



Grade Eleven Physical Education

Rhythmics/Dance Unit Plan



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Bibliography and Resources

Arnason, Karen. (2002). Metis dance presentation. Regina, Sk.

Manitio Ahbee. (2007). Ukrainian Dancing. Retrieved November 12, 2007, from <http://www.manitioahbee.com/powwow.html>

Ritenburg, Heather. (2006). Quadrille Dance Steps. Regina, SK: KHSA 109, Social and Folk Dance

Saskatchewan Learning. (1998). Physical Saskatchewan Physical Education Safety Guidelines for Policy Development. Retrieved November 13, 2007, from <http://www.sasked.gov.sk.ca/docs/physed/physed2030/index.html>

Saskatchewan Learning. (2007). Physical Education 20/30 Sask. Learning Curriculum Guide. Retrieved November 10, 2007, from <http://www.sasked.gov.sk.ca/docs/physed/physed2030/index.html>

Wells, Anne. Caorpton, Ashley. (2006). Pow-wow dance. Regina, SK: KHSA 109

Wikibooks. (2006). A Festival For All Nations. Retrieved November 10, 2007, from http://en.wikibooks.org/wiki/Ukrainian_Dancing/Chapter_2._Central_Ukraine/Section_2.1_Basic_and_Common_Steps#Description

**DANCE, RHYTHMIC
ACTIVITIES**

EQUIPMENT	CLOTHING/ FOOTWEAR	FACILITIES	SPECIAL RULES/ INSTRUCTION	SUPERVISION
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ALL GRADES

Use electrical equipment that is in good working order.	Wear appropriate footwear (gymnastics slippers or running shoes). Bare feet are acceptable. No jewellery.	Use a gym or very large room free from obstacles for instruction.	Teach skills in proper progression.	Provide on-site supervision for rhythmic activities. Provide in the area supervision for dance.
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<u>Lesson # Topic Time</u>	<u>Foundational Objective</u>	<u>Learning Objectives</u>	<u>Pre-requisite Learning's</u>	<u>Safety</u>	<u>Equipment/ Resources</u>
Lesson # 1 of #8 Square Polka Time: 1 hr	<ul style="list-style-type: none"> • Students will develop skills in order to be comfortable in a dance or rhythmic environment. • Students will develop an appreciation of the contribution of dance or rhythmic to personal fitness. 	<p>To Know:</p> <ul style="list-style-type: none"> • SWBAT identify a polka song. <p>To Do:</p> <ul style="list-style-type: none"> • SWBAT demonstrate repetitive displacement of Polka footwork in various locomotion patterns <p>To Feel:</p> <ul style="list-style-type: none"> • SWBAT combine with a partner to dance the polka. 	<ul style="list-style-type: none"> • Students need to be able to recognize and move to the beat in music. • Students need to be able to count a melody. (count of 8) • Students must understand basic safety as it relates to dance 	<ul style="list-style-type: none"> • Refer to attached SK. Safety Manual • Do what is within your physical ability; do not push yourself to possible injury • Respect other people's space 	<ul style="list-style-type: none"> • Stereo • Any type of music is appropriate for polka dancing → Also other types of music that can be used for the set • Pylons • Sponge Balls • Pens/Pencils
<u>Instructional Strategies</u>	<u>PE Components</u>	<u>Scope/Sequence</u>		<u>Assessment/ Evaluation</u>	<u>Adaptive Dimension</u>
<p>Direct- Demonstrations [D]</p> <p>Indirect- Inquiry [I]</p> <p>Interactive- Peer Practice [PP]</p>	<p>Skill Focus: Polka</p> <p>Movement Pattern: Locomotion</p> <p>Performance Cue: Intermediate = Space/Force</p> <p>Conceptual Focus: Repetitive displacement of Polka footwork in various locomotion patterns.</p>	<p>Intro (15min)</p> <ul style="list-style-type: none"> • Students will need to identify a polka song from a variation of music. • Students will jog beside a partner going from end of the gym to the other while, jogging to the beat and throwing the ball to their partner at the fourth count of every melody. [D and PP] <p>Development (35- 40 min)</p> <ul style="list-style-type: none"> • Demonstrate the polka and students will try the polka on the spot with instruction and feedback with reference to previous explanation. [D] • Students will experiment with the polka on their own on the spot then progress to moving about a set course. [I] • Students will join a partner in a semi-closed position (see below) and demonstrate the polka while moving around their own personal area in a creative pattern. [PP] • See attachment for activities and description of basic steps <p>Closure (5-10 min)</p> <ul style="list-style-type: none"> • Debrief with the students about the class trying to see what they learnt. 	<ul style="list-style-type: none"> • The students will self-evaluate themselves on their effort and attitude at the end of the unit that will be 50% of their unit mark and 5% of the student's final mark. The other 50% of their unit mark is based on their knowledge throughout the unit that will make %5 of their final grade. • Optional - The students can peer evaluate each other using a rating scale based on the criteria in the attached assessment sheet from the lesson below. 	<p>I- Provide one-to-one instruction if needed</p> <p>- Involve students in demonstration of information</p> <p>C- Use appropriate vocabulary for dance steps</p> <p>E- Students will be working in cooperative partnerships</p>	

Physical Education Lesson Plan

Name: Lacey Shewchuk

Date: October 2, 2007

Lesson: 1

Time: 60 minutes

Skill Focus: Polka

Movement Pattern: Locomotion

Performance Cues: Intermediate = Space/Force

Conceptual Focus: Repetitive displacement of Polka footwork in various locomotion patterns.

CEL'S: Personal & Social Value Skills

Critical & Creative Thinking

Instructional Approaches: Direct

Experiential

Interactive

Prerequisite Learning's:

- Students need to be able to recognize and move to the beat in music.
- Students need to be able to count a melody. (count of 8)

Adaptive Dimension:

Environment:

Curriculum:

Instruction:

Learning Objectives:

SWBAT Know: Identify a polka song.

SWBAT Do: Demonstrate repetitive displacement of Polka footwork in various locomotion patterns

SWBAT Feel: Combine with a partner to dance the polka.

Assessment:

Peer Assessment:

- Students will evaluate their partner on Polka footwork combined with movement, co-operation and attitude.(see attached form)

Set: (15 min)

House keeping/ announcements:

Make sure all loose ends are cleared up from last class.

Equipment:

Stereo, pylons, sponge balls, pens/pencils

Safety:

Risks: Ankle rolls or sprains and collisions.

Precautionary Measures: Control the environment, be sure students have proper footwear, and remove hazards or obstacles.

Introduction:

- Students will need to identify a polka song from a variation of music.

Key points:

- is primarily a fast dance
- danced to music written in 2/4 time with the first beat more heavily accented
- may also be written in 4/4 time
- generally danced to a quick, quick, slow rhythm.

Warm up:

- Students will engage in a warm up activity listening to lively polka music where they will jog beside a partner going from end of the gym to the other while:
 - jogging to the beat (i.e.: right foot hits ground on beat one, left foot hits ground on beat 2, right foot hits ground on beat 3, etc.)
 - throwing the ball to their partner at the fourth count of every melody (a musical succession for the polka having 8 counts)
- Students will put sponge balls back in place when finished.

Development: (35-40 min)

Demo:

- Demonstrate the polka.

Explain: (see attached sheet for footwork diagram)

- Go over the foot actions in the polka.

Part A:

Give preliminary hop on R foot and step forward on L foot *(count 1/little)

Close the R foot to the L, taking weight on R foot *(count 2/little)

Step again on L foot *(count 3/big)

Hold, keeping weight on L foot *(count 4/hold big)

Part B: Repeat all to the other side with

Give preliminary hop on L foot and step forward on R foot *(count 5/little)

Close the L foot to R, taking weight on L foot *(count 6/little)

Step again on R foot *(count 7/big)

Hold, keeping weight on R foot *(count 4/hold big)

Repeat A and B

*Emphasis to students the 1-2-3 and little-little-big-hold patterns in the polka.

Activity:

- Students will try the polka on the spot with instruction and feedback with reference to previous explanation.
- Students will experiment with the polka on their own on the spot.
- Students will move around a set out course while doing the polka.

- Students will join a partner in a semi-closed position (see below) and demonstrate the polka while moving around their own personal area in a creative pattern.

Note: Semi-closed or Promenade Position

- lies between open and closed



- The man's right arm is around his lady with his wrist high under her shoulder and his right hand on her left shoulder blade
- The man's left arm should be raised and extended out to the side. The upper arm slopes slightly down, and the forearm slopes upward.
- The lady's right hand will be placed in the palm of his left, resting her fingers in the cradle between his thumb and forefinger.
- The lady's left arm lies gently on top of his right with her left hand resting softly on his shoulder, like a little bird.

- Don't bend the wrist back, don't grip tightly and each of you must support your own arms.
- Your two bodies form a slight "V."
- The man's right and the lady's left hips are still in contact.
- The lady is a bit to the man's right, but the man's left and the lady's right sides are separated, and both are looking down line of dance.
- When the man steps forward, the lady will step forward, too.

Closure: (5-10 min)

Review:

- See if students can identify the key elements to a polka song.
- Ask students about patterns in the polka footwork.
- See if students know where the polka is used. (not only in a social dance)

Feedback of class:

- Ask students about experience.
- Get students to point out what difficulties they ran into.
- See if they liked polkaing solo or with partner.

Encouragement:

- Let the class know what went well.

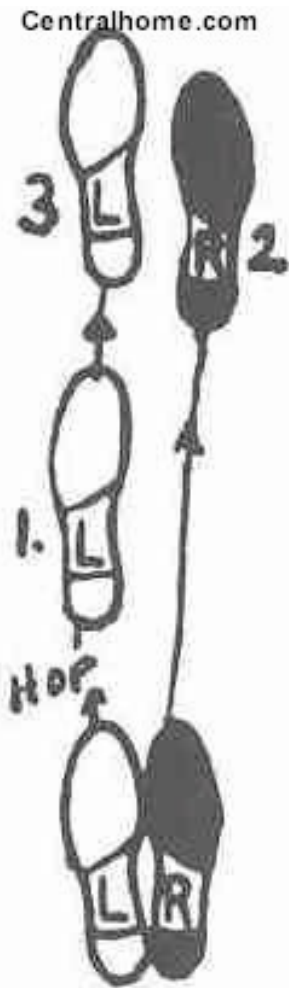
Prepare for next lesson:

- If students don't mention, make them aware that polka is used in Ukrainian dance and let them think about it before next lesson.

Evaluations:

- Handout evaluations.
- Have students fill out on their partner from last part of activity.
- Collect evaluations before they leave.

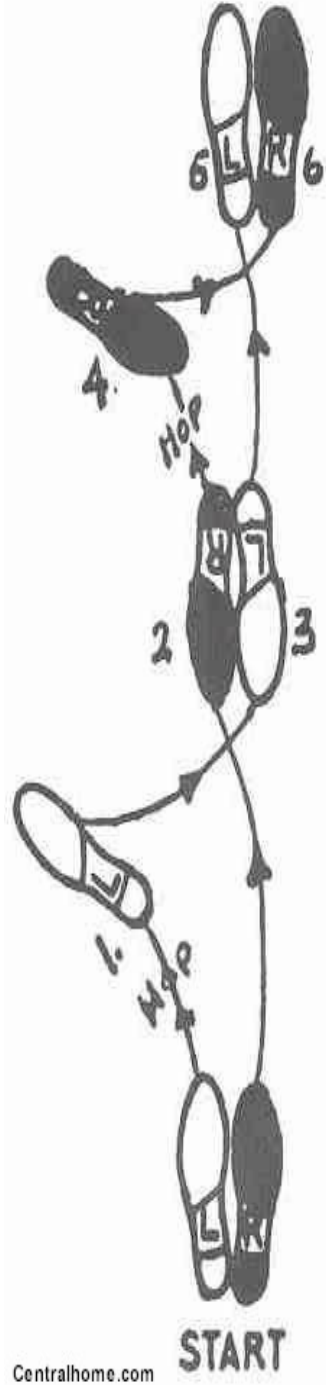
-Polka Basic forward step



-Polka left turn step



-Polka left turn step



Physical Education 20 - Rhythmic / Dance
Polka Partner Assessment

Your Name(assessor): _____

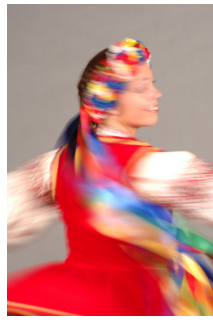
Partners Name Being Assessed: _____

Date of Assessment: _____

Answer each of the questions below by circling the number that you believe best suits your partner with 1 being poor and 6 being thorough.

	Poorly				Thoroughly	
1) My partner appeared to have a basic understanding of proper polka footwork.	1	2	3	4	5	6
2) My partner was able to show correct polka footwork while keeping with the timing of the music.	1	2	3	4	5	6
3) My partner demonstrated patience and helpfulness.	1	2	3	4	5	6
4) My partner exhibited appropriate work behavior during set aside partner work time.	1	2	3	4	5	6

<u>Lesson # Topic Time</u>	<u>Foundational Objective</u>	<u>Learning Objectives</u>	<u>Pre-requisite Learning's</u>	<u>Safety</u>	<u>Equipment/ Resources</u>
Lesson # 2 of #8 Internet Assignment Time: 1 hr	• Students will develop skills in order to be comfortable in a dance or rhythmic environment	To Know: • SWBAT identify basic Ukrainian dance step in English. To Do: • SWBAT combine past knowledge of the polka with Ukrainian dance. To Feel: • SWBAT evaluate the different types of Ukrainian regional dances.	• Refer to attached internet assignment • Students will need to have basic computer knowledge and be able to work with a processing program and the internet. • Be able to respect peers and equipment.	• No food/drinks allowed in the computer lab • Monitor student website access (ensure they are on 'appropriate' websites) • Refer to attached SK Safety Manual	• Student Internet Activity Worksheet • Computer lab-computer for each student with internet • Refer to internet assignment for a list of websites that are to be used
<u>Instructional Strategies</u>	<u>PE Components</u>	<u>Scope/Sequence</u>		<u>Assessment/ Evaluation</u>	<u>Adaptive Dimension</u>
Independent Study- Learning Activity Package [LA] Interactive- Peer practice [PP]	Skill Focus- Internet study of Ukrainian dance. Movement Pattern- Not Applicable Performance Cue- Not Applicable Conceptual Focus- Not Applicable	<u>Into</u> (5 mins) • Take students to computer lab and introduce the assignment, answer possible student questions • Make sure to remind students that only today's class will be allotted for them to work on the internet assignment • Tell the students that this is an individual or pair assignment [PP] • Be sure the students know that this is due one week from today's class. <u>Development</u> (50 min) • Provide the Student Internet Activity Worksheet [LA] • See attached internet learning activity • Remind the students that this will be contributing to their self-assessment that they will be completing at the end of the unit on their effort and attitude. (note: if students do not complete the assignment they will not pass the dance unit) <u>Closure</u> (5 min) • Answer any questions that may have aroused from the class.		• The students will self-evaluate themselves on their effort and attitude at the end of the unit that will be 50% of their unit mark and 5% of the student's final mark. The other 50% of their unit mark is based on their knowledge throughout the unit that will make 5% of their final grade. • Optional - Assignment will be handed in and can be used for an optional knowledge based assessment. See attached teacher answer sheet.	I- Provide additional time if required -Provide one-to-one instruction if needed C- If needed allow students to record answers in any manner other than electronic. E- Allow students to peer tutor/help each other through the assignment



Internet Learning Activity
For
Ukrainian Dance



Completed For: Grade Eleven
Compiled by: Miss. L. Shewchuk



Introduction :



Today you will be given a chance to start on your internet assignment, which you can do, individually or in pairs. For this activity, you will use the four websites identified on pages 2 and 3 to answer the questions in the activity section on page 4. Through this assignment, you will develop a basis of Ukrainian Dance knowledge that will help you out when we start to learn this specific dance in class. Please note that answers are to be completed in point form on a separate typed document that will have to be handed in to me at the beginning of the class one week from today and you will have one class period to work on the assignment.

Pre-requisite Skills:

Students will need to have basic computer knowledge and be able to work with a processing program and the internet.

Learning Objectives:

1. Students will be able to identify basic Ukrainian dance step in English.
2. Students will be able to combine past knowledge of the polka with Ukrainian dance.
3. Students will be able to evaluate the different types of Ukrainian regional dances.

Evaluation Outcomes: (learning outcomes)

Through this assignment, you will develop a familiarity with Ukrainian terminology and English terminology within Ukrainian dance. You will become aware and understand the different types of regional dances and you will see that Ukrainian dance relates to our previous class learning's from one of the social dances. Going through all fifteen questions, you will have created a knowledge base that allows you to understand Ukrainian dance. This assignment will make you aware of the basics and that will help you to be successful in the following classes when it comes to learning the style of dance.

Optional: Please be aware that this assignment is worth a total of 50 marks. Which can make up 50% of your unit mark, which is 5% of your final mark.



Identification of Websites

#1: <http://www.abuda.ca/about/>

The screenshot shows the homepage of the Alberta Ukrainian Dance Association (AUDA). At the top, there is a navigation bar with links for 'member login' and 'contact AUDA'. Below this is a header with the AUDA logo and name in English and Ukrainian. A secondary navigation bar includes links for 'about AUDA', 'dance camps', 'events calendar', 'employment', and 'web resources'. The main content area features a large photograph of dancers in traditional Ukrainian attire. Below the photo, there are sections for 'AUDA products', 'AUDA newsletter', and 'HOPAK IN THE PARK'. The 'aboutAUDA' section states that the association was founded in 1983 and lists its objectives: to serve as a liaison, respond to requests for assistance, promote Ukrainian heritage, give advice to dance groups, help provide information through conferences and workshops, and collect/distribute information on Ukrainian dance. A 'currentEVENTS' section highlights '2008 Festivals' with a link for more information. The footer contains the copyright notice: '(c) 2001 - 2007 Alberta Ukrainian Dance Association. All rights reserved.'

The Alberta Ukrainian Dance Association aims to help service the needs of the Ukrainian Dance Community through their webpage as a resource. The association has the following objectives in mind:

- To serve as a liaison in the Ukrainian Dance Community
- To respond to requests for assistance from dance groups and instructors
- To promote Ukrainian heritage
- To give advice to Ukrainian dance groups in Alberta
- To help provide information through conferences and workshops
- To collect and distribute information on Ukrainian dance

#2: http://en.wikibooks.org/wiki/Ukrainian_Dancing

The screenshot shows the Wikibooks page for 'Ukrainian Dancing'. The page title is 'Ukrainian Dancing' and it is part of the Wikimedia Foundation 2007 fundraising campaign. The page content includes an 'Introduction' section explaining that Ukrainian dance is an art form practiced in Ukraine and the diaspora, and that the book aims to provide a resource for dancers and instructors. Below the introduction is a 'Table of Contents' section listing various dance styles and their corresponding page numbers. The table of contents includes: 1. About Ukrainian Dancing (1.1 Standard Dance Terminology), 2. Central Ukraine (Also called Poltava region or Kozak) (2.1 Basic and Common Steps), 3. Hutsulshchyna (3.1 Basic and Common Steps), 4. Bukovynia (4.1 Basic and Common Steps), 5. Zakarpattia (Also called Transcarpathia) (5.1 Basic and Common Steps), 6. Volyn (6.1 Basic and Common Steps), 7. Polissia (7.1 Basic and Common Steps), 8. Lemkivshchyna (8.1 Basic and Common Steps), and 9. Pivditte (9.1 Basic and Common Steps).

This is a website that provides Ukrainian dancers and instructors a resource to learn proper terminology, see examples of music, choreography and most importantly learn more about performing dance steps.

#3: http://en.wikipedia.org/wiki/Ukrainian_dance

The screenshot shows the Wikipedia article for "Ukrainian dance". At the top, it says "Wikipedia is sustained by people like you. Please donate today." and "Sign in / create account". The article title is "Ukrainian dance" and it is categorized as "From Wikipedia, the free encyclopedia". The main text explains that "Ukrainian dance" (Ukrainian: Український танець, translit. *Ukrayins'kyj tanets'*) refers to the traditional folk dances of the peoples of Ukraine. It mentions that today, Ukrainian dance is primarily represented by what ethnographers, folklorists and dance historians refer to as "Ukrainian Folk-Stage Dances" (Ukrainian: Українські Народні-Сценічні Танці, translit. *Ukrayins'ki Narodno-Stsenichni Tantsi*), which are stylized representations of traditional dances and their characteristic movements that have been choreographed for concert dance performances. This stylized art form has so permeated the culture of Ukraine, that very few purely traditional forms of Ukrainian dance remain today. It also notes that Ukrainian Dance is often described as energetic, fast-paced, and entertaining, and along with traditional Easter eggs (*zysanky*), it is a characteristic example of Ukrainian culture instantly recognized and highly appreciated throughout the world.

On the right side of the article, there is an image of a group of dancers in traditional Ukrainian folk costumes performing a dance. The caption below the image reads "Ukrainian Welcome Dance *Physyt*".

The left sidebar contains navigation links (Main page, Contents, Featured content, Current events, Random article), interaction links (About Wikipedia, Community portal, Recent changes, Contact Wikipedia, Donate to Wikipedia, Help), a search box, and a toolbox (What links here, Related changes, Upload file).

The table of contents for the article is as follows:

- 1 Pre-modern history
- 2 Modern history
 - 2.1 Development in Ukraine
 - 2.2 Development in North America
 - 2.3 Development in Australia
- 3 Regional styles of dance
- 4 References
- 5 See also
- 6 External links

This site is an informational site that gives the reader an insight on:

- Pre-Modern History
- Modern History
- Development in Ukraine, North America and Australia
- Regional Styles of Dance

#4: <http://www.virsky.com/>

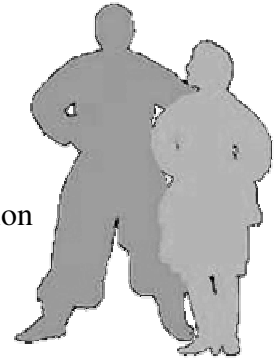
The screenshot shows the homepage of the Virsky website. The header includes the URL "www.Virsky.com" and the text "UKRAINIAN DANCE Virtual Information Resource Service promoting Ukrainian Dance Worldwide on the Internet. email: virsky@virsky.com". A "WELCOME" message with a "CLICK TO ENTER" button is visible. The main content area features a large image of a Ukrainian dancer in a blue and red costume. To the right, there is a section titled "World's #1 Ukrainian Dance Website celebrating Virsky's birth 100 years ago" and a "Bank Of Ukraine Issues" section with a "Virsky Coin" link. Below this, there is a portrait of a woman and a small image of a dance performance. The text below the portrait reads: "VIRSKY - a name that has become synonymous with excellence in Ukrainian Dance. The name boldly represents the fabric of a nation." At the bottom, it says: "We bring you this internet resource in order to strengthen the Ukrainian Dance Community in helping bring your Spirit Of Ukraine to the world."

This website gives the Ukrainian community a chance to:

- Here announcements
- Find out festival dates
- Buy music and videos
- Have a link to search from
- Have costume information
- Be involved in dance chat
- Discover Ukraine history and much more.

Activity Questions:

1. List four of the Ukrainian Dance Groups from Regina. (2 marks)
2. Recognize if any of the Regina dance groups holds a festival or competition and record its date. (2 marks)
3. State True or False that, “Uhynannia Skladne” means the “backstep” in Ukrainian. If false correct both meanings. (3 marks)
4. Why do you think that the website #2 said, “English-speaking Ukrainian dancers lack a common dance vocabulary”. (3 marks)
5. Restate that different qualifications needed to be a Ukrainian dance instructor. (3 marks)
6. How has Ukrainian Dance changed since it has been brought into Canada. (2 marks)
7. Explain the footwork for the “Triple Step” in Ukrainian Dance. (5 marks)
8. Relate the polka to Ukrainian dance, what regional dance is it traditionally seen in? (2 marks)
9. Analyze 5 of the regional types of Ukrainian dance and determine the key characteristics in its dance steps that make its own region unique from the others. (5 marks)
10. Comparing the female Poltava and Lemko costumes identify how each of the pieces are different. (7 marks)
11. Compose a quick reference guide to identify the following regional dance areas by their costumes: Poltava/Central, Hutsul and Bukovynian. (6 marks)
12. Create a sentence where the beginning letter of each word is a type of acronym that helps you remember the 9 regional Ukrainian dances (not including Gypsy).(2 marks)
13. Design a sequence in English terminology of 4 steps for a third year boy dancer that could be used as a combination. (4 marks)
14. Which website would be most useful to someone wanting to find out information regarding all of the regional types of Ukrainian dance and justify your reason. (2 marks)
15. Rate the websites on their dance step instructional information from the most informative to be 1 to the least informative to be 4. (2 marks)



Questions Answer Page:

Cognitive Domain	Question	Answer	Process Verb	Mark
Knowledge	List four of the Ukrainian Dance Groups from Regina.	1) Regina Ukrainian Dance Ensemble 2) Poltava School of Ukrainian Performing Arts 3) Tavria Ukrainian Folk Dance Ensemble 4) Zapovit Ukrianian Folk Dance Ensemble	List	2 marks (1/2 a mark for each)
Knowledge	Recognize if any of the Regina dance groups holds a festival or competition and record its date.	Tavria Ukrainian Folk Dance Ensemble holds the Tavria Ukrainian Dance Festival on March 14- 16, 2008	Recognize	2 marks
Knowledge	State True or False that, “Uhynannia Skladne” means the “backstep” in Ukrainian. If false correct both meanings.	False - Uhynannia Skladne means knee kick, 123 and Backstep is - Pletenna or Dorizhka-nazad	State	3 marks
Comprehension	Why do you think that the website #2 said, “English-speaking Ukrainian dancers lack a common dance vocabulary”	- taught by Ukraine immigrants who speak little english, so terms get said diffently - few english-language resources available - no set standardization - or any other three good points	Why	3 marks
Comprehension	Restate that different qualitifiactions needed to be an Ukrainian dance instructor.	- dynamic, creative - experience in performing and touring with a professional/semi professional Ukrainian dance ensemble - ability to create challenging and dynamic choreography - or any other three proper qualifications	Restate	3 marks
Comprehension	How has Ukrianian Dance changed since it has been brought into Canada.	- has become , “Ukrainian Folk-Stage Dances” which are stylized representations of traditional dances and their characteristic movements that have been choreographed for concert dance performances.	How	2 marks
Application	Explain the footwork for the “Triple Step” in Ukrainian Dance.	1. Before the first beat, raise the right foot. 2. On one, hop onto the right foot. This is often	Explain	5 marks

In selected sections the bolded selections in the Answer column are the key points to what is needed for the full marks indicated in the Marks column.

		<p>described as a big step to the right.</p> <p>3. On two (or and), bring the left foot next to the right foot and step onto the left foot. This is often described as a little step.</p> <p>4. On three (or two, if using a 1-and-2-and count), step back onto the right foot.</p> <p>5. There is a brief pause on the fourth count, but most dancers probably will not notice it.</p> <p>Repeat on the next beat, starting with the left foot.</p>				
Analysis	Relate the polka to Ukrainian dance, what regional dance is it traditionally seen in?	<p>- Polka = Triple Step or Pokhid Skladniy</p> <p>- seen in poltava/ central region</p>			Relate	2 marks
Analysis	Analyze 5 of the regional types of Ukrainian dance and determine the key characteristics in its dance steps that make its own region unique from the others	<p>- Central Ukrainian or Kozak – acrobatic (most or commonly, associated to Ukrainian dance).</p> <p>- Hutsul – lively, energetic, quick stamping and or intricate footwork.</p> <p>- Transcarpathian – have large sweeping or movements</p> <p>- Bukovynian - have a variety of foot- stamps or</p> <p>- Volyn- energetic jumping, high legs, and lively or arms.</p> <p>- Polissian - bouncy and with emphasis on high knee movement.</p> <p>- Other regions, Lemko, Podillian, Boiko, Gypsy (don't have description of steps on the websites)</p>			Analyze	5 marks (1/2 mark for the region and 1/2 a mark for characteristic)
Analysis	Comparing the female Poltava and Lemko costumes identify how each of the pieces are different.	<p>Headpiece</p> <p>Necklace</p> <p>Shirt</p> <p>Skirt</p> <p>Apron</p>	<p><u>Poltava:</u></p> <p>Flower wreath</p> <p>Red coral beads</p> <p>Full embroidery, billowy sleeves</p> <p>Non- pleated</p> <p>Woolen</p>	<p><u>Lemko:</u></p> <p>Kerchief</p> <p>Silver & red beads</p> <p>Minimal embroidery</p> <p>Pleated</p> <p>Pleated</p>	Compare	7 marks (1/2 mark for item and 1/2 for both regions description)

In selected sections the bolded selections in the Answer column are the key points to what is needed for the full marks indicated in the Marks column.

		Vest Sash Footwear	Long Narrow No difference	Short Wide No difference		
Synthesis	Compose a quick reference guide to identify the following regional dance areas by their costumes: Poltava/Central, Hutsul and Bukovynian.	<ul style="list-style-type: none"> - Poltava/Central– Black and red diamond pattern embroidery. - men have red boots, wide sash & baggy pants - woman have solid coloured vest, tall flowery headpiece, with long ribbons & red boots - Hutsul – orange, yellow and green embroidery - men and woman wear leather moccasins, wool socks & heavy wool and colourfully braided vests - Bukovynian – Black and red diagonal pattern embroidery. - men wear white cotton tunic style pant and shirt - woman wear no vest and have a red wool wrap type skirt 			Compose	6 marks (2 marks for each region where 1 mark is for a male point and 1 is for a female point)
Synthesis	Create a sentence where the beginning letter of each word is a type of acronym that helps you remember the 9 regional Ukrainian dances (not including Gypsy).	Various answers but must have letters: - C, H, T, B, V, P, L, P, B Ex: Chad had to buy very pretty little play baskets			Create	2 marks (1 mark for sent. & 1 for all the correct letters)
Synthesis	Design a sequence in English terminology of 4 steps for a third year boy dancer that could be used as combination.	<ul style="list-style-type: none"> - Various answers are allowed. - Example: Toe heel knee kick ,123, 123, Prysadka-heels, Prysadka-heels, forward kicks, travelling backwards 			Design	4 marks
Evaluation	Which website would be most useful to someone wanting to find out information regarding all of the regional types of Ukrainian dance and justify your reason.	Website #3 – Because it gives information on the regions background, talks about its steps and mentions costuming.			Which	2 marks
Evaluation	Rate the websites on their dance step instructional information from the most informative to be 1 to the least informative to be 4.	Website #1 – Rating of 3 #2 – Rating of 1 #3 - Rating of 2 #4 – Rating of 4			Rate	2 marks (1/2 a mark for each diff. website rated)

In selected sections the bolded selections in the Answer column are the key points to what is needed for the full marks indicated in the Marks column.

<u>Lesson #</u> <u>Topic</u> <u>Time</u>	<u>Foundational</u> <u>Objective</u>	<u>Learning Objectives</u>	<u>Pre-requisite</u> <u>Learning's</u>	<u>Safety</u>	<u>Equipment/</u> <u>Resources</u>
Lesson # 3 of #8 Ukrainian Dance (Poltava Region) Time: 1 hr	<ul style="list-style-type: none"> Students will develop an appreciation of the role culture plays in dance or rhythmic. Students will develop an appreciation of the contribution of dance or rhythmic to personal fitness 	<p>To Know:</p> <ul style="list-style-type: none"> SWBAT demonstrate proper terminology of Ukrainian dance from the internet assignment. <p>To Do:</p> <ul style="list-style-type: none"> SWBAT model foot strike patterns in Poltava Ukrainian dance. <p>To Feel:</p> <ul style="list-style-type: none"> SWBAT combine with music to complete Poltava Ukrainian dance steps. 	<ul style="list-style-type: none"> Students need to be able to recognize and move to the beat in music. Students need to be able to count a melody. (count of 8) Students need to be familiar with Ukrainian dance terms. Students must understand basic safety as it relates to dance 	<ul style="list-style-type: none"> Refer to attached SK. Safety Manual Do what is within your physical ability; do not push yourself to possible injury Respect other people's space 	<ul style="list-style-type: none"> Stereo Pylons Can be any type of music is appropriate for polka dancing Music can vary from easy which has a slow beat to challenging which is fast beat.
<u>Instructional</u> <u>Strategies</u>	<u>PE Components</u>	<u>Scope/Sequence</u>		<u>Assessment/</u> <u>Evaluation</u>	<u>Adaptive</u> <u>Dimension</u>
<p>Direct- Demonstrations [D]</p> <p>Indirect- Inquiry [I] And Reflective Discussion [R]</p>	<p>Skill Focus: Ukrainian dance</p> <p>Movement Pattern: Locomotion</p> <p>Performance Cue: Intermediate = Space/Force</p> <p>Conceptual Focus: Repetitive displacement of Ukrainian Dance footwork.</p>	<p>Intro (15 min)</p> <ul style="list-style-type: none"> Students will warm up by demonstrating the polka as they move about a set course. [I] Review to make sure students remember that polka. <p>Development (35 - 40 min)</p> <ul style="list-style-type: none"> Demonstrate Poltava Ukrainian dance steps(see attached info)[D] Students will try steps on the spot on their own. Give instruction and feedback that refers to previous explanation. [I] Students will progress to combine steps with the polka. Students will then progress to combining steps with music. See attachment for activities and description of basic steps. <p>Closure (5 - 10min)</p> <ul style="list-style-type: none"> Debrief with class see if they made connections with polka to Ukrainian dance. Ask if anyone has seen or experienced it before. <p>[R]</p>	<ul style="list-style-type: none"> The students will self-evaluate themselves on their effort and attitude at the end of the unit that will be 50% of their unit mark and 5% of the student's final mark. The other 50% of their unit mark is based on their knowledge throughout the unit that will make %5 of their final grade. 	<p>I- Provide extra demonstration to students who need assistance</p> <p>- Involve students in presentation of information</p> <p>C- Giving credit for effort</p> <p>E- Awareness of space and others around them.</p>	

Basic Ukrainian Dance Steps - Poltava region

1. Pokhid Skladniy or Triple Step

Ukrainian Name	Pokhid Skladniy; Potriyniy Krok; Pereminniy Krok; Pokhid Tankoviy Skladaniy; Pokhid Tankoviy Skladniy
English Name	Triple Step; 1-2-3; Plain Step; Basic Step
Direction of the Step	Stationary
Music	One step per beat. Count is 1-2-3-pause or 1-and-2-pause.
Opening Position	Sixth position. Step is performed on the balls of both feet.

Description

1. Before the first beat, raise the right foot.
2. On **one**, hop onto the right foot. This is often described as a big step to the right.
3. On **two** (or and), bring the left foot next to the right foot and step onto the left foot. This is often described as a little step.
4. On **three** (or two, if using a 1-and-2-and count), step back onto the right foot.
5. There is a brief pause on the fourth count, but most dancers probably will not notice it.

Repeat on the next beat, starting with the left foot.

2. Bihunets or Triple Step

Ukrainian Name	Bihunets; sometimes referred to as a travelling pokhid skladniy
English Name	Triple Step; 1-2-3; Plain Step; Basic Step
Direction of the Step	Travelling
Music	One step per beat. Count is 1-2-3-pause or 1-and-2-pause.
Opening Position	Sixth position. Step is performed on the balls of both feet.

Description

1. Before the first beat, raise the right foot.
2. On **one**, take a large step forward with the right foot.
3. On **two** (or and), bring the left foot forward and only slightly in front of the right foot, and step onto the left foot. This is often described as a little step.
4. On **three** (or two, if using a 1-and-2-and count), take another small step forward onto the right foot.
5. There is a brief pause on the fourth count, but most dancers probably will not notice it.

Repeat on the next beat, starting with the left foot.

Most of the forward movement in this step occurs during the initial large step forward on the first count.

3. Prytup or Stamp

Ukrainian Name	Prytup.
English Name	Stamp
Direction of the Step	Stationary
Music	One step per beat. Count is and-1.
Opening Position	First, third, or sixth position.

Description

1. On the last **and** of the previous beat, raise right foot.
2. On **one** stamp the right foot, placing it back in its original position.

4. Potriinyi Prytup or Triple Stamp

Ukrainian Name	Potriinyi Prytup
English Name	Triple Stamp
Direction of the Step	Stationary
Music	One step per beat. Count is 1-and-2-and or 1-2-3-pause.
Opening Position	Sixth position, knees slightly bent in a demi-plié.

Description

1. On **one** stamp the right foot.
2. On **and**(or two) stamp the left foot.
3. On **two** (or three) stamp the right foot.
4. On **and** pause.

Repeat on the next beat, beginning with the left foot.

5 Tynok

Ukrainian Name	Tynok
English Name	Tynok (Little Fence or Little Hedge)
Direction of the Step	Stationary or Travelling
Music	One step per beat. Count is 1-2-3-pause.
Opening Position	Third position. Step is performed on the balls of both feet.

Description

1. Before the first beat, sweep right foot in an arc from left to right.

2. On **one** step onto the right foot, as though stepping your foot over a low picket fence.
3. On **two** sweep the left foot in front and across the right foot, as though bringing the left foot over the fence. Lead with the heel to maintain the turn-out. Raise the right foot slightly.
4. On **three** step back on to the right foot, placing it back in its original position.
5. On **pause** prepare to repeat the step to the left.

Repeat counts 1,2,3 and the pause, alternating sides. Repeat on the next beat, beginning with the left foot.

Some authors distinguish different versions of tynok, based on the height of sweeping motions. A low sweeping motion, where the feet are kept close to the ground, is called "small" or "maliy." A medium sized sweeping motion, where the feet are brought about mid-calf height is called an intermediate tynok or "tynok seredniy." A large tynok, where the feet are brought to about knee height, is performed only by men and boys and referred to as "tynok velykiy."

When performed as a travelling step, most of the forward movement occurs during the initial sweep before the count of **one**. The motion is to leap forward onto right foot, cross the left foot over, and step again onto the right foot; then, leap forward with the left foot, cross the right foot over, step onto the left foot.

Arm Movement

Tynok may be performed with hands on hips, or by opening the arms to second position on the odd-numbered counts, and then closing them to the waist on the even-numbered counts.

6. Vykhylasnyk or Toe-Heel

Ukrainian Name	Vykhylasnyk
English Name	Toe-heel
Direction of the Step	Stationary
Music	One step per beat. Count is 1-2.
Opening Position	Third or sixth position. Step is performed on the balls of the feet.

Description

1. Weight is on the left foot. On **one** hop on the left foot. At the same time, extend the right foot to the right side, turn the foot under, and place the toes on the ground, heel turned up. The foot should be in slightly extended.
2. On **two** hop on the left foot. At the same time, turn the right foot up, and place the heel on the ground in the same spot as the toes, with the toes facing up and the foot flexed.

Repeat, hopping onto the right foot and repeating the toe-heel movement with the left foot.

Variations

The toe-heel movement can be performed without the hop on the supporting leg.

Toe-heel, 1-2-3 (vykhylasnyk skladnyi) - perform the toe-heel movement on the first count. On the next count, perform pokhid skladnyi, leading with the right foot. Repeat, shifting weight to the right foot and performing the movement with the left foot.

Toe-heel, triple stamp (vykhyliasnyk z potriinym prytopom) - perform the toe-heel movement on the first count. On the next count, perform a triple-stamp, leading with the right foot. Repeat, shifting weight to the right foot and performing the movement with the left foot.

Toe-heel with feet close together (nocok-kabluk) - One **one** hop on the left foot, and at the same time place the right toes on the ground, next to the heel of the left foot. On **two** hop on the left foot, and at the same time place the heel of the right foot next to the toes of the left foot.

7. Uhynannya or Knee-kick

Ukrainian Name	Uhynannya or Vyhynannya
English Name	Knee-kick
Direction of the Step	Stationary
Music	One step per beat. Count is 1-2.
Opening Position	Third position. Step is performed on the balls of the feet.

Description

1. Weight is on the left foot. On **one** hop on the left foot. At the same time, bend the right leg and place the heel of the right foot so that it touches the knee of the left leg, just under the kneecap. Toes should be pointed. Knees should be turned out.
2. On **two** hop on the left foot. At the same time, extend the right foot forward and at a slight angle, toes pointed. The upper part of the right leg should not change position while the leg is extended.

Repeat, hopping onto the right foot and repeating the knee-kick movement with the left foot.

Variation

Knee-kick, 1-2-3 (uhynannya skladnyi) - perform the knee-kick movement on the first count. On the next count, perform pokhid skladnyi, leading with the right foot. Repeat, shifting weight to the right foot and performing the movement with the left foot.

8. Vypad or Stamp-Kick/Touch-Point

Ukrainian Name	Vypad
English Name	Stamp-kick or touch-point
Direction of the Step	Stationary or travelling
Music	One step per beat. Count is 1-2
Opening Position	Third position. Step is performed on the balls of the feet.

Description

1. Weight is on the left foot. On **one** step onto the right foot. Weight is placed on the whole foot. The foot should be placed slightly in between third and fourth positions.

2. On **two** hop on the left foot. At the same time, raise the right foot forward and on a slight angle. The foot should be about knee height. Toes should be pointed.

Vypad is usually followed by one beat of pokhid skladniy, performed to the right. Then the dancer switches the working and supporting leg, and performs vypad skladniy to the left side. Vypad may also be used in combination with other steps.

9. Back-kick

Ukrainian Name	
English Name	Back-kick
Direction of the Step	Stationary
Music	One step per beat. Count is 1-2
Opening Position	Third position. Step is performed on the balls of the feet.

Description

1. Weight is on the left foot. On **one** hop on the left foot. At the same time, bend the right leg and place the right foot behind the left knee. Toes should be pointed. Knees should be turned out.
2. On **two** hop on the left foot. At the same time, extend the right foot forward and at a slight angle, toes pointed. The upper part of the right leg should not change position while the leg is extended.

Repeat, hopping onto the right foot and repeating the back-kick movement with the left foot.

10. Cross-kick

Ukrainian Name	
English Name	Cross-kick
Direction of the Step	Stationary
Music	One step per beat. Count is 1-2
Opening Position	Third position. Step is performed on the balls of the feet.

Description

1. On **one** step the right foot across and in front of the left leg. At the same time, bend the left leg and place the left foot behind the right knee. Toes should be pointed. Knees should be turned out.
2. On **two** hop on the right foot. At the same time, extend the left foot forward and at a slight angle, toes pointed. The upper part of the left leg should not change position while the leg is extended.

Repeat, hopping onto the left foot and repeating the back-kick movement with the right foot.

11. Merezhka

Ukrainian Name	Merezhka
English Name	Merezhka; 1-2-side
Direction of the Step	Stationary or travelling
Music	One step per beat. Count is 1-2-3 or 1-and-2
Opening Position	First position. Step is performed on the balls of the feet.

Description

1. On **one** step on to the right foot.
2. On **two** step on to the left foot.
3. On **three** step on to the right foot and extend the left foot towards the side, toes pointed.

Repeat, stepping onto the left foot.

12. 1-2-Front

Ukrainian Name	
English Name	1-2-Front
Direction of the Step	Stationary or travelling backwards
Music	One step per beat. Count is 1-2-3 or 1-and-2
Opening Position	First position. Step is performed on the balls of the feet.

Description

1. On **one** step on to the right foot.
2. On **two** step on to the left foot.
3. On **three** step on to the right foot and extend the left foot towards the front, toes pointed.

Repeat, stepping onto the left foot.

13. Vidryvanka Zvychaina or Kicks

Ukrainian Name	Vidryvanka Zvychaina
English Name	Kicks (standing)
Direction of the Step	Stationary or travelling backwards
Music	One step per beat. Count is 1-2
Opening Position	First position. Step is performed on the balls of the feet.

Description

1. On **one** hop on to the right foot and extend the left foot forward, toes pointed.
2. On **two** hop on to the left foot and extend the right foot forward, toes pointed.

14. Dorizhka or Little Step

Ukrainian Name	Dorizhka
English Name	Side-step; Little Step
Direction of the Step	Travelling
Music	One step per beat. Count is 1-and-2-and
Opening Position	First position. Step is performed on the balls of the feet.

Description

1. On **one** take a small step to the right with the right foot. Weight is on the left foot.
2. On **and** bring the left foot up to meet the right foot.
3. On **two** take a small step to the right with the right foot. Weight is on the left foot.
4. On **and** bring the left foot up to meet the right foot.

Step may also be performed travelling to the forward or backward. It may be performed travelling to the left by reversing the working and supporting legs.

15. Pletenna or Back-step

Ukrainian Name	Pletenna; Dorizhka-nazad; Viryovochka
English Name	Back-step
Direction of the Step	Stationary or travelling backwards
Music	One step per beat. Count is 1-and-2-and
Opening Position	Third position. Step is performed on the balls of the feet.

Description

1. Before the first beat, bring the right foot slightly in front.
2. On **one-and**, bring the right foot up the front of the left leg, and then bring it down behind the left leg. Shift weight onto the balls of the right foot. Feet and knees are turned out. The right foot should almost slide down the back of the left leg.
3. On **two-and**, raise the left leg up the front of the right leg and then bring it down behind the right leg.

16. Holubtsi or Clicks

Ukrainian Name	Holubtsi
English Name	Clicks
Direction of the Step	Stationary or travelling sideways
Music	One step per beat. Count is 1-and-2-and.
Opening Position	First position.

Description

1. Before the first beat, shift weight onto the ball of the left foot. Extend the right leg to the side.
2. On **one-and** hop upward on the left foot and beat the left heel against the right heel. The left heel should move upwards to meet the right heel, which remains stationary. Feet should be turned out in first position. Land on the ball of the left foot.
3. On **two-and**, repeat the movements of one-and.

The step may be performed to the left, reversing the working and supporting legs

<u>Lesson # Topic Time</u>	<u>Foundational Objective</u>	<u>Learning Objectives</u>	<u>Pre-requisite Learning's</u>	<u>Safety</u>	<u>Equipment/ Resources</u>
Lesson # 4 of #8 Métis Quadrille Time: 1 hr	<ul style="list-style-type: none"> Students will develop an appreciation of the role culture plays in dance or rhythmic Students will develop an appreciation of the contribution of dance or rhythmic to personal fitness 	<p>To Know:</p> <ul style="list-style-type: none"> SWBAT identify the steps of the Métis Quadrille <p>To Do:</p> <ul style="list-style-type: none"> SWBAT demonstrate and participate in the Métis Quadrille with a focus on methods of locomotion <p>To Feel:</p> <ul style="list-style-type: none"> SWBAT self-evaluate themselves on responsibility and effort for the day 	<ul style="list-style-type: none"> Students should know basic square dance steps Students must understand basic safety as it relates to dance 	<ul style="list-style-type: none"> Refer to attached SK Safety Manual Do what is within your physical ability; do not push yourself to possible injury Respect other people's space 	<ul style="list-style-type: none"> Stereo Music that contains fiddle as this was the main instrument in Métis music Sheet with history of Métis culture
<u>Instructional Strategies</u>	<u>PE Components</u>	<u>Scope/Sequence</u>	<u>Assessment/ Evaluation</u>	<u>Adaptive Dimension</u>	
<p>Direct- Demonstrations [D]</p> <p>Interactive- Peer Practice [PP]</p>	<p>Skill Focus: Métis Quadrille Steps</p> <p>Movement Pattern: Locomotion</p> <p>Performance Cue: Intermediate = Space/Force</p> <p>Conceptual Focus: Use of Metis Quadrille as a method of locomotion.</p>	<p>Intro (15 min)</p> <ul style="list-style-type: none"> Discuss Métis culture and history Students will mirror one another. <p>Development (30 - 35 min)</p> <ul style="list-style-type: none"> Teacher demonstrates steps of Métis Quadrille as paired students imitate [D] In pairs, students practice the steps [PP] Put all the steps together to form Métis Quadrille Students will follow the teachers "calls". See attachment for activities and steps of Métis Quadrille <p>Closure (10- 15 min)</p> <ul style="list-style-type: none"> Go over information for next class's field trip. Remind students to be on time and to be on good behaviour. 	<ul style="list-style-type: none"> The students will self-evaluate themselves on their effort and attitude at the end of the unit that will be 50% of their unit mark and 5% of the student's final mark. The other 50% of their unit mark is based on their knowledge throughout the unit that will make %5 of their final grade. 	<p>I- Provide extra demonstration to students who need assistance</p> <p>- Involve students in presentation of information</p> <p>C- Giving credit for effort</p> <p>E- Awareness of space their in and awareness of the spacing of the square</p>	

Activities and Dance Steps

Intro: History of Metis and Quadrille

To begin, we will discuss the history of Métis peoples and dance in Canada. The history that will be discussed is as follows:

The Métis are descendents of Aboriginal peoples and those of European background, generally either Scottish or French fathers and Indian mothers. As those involved in the Fur Trade dispersed westward, the Red River Settlement was established in and around Winnipeg, Manitoba and the Métis became a distinct people with new cultural traditions.

Scottish, Irish, French and Indian forms of dance influenced the dances that emerged in this new culture. For example, the Métis adopted Scottish and Irish reels and jigs, as well as the French stomp and quadrille. The Indian influence is evident as the footwork is closer to the floor and the quadrille is executed in a circular pattern with opposite partners, rather than corner partners in square dancing.

Métis fiddlers were skilful musicians who often learned songs by ear on homemade fiddles, jiggling the beat of the song on the floor with their feet and sometimes even humming the tunes in place of a fiddle. Tunes were passed on from generation to generation by memory and each region produced their own distinctive style.

Dances were not complete without a caller who skilfully gave directions to the dancers while keeping them and the musicians in time. The caller had to have an incredible gift of memory, humour, and creativity, in addition to a fine sense of rhythm. The art of calling took years to perfect and a good caller could keep a dance going until dawn.

Warm-up: Mirroring Activity

In pairs, student 'A' mirrors the actions of student 'B'. Student 'B' needs to move slowly to make sure 'A' can keep up. They will progressively add different body parts.

- Begin by sitting and focusing on moving hands only, in slow motion.
- Move onto knees, to give more upper-body movement possibilities.
- Move to standing position to involve the whole body

Development: Steps of the Métis Quadrille

The class will be divided into sets (dance formation). A set is formed by four couples facing inwards with each couple three to four meters from the opposite couple. The lady is always to the right of the gent. The couples are numbered 1,2,3,4 around the set to the right, starting with the couple whose backs are closest to the music. The head couples are 1 and 3, side couples are 2 and 4. Students must listen carefully to the calls in order to execute the Quadrille properly.

****Note: Bold lettering is the "call". Information in brackets is how to execute the "call"**

1. **All join hands & circle left. All the way round to the left.**
(to original position)
2. **Break and Swing**
(right feet of partners kept together, make one complete turn or pivot)
3. **Allemande left**
(gents turn left, take left hand of left hand lady & walk around one another until they face your partners)
4. **Grand Chain Right & Left. All the way round as you go**
(in the circle, partners face and take right hands with partners. Move clockwise to give a left hand to next person, right to next, left to next until you meet your partner)
5. **Swing when you meet**
6. **And you promenade round**
(gents inside, ladies outside of circle. Move counterclockwise to original positions)
7. **Balance There**

**** Note - Steps 8 to 17 is for couples 1 & 3**

8. **First & opposite couple forward & back**
(lady's left hand on top of gent's right hand)
9. **Right & left through**
(couples exchange positions-passing rights shoulders, and then join hands and gent turns partner counter-clockwise around in place)
10. **Down the same ole track**
(repeat 9, returning to original places)
11. **Two couple swing**
12. **First & opposite ladies chain across the hall**
(ladies right-hand chain across the circle. Dancers reach out as in handshake. Ladies then left-hand chain with opposite gents)
13. **Chain right back**
(ladies right-hand chain across to original places)
14. **Just one-half of a promenade swing**
(couples exchange places by promenading counter-clockwise to right around each other-pass one another in center, then couples promenade swing to face center)
15. **Right & left through (as #9)**
16. **Don't forget your Do-Si-Do**

17. Places all you, All swing out

(couples swing partners clockwise, one complete pivot)

****Note-** Repeat patterns 3-7

- Couples 2 and 4 repeat patterns 8-17
- Finally, they repeat patterns 3-7

The first change of the Quadrille is now completed.

Cool-down: Teacher Caller

- Students form a line.
- Student's will move about the gym on the callers commands

After the cool-down, we will discuss the Métis Quadrille and ask students if they enjoyed it.

<u>Lesson # Topic Time</u>	<u>Foundational Objective</u>	<u>Learning Objectives</u>	<u>Pre-requisite Learning's</u>	<u>Safety</u>	<u>Equipment/ Resources</u>
Lesson # 5 of #8 Pow-wow Time: 3 hr	<ul style="list-style-type: none"> Students will develop an appreciation of the role culture plays in dance or rhythmic Students will develop intuitive and imaginative thought. 	<p>To Know:</p> <ul style="list-style-type: none"> SWBAT discover the Metis culture <p>To Do:</p> <ul style="list-style-type: none"> SWBAT report on what they experienced watching the Pow-wow dance. <p>To Feel:</p> <ul style="list-style-type: none"> SWBAT self-evaluate themselves on their respect and responsibility from that day 	<ul style="list-style-type: none"> Students should know basic square dance steps Students must understand basic safety as it relates to dance 	<ul style="list-style-type: none"> Refer to attached SK Safety Manual Be sure everyone stays together as a group. Go through a class list before leaving to come back home. Permission slips will be sent home. 	<ul style="list-style-type: none"> Bus - for transportation to Fort Qu'Appelle History sheet
<u>Instructional Strategies</u>	<u>PE Components</u>	<u>Scope/Sequence</u>	<u>Assessment/ Evaluation</u>	<u>Adaptive Dimension</u>	
<p>Direct- Demonstrations [D]</p> <p>Experimental- Field Trip [F]</p>	<p>Skill Focus: Presentation of Métis Pow-wow Dance</p> <p>Movement Pattern: Not Applicable</p> <p>Performance Cue: Not Applicable</p> <p>Conceptual Focus: Not Applicable</p>	<p>Loading (5 min)</p> <ul style="list-style-type: none"> Go over class list to see who is there or not Load the bus(s) Double check that everyone is on the bus. <p>Traveling to Destination (About 45 min)</p> <ul style="list-style-type: none"> Travel to Fort Qu'Appelle site of the: Manito Ahbee International Competition Pow- wow Discuss history of Pow-wow during the bus ride. See history sheet below. <p>Experience (About 80 min)</p> <ul style="list-style-type: none"> Students will take part in watching performances and learning about the culture [D] <p>Traveling back to School (About 45 min)</p> <ul style="list-style-type: none"> Students will then reload the bus(s) Go over class list to make sure everyone is on the bus 	<ul style="list-style-type: none"> The students will self-evaluate themselves on their effort and attitude at the end of the unit that will be 50% of their unit mark and 5% of the student's final mark. The other 50% of their unit mark is based on their knowledge throughout the unit that will make 5% of their final grade. 	<p>I- Provide extra handouts containing additional information.</p> <p>C- Have students explore the Metis culture through experience.</p> <p>E- Have students break off into groups or pairs.</p>	

Pow-wow Summary

The word Pow-wow actually originated from the Algonquin term, "pau-wauing". It is said that the term referred to a gathering of spiritual leaders. As Europeans began to watch the gatherings, they started to pronounce the word incorrectly as Pow-wow. Today a Pow-wow considered a gathering of Indian and non-Indian people. It is a celebration of Indian culture, also a way to educate others about Indian Culture. The most predominate part of the Pow-wow revolves around the music and the dance that is at the centre of attention throughout the Pow-wow.

It is said that you can not have a Pow-wow without a drum; the drum represents the heartbeat of Mother Earth and creates all of the music that is danced to. The drum beat is often accomplished by singing, but not all of the time. Many of the songs that are played to honour warriors that have fought in the war.

A number of dances that are performed at a Pow-Wow have come from the plains tribes descendent from Canada, and the United States. The men and women's traditional dances, and the men's and women's fancy dances are four of the most common styles of dances. Each of the dances listed above are a way for the dancer to tell a story or, express their feelings. There are really no common steps to these dances; however there, are common movement patters that are expected from each dancer. The dancers are expected to know each beat of the dance, and to bring an individual spirit to the dance.

The outfits that are worn by the dancers are as symbolic as the drum, and music that they dance too. Each part of the outfit had a spiritual meaning for the dancer. Many dancers' outfits can take a lifetime to complete.

**Physical Education 20 – Rhythimics/Dance
Summative Evaluation – Self Checklist**

Students Name: _____

With respect to your personal beliefs of your self-attitudes and actions in the rhythimics and dance unit, check off the appropriate box for each of the questions below. Add up your total marks with respect to Never=1 mark, Rarely=2 marks, Usually=3 marks & Always=4 marks.

	Never(1)	Rarely(2)	Usually(3)	Always(4)
1. I was appropriately dressed for class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. I was on time for class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. I treated the presenters, teacher and my peer with respect.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. I encouraged others verbally.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. I completed tasks without having to be told more then once.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I showed self-control during class time.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I listened to what others had to say.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. I entered the class enthusiastically.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. I worked hard to try to improve myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. I was willing to try and learn new things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. I was willing to work with a wide rang of people from my class, not just my peers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Total Marks: /44
Conversion: /5%

Physical Education 20 - Dance/Rhythmics Independent Learning – Teacher’s Rubric

Name _____ Date _____

The teacher will allocate an appropriate number which relates to the students ability in the knowledge of dance/rhythmics. The number will be written in the column titled “Score”.

Criteria	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Understands basic dance steps	Cannot explain, in writing, any of the basic dance steps.	Is able to explain, in writing, only few of the basic dance steps	Is able to explain, in writing, most of the basic dance steps.	Is able to efficiently explain, in writing, the basic dance steps.	
Understands relating performance cues.	Displays very little understanding of performance cues related to locomotions, springs, landings, and statics	Displays very little understanding of performance cues related to locomotions, springs, landings, and statics.	Displays an understanding of some performance cues related to locomotions, springs, landings, and statics.	Displays a complete understanding of performance cues related to locomotions, springs, landings, and statics.	
Understands origin and history of dance.	Does not understand and nor explain the origin of any dance covered in class.	Understands and explains the origin of very few dances covered in class.	Understands and explains the origin of most dances covered in class.	Understands and explains the origin of each dance covered in class.	
Relates Dances to Community & National Identity	Is not able to relate the dances to their community and national identity.	Is able to relate very few dances to their community and national identity, but cannot explain this relation.	Is able to relate some dances to their community and national identity and somewhat explain this relation.	Is able to relate all dances to their community and national identity and effectively explain this relation.	
Benefits of choosing dance/rhythmic related activities.	Is unable to explain the benefits of dance to increase or maintain physical fitness levels.	Is able to explain few benefits of dance to increase or maintain physical fitness levels, but cannot provide evidence/examples.	Is able to explain some benefits of dance to increase or maintain physical fitness levels, can provide few evidence/examples.	Is able to accurately explain the benefits of dance to increase or maintain physical fitness levels, can provide many evidence/examples.	
				Total	/20

Adapted from (2004) *SDSU college of education*. San Diego State University. Retrieved November 19, 2007 from <http://edweb.sdsu.edu/triton/tidepoolunit/Rubrics/collrubric.html>. Objectives adapted from Physical Education 20/30: A Curriculum Guide for the Secondary Level, Saskatchewan Education, 1994. Retrieved November 19, 2007 from <http://www.sasked.gov.sk.ca/docs/physed/physed2030/foundation.html#E10E16>. Adaptations made by Tara Manson.

Please provide evidence or examples to back up why you gave yourself the mark you did for each section.

	Mark Allocated	Evidence/Examples
Understands basic dance steps		
Understands relating performance cues.		
Understands origin and history of dance.		
Relates Dances to Community & National Identity		
Benefits of choosing dance/rhythmic related activities.		

Adapted from (2004) *SDSU college of education*. San Diego State University. Retrieved November 19, 2007 from <http://edweb.sdsu.edu/triton/tidepoolunit/Rubrics/collrubric.html>. Objectives adapted from Physical Education 20/30: A Curriculum Guide for the Secondary Level, Saskatchewan Education, 1994. Retrieved November 19, 2007 from <http://www.sasked.gov.sk.ca/docs/physed/physed2030/foundation.html#E10E16>. Adaptations made by Tara Manson.

Concept Web Map:

