas. His father was a slave, while his mother was born a free black woman. Scott taught himself music on a piano in a home where his mother worked. Exhibiting musical ability at an early age, Joplin received free music lessons from a local German music teacher.

In the late 1880's Joplin left home to pursue his musical career. By 1898 Joplin had sold six pieces for the piano. By 1889 he had published his most celebrated composition, Maple Leaf Rag which placed Joplin at the top of the list of ragtime performers and established ragtime as an important musical form. Scott Joplin died April 1, 1917. He remains the best-known ragtime composer and performer. He also is regarded as one of the three most important composers of classic ragtime.


http://www.makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-scott-joplin.htm

Genre: R & B (RHYTHM & BLUES)

The History of Rhythm & Blues, usually referred to as R&B, developed around the time of World War II (1939-1945). Seeking to escape racial oppression, hundreds of thousands of African Americans migrated from the South to cities like Chicago, New York, Detroit and Los Angeles—a move that is often called "The Great Migration." That's when the southern sounds of blues and gospel were transformed to create a more city-like sound called R&B.

Through the years, R&B came to be known for its vocals and harmonies. Famous R&B singers range from Stevie Wonder and Tina Turner to today's top groups and singers like Destiny's Child and Alicia Keys.

"Ain't No Mountain High Enough" is an R&B/soul song written by Nickolas Ashford & Valerie Simpson in 1966 for the Tamla Motown label. The composition was first successful as a 1967 hit single recorded by Marvin Gaye and Tammi Terrell, later becoming a hit again in 1970 with cover by former Supremes front-woman Diana Ross, the latter which became her first solo number-one hit on the Billboard Hot 100 chart and was nominated for a Grammy Award. We are using the Marvin Gaye and Tammi Terrell version of the song.

http://www.timeforkids.com/TFK/specials/bhm/0.8805.197418,00.html;
http://en.wikipedia.org/wiki/Ain't_No_Mountain_High_Enough

Ain't no Mountain High Enough

Listen, baby
Ain't no mountain high
Ain't no valley low
Ain't no river wide enough, baby

If you need me, call me
No matter where you are
No matter how far
Just call my name
I'll be there in a hurry
You don't have to worry

'Cause baby,
There ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you

Remember the day
I set you free
I told you
You could always count on me
From that day on I made a vow
I'll be there when you want me
Some way, some how

'Ain't No Mountain High Enough" is an R&B/soul song written by Nickolas Ashford & Valerie Simpson in 1966 for the Tamla Motown label. The composition was first successful as a 1967 hit single recorded by Marvin Gaye and Tammi Terrell, later becoming a hit again in 1970 with cover by former Supremes front-woman Diana Ross, the latter which became her first solo number-one hit on the Billboard Hot 100 chart and was nominated for a Grammy Award. We are using the Marvin Gaye and Tammi Terrell version of the song.

http://www.timeforkids.com/TFK/specials/bhm/0.8805.197418,00.html;
http://en.wikipedia.org/wiki/Ain't_No_Mountain_High_Enough

Ain’t no Mountain High Enough

Written by N. Ashford & V. Simpson

'Cause baby,
There ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you

No wind, no rain

My love is alive
Way down in my heart
Although we are miles apart
If you ever need a helping hand
I'll be there on the double
As fast as I can

Don't you know that
There ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you

Don't you know that
There ain't no mountain high enough
Ain't no valley low enough
Ain't no river wide enough
Rock and roll is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s, primarily from a combination of the blues, country music, jazz and gospel music. Often very overlooked, African-Americans contributed greatly to the advent and success of rock and roll music. Little Richard was telling the truth when he said he is the real King of Rock and Roll, and if it wasn’t him then it was Fats Domino, Chuck Berry, or Bo Didley.

Rock and Roll music and many of its’ artists were heavily influenced by the sounds of black blues artists, people like Muddy Walters, Howlin Wolf, and Junior Parker to name a few. In fact, one of the first true rock and roll songs mentioned came from Joe Turner, black blues artists, who sang, “Shake, Rattle, and Roll.” If one listens to this song by Joe Turner it should be very clear that this is the, or one of the, first true rock and roll songs. It sounds like a rock and roll song, not a blues song. The beat is up tempo and the words and rhythm of the song depict the sounds and feelings of a true rock and roll song.

The song we are using to represent Rock and Roll is “Twist and Shout.” This song was originally recorded by the Top Notes, then the Isley Brothers, and later by other groups like the Beatles. We are using the Isley Brothers’ version of the song. The Isley Brothers were first formed in the early 1950s. They enjoyed one of the longest, most influential, and most diverse careers in popular music. The group’s history spanned not only two generations of Isley siblings but also cultural shifts in music from gritty R&B to Motown soul to funk.


Twist and Shout

Written by Phil Medley & Bert Berns

Shake it up, baby, now (shake it up, baby)
Twist and shout (twist and shout)
C’mon, baby, now (come on baby)
Come on and work it on out (come on & work it on out)

Well, work it on out, honey (work it on out)
Yeah, you look so good (you know, you look so fine)
Child, you know you got me goin’, now (you know you got me goin’)
Just like I knew you would (just like I knew you would)

Well, shake it up, baby, now (shake it up, baby)
Twist and shout (twist and shout)
C’mon, c’mon, c’mon, c’mon, baby, now (come on baby)
Come on and work it on out (work it on out)

Well, listen, little girl (listen, little girl)
You know you twist so fine (you know you twist so fine)
Come on & twist a little closer (come on & twist a little closer)
Come on and show me that you’re mine (come on and show me you’re mine)

Shake it up, baby, now (shake it up, baby)
Shake it up, baby, now (you’re gonna twist and shout)
Shake it up, baby, now (shake it up, baby)
Come on and work it on out (twist and shout)

Come on, baby (come on, baby)
Shake it, shake it, baby (twist and shout)
Shake it, shake it, shake it, baby (shake it up, baby)
Work it on out, now (come on and work it on out)

Shake it, shake it, shake it, baby, now (shake it up baby)
Shake it, shake it, shake it, baby, now (shake it up baby)
Shake it, shake it, shake it, baby, now (shake it up baby)
Music Genres Historically Associated with African American Culture

Sequence Requirements:

**The Beginning Shape**
- A still shape (separate, novel still shapes) held for at least 13 seconds, a count of 6-7-8, or the length of the introduction (generates words begin).

**The Middle Section must include:**
- Movement with some twisting in personal space (non-comotional) during at least two lines of music/lyrics.
- Movement with some running in general personal space (no more than one run or two - move run move) during at least two lines of music/lyrics.
- Movement with changes in direction during at least two lines of music/lyrics.
- Movement with at least one change of level during at least two lines of music/lyrics.

**The Ending Shape**
- A still shape (separate, novel still shapes) held for at least 13 seconds.

Your final dance sequence will be assessed on the following:
- How well your group applies each of the requirements listed above (the beginning shape, the middle section of skills and movement concepts, and the ending shape).
- How well your group's movements express (match) the music/lyrics of your genre.
- How well your group employs (uses) the responsibility roles throughout this unit.
- How well your group assesses its own performance of the final dance sequence.
Music Genres Historically Associated with African American Culture

Sequence Requirements:

**The Beginning Shape**
- A still shape (e.g., people facing each other) held for at least 5 seconds, a count of 5 4 3 2 1 on the length of the introduction (before the words begin).

**The Middle Section must include**
- Movement with some twisting in personal space (no contact) during at least two lines of the music/lyrics.
- Movement with some turning in general for personal space (no more than at a 45-degree angle) during at least two lines of the music/lyrics.
- Movement with changes in direction during at least two lines of the music/lyrics.
- Movement with at least one change of level during at least two lines of the music/lyrics.

**The Ending Shape**
- A still shape (e.g., people facing each other) held for at least 3 seconds.

Your final dance sequence will be assessed on the following:
- How well your group applies each of the requirements listed above (the beginning shape, the middle section of skills and movement concepts, and the ending shape).
- How well your group's movements express (match) the musical rhythm of your genre.
- How well your group employs (uses) the responsibility roles from throughout this unit.
- How well your group assesses its own performance of the final dance sequence.
DANCE SEQUENCE PLANNING WORKSHEET

<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipment Manager</td>
<td>Responsible for getting out, returning, and managing equipment for the group (including turning music on when needed and off whenever a stop signal is given). Also in charge of this Dance Sequence Planning Worksheet.</td>
</tr>
<tr>
<td>Work Monitor</td>
<td>Responsible for keeping the group on-task during the unit.</td>
</tr>
<tr>
<td>Head Choreographer</td>
<td>Responsible making sure the group includes all of the requirements for the final sequence (including being in charge of the Sequence Requirement sheet).</td>
</tr>
<tr>
<td>Safety Monitor</td>
<td>Responsible for making sure all members of the group are working safely, and following all of the safety procedures, routines, and rules.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part of Sequence</th>
<th>Movement Concept or Skill</th>
<th>Notes or Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Shape</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Middle Section</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ending Shape</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Theme:** Music Genres Historically Associated with African American Culture

**Group:**

**Homeroom Teacher:**

1. Perform your sequence the best you can at this time in the unit.

2. Look at the assessment criteria below & rate your group on each element, based on the performance of your sequence today.

<table>
<thead>
<tr>
<th>Music Genre</th>
<th>Sequence Requirements</th>
<th>Scoring Guide</th>
</tr>
</thead>
<tbody>
<tr>
<td>(check box)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Spirituals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Blues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Jazz</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>□ Rock 'n Roll</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Beginning Shape (held for 3 seconds, 5-6-7-8, or length of the introduction)</td>
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</tr>
<tr>
<td></td>
<td>Skills: Twisting &amp; Turning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concepts: Changes in Direction &amp; Level (consider both inclusion &amp; quality)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ending Shape (held for 3 seconds)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Movement Expression (movements match the rhythm &amp; the style of the)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td></td>
</tr>
<tr>
<td>Possible Points</td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td></td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td></td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td></td>
<td>(15)</td>
<td>Notes/comments</td>
</tr>
</tbody>
</table>

Number of points your group believes you earned for each requirement, based today’s performance of your sequence (1, 2, or 3)

3. What should your group focus on for the remainder of this class in order to improve your performance? Some possible examples: a) our beginning or ending shape; b) one of the skills in our middle section; c) one of the concepts in our middle section; d) making our movements match our music genre better. You may choose more than one requirement.

4. Discuss your plan of attack (2-3 min.). That is, how will you address, or work on, the aspects of your sequence that need improvement?
### SELF-ASSESSMENT of FINAL SEQUENCE

(assessment of your own group) Grade __

**THEME:** Music Genres Historically Associated with African American Culture  
**Group #**

**Homeroom Teacher:** __________________________

Work together to rate how well your group addressed each of the requirements in the performance of your final dance sequence.

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<td>□ Skills: Twisting &amp; Turning Movements</td>
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<td></td>
</tr>
<tr>
<td>□ Concepts: Changes in Direction &amp; Level (consider both inclusion &amp; quality)</td>
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<td>□ Ending Shape (held for 3 seconds)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Movement Expression (movements match the rhythm &amp; the style of the music)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ TOTAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ 1 = needs work or element/s not included</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ 2 = included element/s, but There were minor mistakes or quality issues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ 3 = excellent performance of element/s</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Possible Points**

| | (3) | (3) | (3) | (3) | (15) |
| | Notes/comments |

Number of points your group believes you earned for each requirement based today's performance of your sequence (1, 2, or 3)

1. Our group (circle one)
   a) worked very well together.
   b) worked well together.
   c) worked well at times, but had some difficulties.
   d) did not work well together.

The **Work Monitor** fills out this item **alone** and turns in the assessment sheet for the group.

2. How many members of your group deserve the maximum work session points? (circle one)
   a) All
   b) None
   c) Some

List the names of any group members whom you think **do not** deserve the maximum work session points:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
### PEER-ASSESSMENT of FINAL SEQUENCE (assessment of another group)

**Group#**

**Music Genres Historically Associated with African American Culture**

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<td>1 = needs work or element/s not included</td>
</tr>
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<td>□ Blues</td>
<td>Skills: Twisting &amp; Turning</td>
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**Possible Points** →

<table>
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<tr>
<th></th>
<th>(3)</th>
<th>(3)</th>
<th>(3)</th>
<th>(3)</th>
<th>(15)</th>
</tr>
</thead>
</table>

Notes/comments

Place your group’s ratings for each requirement in these boxes (1, 2, or 3)
MUSIC GENRE PRESENTATION NOTECARD

The presenter/s may either take notes on this card or simply use it as a guide.

The presenter does not need to memorize the facts, and may refer to the Music Genre handout and/or this card during the presentation.

GENRE NAME:

TIME PERIOD OF POPULARITY:

SONG OR TUNE BEING USED:

NAME OF MUSICAL ARTIST/COMPOSER:

INTERESTING FACT RELATED TO GENRE: