

# SPARKed

SPARK in Education

## EDUCATOR GUIDE

Story Theme: Roots  
Subject: Hula Hālau 'o Keikiali'i  
Discipline: Dance (Hula)

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Hālau 'o Keikiali'i performing  
at the San Francisco Ethnic Dance Festival.  
Still image from SPARK story, February 2003.

## SECTION I - OVERVIEW

### EPISODE THEME

Roots

### SUBJECT

Hālau 'o Keikiali'i  
(formerly *Hula Hālau Aloha Pūmehana 'o Polynesia*)

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Dance, Music, Social Studies

### OBJECTIVE

To introduce educators to the Hawai'ian dance form of hula, including its historical traditions, cultural significance, and present day practice as both creative expression and social preservation.

### STORY SYNOPSIS

More native Hawai'ians live here on the mainland than back home on the islands, and the flourishing presence of hula schools all over the Bay Area is proof that distance makes the heart grow fonder. SPARK spends some time with Kawika Alfiche, a young hula *kumu* (teacher) who has devoted his life to reviving ancient Hawai'ian music and dance traditions that have been threatened by two centuries of assimilation.

### INSTRUCTIONAL STRATEGIES

Individual student writings and research  
Individual and group geographic study and mapping  
Individual student verbal presentations  
Group process and feedback (critique)  
Individual student self-reflection and critique  
Engagement with and demonstration of basic dance movements  
Listening and responding to music and dance performance

### INSTRUCTIONAL OBJECTIVES

To introduce students to the Hawai'ian dance form of hula and the culture from which it originates  
To introduce students to the concept of narrative or storytelling in dance  
To provide students opportunities to consider the culture, history, and art of Hawai'i and its peoples  
To encourage understanding and appreciation for Pacific Island culture and diversity in the Bay Area

### EQUIPMENT NEEDED

SPARK story "Dancing with Ancestors" on DVD or VHS, and related player and TV  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper  
World maps

### INTELLIGENCES ADDRESSED

Linguistic - syntax, phonology, semantics, pragmatics  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements  
Musical - the ability to read, understand, and compose musical pitches, tones, and rhythms



See more information on  
Multiple Intelligences at  
[www.kqed.org/spark/education](http://www.kqed.org/spark/education).

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Hālau 'o Keikiali'i is a Ka Hālau, a traditional Hawai'ian performance ensemble based in San Francisco. Founded in 1994, their mission is to educate the general public about Hawai'ian people and customs, values, and protocols. The multi-generational group offers classes, stage performances, and cultural events throughout the year, although their main focus is on the instruction, performance, and preservation of Hula Kahiko, or ancient dance. Study of the art form includes study of **oli** (chanting), **mele** (traditional songs), **himeni** (modern songs), **nā mea hula** (arts, crafts, and tool-making), **lole hula** (hula regalia), **ʻōlelo** (language), and **mo'olelo** (stories and storytelling).

Hula is a form of dance that is traditionally learned by study with a teacher. A teacher of hula is called a **Ke Kumu**. The kumu of Hālau 'o Keikiali'i is Kawika Hiwahiwa Keawehakuahu`ula Alfiche, who has been teaching hula and other aspects of Hawai'ian culture for over 10 years. In the SPARK story, viewers follow Kawika as he performs and teaches, guiding the members of the group in instrument-making, and talking about the important role that hula plays in preserving and sharing Hawai'ian culture, while keeping Bay Area Hawai'ians connected to their home.



The kumu, Kawika leads the members of Hālau 'o Keikiali'i in a traditional dance.  
Still image from SPARK story, April 2003.

### THE BIG PICTURE

Hula is a form of storytelling, a way of expressing reverence for natural phenomena or a particular leader, as well as a form of entertainment, a greeting for visitors, and a way of praising events and peoples. This expressive and beautiful form of dance was developed in the Hawai'ian Islands by the original settlers from Polynesia who had come there by canoe from the southeastern Pacific islands in roughly the fifth century C.E. Many different ethnic groups have migrated to Hawai'i since the first European contact by Captain Cook in 1778, including British, Americans, Portuguese, Chinese, Japanese, and Filipinos. All of these groups have shaped the present multicultural dance culture of Hawai'i, with the exception of hula, which has remained largely unchanged by imported dance traditions.

The precise origin of hula is debated. One theory suggests that the basis of the contemporary practice of hula is the story of Hi'iaka, a goddess who danced the first hula to appease her sister, the volcano goddess Pele, giving praise and making offerings. Before Western intervention, hula was an integral part of religious practice, when dancers danced to the sounds of the **pahu** (sharkskin-covered log drum) in the most sacred ceremonies dedicated to the gods.

Throughout the decades, the peoples and culture of Hawai'i have been under severe pressure from immigrant factions from China, Japan, the Philippines, and the United States, each with their own specifically branded intention to supplant Hawai'ian culture and traditions. In 1821, the Christian missionaries who had arrived from New England banished the practice of hula because of the chanting accompanying the dance that praised Hawai'ian gods.

## THE BIG PICTURE (continued)

The missionaries found these chants, and all other forms of worship of Hawai'ian gods to be threatening to their doctrines.

During the reign of King David Kalakaua (1874-1891) Hawai'ian performing arts went through significant change. Over the objections of the Christian Hawai'ians and non-Hawaiians, the King gathered "experts" in the area of hula, encouraging them to practice and to teach the traditional arts. He also encouraged the hula practitioners to merge Hawai'ian elements of poetry, chanted vocal performance, dance movements, and costumes to create a new form of called hula ku'i (*ku'i* means "to combine old and new").

When Hawai'i was proclaimed a state of the United States in 1959, the language was still forbidden to be studied or spoken. Although the foreign government made efforts to squash the practice of hula in addition to the language, the desire to practice and preserve this tradition became stronger throughout the 1960s. These efforts culminated in the establishment of private schools and programs specifically dedicated to the teaching and learning of hula for those peoples and students of Hawai'ian origin.



Kawika shows two group members how to construct an *ipu*, a drum made from a hollow, dried gourd.  
Still image from SPARK story, March 2003.

A resurgence of ethnic pride has raised interest in pre-*ku'i* performing arts since the early 1970s. Chant-accompanied hula has been revived, and new dances are choreographed in the older style, eclipsing the song-accompanied form in popularity, especially among younger Hawai'ians. Contemporary practitioners divide hula into *hula*

*kahiko* (ancient hula – the form practiced by Hālau 'o Keikiāli'i), comprising older chant-accompanied dances, and *hula 'auana* (modern hula), comprising newer song-accompanied dances.

Through the continuing efforts of indigenous Hawai'ians, by the end of 20<sup>th</sup> century, hula training and practice was once again invested with ritual and prayer. Teachers of hula were dedicated to Laka, the goddess of the hula, and they made offerings to her regularly, passing this tradition on to their students.

The term *hula* refers to movement and gestures. Hula, however, cannot be performed without *mele* (poetry), the most important component. *Mele* are records of cultural information ranging from sacred *mele pule* (prayers) and *mele inoa* (name chants, many for chiefs) to topical *mele ho'oipoipo* (love songs) and *mele 'aina* (songs praising the land); the type of *mele* used is one way of classifying the dances.

Allusion is greatly valued in the poetry, and hula gestures are a secondary level of abstraction; they do not tell the entire story but rather interpret key aspects of the *mele*. The concept of hula therefore involves *mele* and its recited realization in performance (there was no concept of "music" in Hawaiian culture).

Performers in sitting dances are simultaneously musicians. They perform gestures while chanting and accompanying themselves with percussive instruments. The most commonly used instruments are the *'uli'uli* (feather-decorated gourd rattle), *pu'ili* (split bamboo rattle), *'ili'ili* (waterworn stone pebbles, two in each hand, played in a manner similar to castanets), and *kala'au* (sticks).

## SECTION III– RESOURCES

### TEXTS

Ancient Hawaii. Herb Kane. Kawainui Press, 1998.  
110-page book designed for use as a classroom tool.

Resource Units in Hawaiian Culture. Donald D. Kilolani Mitchell, Nancy Middlesworth. Kamehameha Schools Press; Revised edition, 1992.  
Textbook designed for Hawai’ian studies courses and educators.

Hawaiian People Today: Na Mamo. Jay Hartwell, and Anne Kapulani Landgraf (Photographer). Ai Pohaku Press of Honolulu, 1999. Short stories about 12 modern Hawaiians trying to live their lives in accordance with and in honor of old Hawai’ian traditions.

The Peopling of Hawaii. Eleanor C. Nordyke, Robert C. Schmitt University of Hawaii Press (2nd edition), 1989. Traces historical immigration populations of Hawai’i.

Shoal of Time: A History of the Hawaiian Island. Gavan Daws. University of Hawaii Press, 1989.  
Historical fiction book about Hawai’i and its history.

Hula Historical Perspectives. Dorothy B. Barrere, Marion Kelly, Mary K. Paukul, Bishop Museum Press, Mary Kawena Pukui. Bishop Museum Press, 1997. A complete historical perspective on hula.

Na Mele to Hawaii 101 Hawaiian Songs. S. Elbert (Editor), Noelani Mahoe (Compiler). University of Hawaii Press, 1970. Original Hawai’ian and the English translations of 101 Hawai’ian songs (words only).

### WEB SITES

Bishop Museum  
Hawai’ian state museum - Their mission is “to record, preserve and tell the stories of Hawai’i and the Pacific, inspiring guests to embrace and experience Hawai’ian natural and cultural world.” Site includes Teachers Guides – [www.bishopmuseum.org](http://www.bishopmuseum.org).

Convention and Visitors Bureau of Hawaii  
Featuring travel, accommodations, history, events and activities, weather, and shopping - [www.visit.hawaii.org](http://www.visit.hawaii.org).

Hawaii Nation- Independent & Sovereign  
A state-sponsored Web site with detailed history of the political history and path towards sovereignty - [www.hawaii-nation.org](http://www.hawaii-nation.org).

The Hawai’i Biodiversity & Mapping Program  
A research organization that compiles and maintains detailed, comprehensive information on Hawai’i’s rarest biological resources. It is the state’s largest computerized inventory of endangered, threatened, and rare plants, animals, and ecosystems, extracted from all available sources - <http://hbmp.hawaii.edu/>

Huapala: Hawai’ian Music and Hula Archives  
Exhaustive resources for the study and practice of hula, including chants, music, steps, and resources - [www.huapala.org](http://www.huapala.org).

Nature Conservancy of Hawaii  
Dedicated to preserving the plants, animals and natural communities that represent the diversity of life on Earth by protecting the lands and waters they need to survive – <http://nature.org/wherewework/northamerica/states/hawaii/>.

## **MEDIA**

### VIDEO

Hula for Children. Instructional VHS or DVD with instructor Taina Passmore. Levels 1-2-3. 25 minutes.

Learn How to Hula: Na Mae Hula Hawai'i. Aloha Keko'olani instructs beginners on basic hula movements and dancing. Island Heritage.

### AUDIO

Sounds of Hawaii." Kealoha Kono & His Orchestra. Delta Records, 1994.

"All the Best from Hawaii [#2]." All The Best (Series). Madacy Records, 1995.

"In The Hula Style: Hula Series Volume 1." Genoa Keawe. Self-Released. 1996.

"Shake Those Hula Hips." Big Kahuna & the Copa Cat Pack. Concord Jazz, 2001.

## BAY AREA RESOURCES

Academy of Hawaiian Arts  
Kumu Hula: Mark Keali'i Ho'omalua, 0700 MacArthur Blvd., Suite #4, Oakland, CA 94605 - [HKinolau@aol.com](mailto:HKinolau@aol.com)

Dances of the Pacific  
Instructor: Betty Leiala Hughes  
P.O. Box 5007, Walnut Creek, CA, (925) 943-6775

Hālau Ka Waikahe Lani Malie & Halau Kahulaliwai  
Kumu Hula: Blaine Kamalani Kia and Juni  
Kalahikiola Romuar, P. O. Box 245191, Sacramento, CA 95824, (916) 369-1016 - [www.kawaikahe.com](http://www.kawaikahe.com) - - [juniromuar@aol.com](mailto:juniromuar@aol.com)

Hālau Hula Na Pua `o Ka La'akea  
Kumu Hula: Shawna Ke'alameleku 'uleianloha  
Ngum, 26-C Belle Avenue, San Anselmo, CA 94960, (415) 456-1112 - [www.hulaon.org](http://www.hulaon.org) - [HalauNaPua@hulaon.org](mailto:HalauNaPua@hulaon.org)

Hālau Nā Wai Ola  
Instructors: Keala Ching and Kauai Isa-Kahaku. 120 East Fremont Avenue, Sunnyvale, CA 94087, (408) 720-1795 - [www.nawaiola.com](http://www.nawaiola.com) - [isakaha@aol.com](mailto:isakaha@aol.com)

Hālau `o Ka Ua Lililehua  
Director: Coreen Mikioi Iwamoto. 1271 Washington Avenue, PMB #220, San Leandro, CA 94577, (510) 357-9637 - [lililehua@aol.com](mailto:lililehua@aol.com)

Hālau 'o Keikiali'i  
Instructor: Kawika Alfiche. 415 Grand Avenue, 3rd Floor, South San Francisco, CA 94080 - <http://www.keikialii.com> - [kawikaalfiche@hotmail.com](mailto:kawikaalfiche@hotmail.com), (650) 589-4066

Hui Hula `o na Pu'u i ka Noe  
Kumu Hula: Charlene Kalena Gregory. Berkeley, CA, (510) 540-5093 - [http://www.geocities.com/hui\\_hula/main.html](http://www.geocities.com/hui_hula/main.html) [kalenahula@yahoo.com](mailto:kalenahula@yahoo.com)

Ka Lei Wehi `o Ka Maileluloa  
Hula School of Santa Cruz  
Director: Leolani Lowry, P. O. Box 7708, Santa Cruz, CA 95061, (831) 420-0900 - <http://www.hulaschool.com> [holokai@earthlink.net](mailto:holokai@earthlink.net)

Ke Ola Loa Polynesian Dance Studio  
Kumu: Reynee Ipomoelana Tanaka, 1018 B Street, Hayward, CA 94541, (510) 305-9728, (510) 886-6532 - <http://www.keolaloa.com/>

Mahea Uchiyama Center for International Dance  
KaUaTuahine Polynesian Dance Company  
Director: Mahealani Uchiyama  
729 Heinz Avenue, #4, Berkeley, CA, (510) 845-2605 - [www.mahea.com](http://www.mahea.com) - [mahea@pacbell.net](mailto:mahea@pacbell.net)

Na Kamali'i `o Lehuanani  
Director: Carmina Chua, 929 Deer Meadow Court, San Jose, CA 95122, (408) 403-1495 - [lehuananidancers@hotmail.com](mailto:lehuananidancers@hotmail.com)

Na Lei Hulu I Ka Wēkiu  
Kumu Hula: Patrick Makuakane, 1527 20th Street, San Francisco, CA 94107, (415) 647-3040 - [www.naleihulu.org](http://www.naleihulu.org) - [mail@naleihulu.org](mailto:mail@naleihulu.org)

## SECTION IV – VOCABULARY

### DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

**Aloha** (pronounced ah-loh-ha)

Hawai’ian greeting roughly translated to mean “joyfully sharing life;” acronym: A - akahai = kindness; L - lokohai = unity; O - `olu `olu = honesty; H - ha`aha`a = humility; A - anohui = patience.

**Ancestors**

Relatives or kinsfolk of a family, tribe or culture who have passed away

**Hula Hālau** (pronounced hah-lāu hoo-lah)

Instruction house for teaching and learning hula

**Hula ‘auana** (pronounced hoo-la `oo-ah-nah)

Modern-day hula; informal, and without ceremony or offering (in contrast to hula kuahu)

**Hula** (pronounced hoo-lah)

Hula dance; hula dancer; to dance the hula; song or chant used for hula. Hula reflects many central ideas and events in Hawai’ian history. Before written language, the hula and its chants were used to record and relate history and genealogy, and to communicate

**Indigenous**

Existing or growing naturally in an area; native

**Ipu** (pronounced `ee-poo)

A Hawai’ian drum made from a hollow, dried gourd that is played by with the hands and fingers and by tapping it on the ground or on a mat.

**Kuleana**

Literally, Hawai’ian for "small piece of property; can also be used to mean responsibility.

**Kupuna** (pronounced kūh-poo-nah)

An elder, grandparent, ancestor, relative, or close friend of a grandparent's generation; a starting point or source

**Laka** (pronounced lah-kah)

The sylvan goddess of hula (sylvan = woods, forest). Laka is the sister of Lono, the supreme god, the close friend of Pele, the volcano goddess

**Lei** (pronounced lay)

Hand-tied rings of flowers commonly given to celebrate an arrival or departure, to mark a significant achievement, to give thanks, or just to say “I love you”

**Mana** (pronounced mah-nah)

Life force; energy

**Mea hula** (pronounced may-ah hoola)

A hula dancer

**Mele** (pronounced may-lay)

An anthem or poem

**Missionaries**

People of a ministry commissioned by a religious organization to propagate its faith or carry on humanitarian work

**Nostalgia**

The state of being homesick; a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition; *also* : something that evokes nostalgia

**`Ohana** (pronounced `oh-ha-na)

Family

**Pacific Islanders**

Persons from a Pacific Rim culture, including Hawai’ians, Fijians, and Guamanians

## VOCABULARY

### **Tradition**

An inherited, established, or customary pattern of thought, action, or behavior (as a religious practice or a social custom); the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction

### **Volcano**

A vent in the crust of the earth or another planet from which usually molten and steam issue

### **Yearning**

To long for persistently, wistfully, or sadly; to feel tenderness or compassion

### **ʻUkelele** (pronounced ooh-kah-lay-lay)

A small 4-string guitar of Portuguese origin popularized in Hawai'i in the 1880's

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### Researching Hawai'i

Project a map of the Hawai'ian Islands onto a wall in the classroom and locate and differentiate the islands. Identify the Island of Hawai'i, or the Big Island, on the map and mark the distance from the school's town to Honolulu, the state capital. Ask students to identify the different ways that people could get to Hawai'i from California.

Using maps and books with picture illustrations, present information about Hawai'i to the class to provide a basic understanding of the geography and history of the state. Divide students into small groups and assign each group ONE aspect of Hawai'i to research and present to the class, for instance, languages, religions, visual and performing arts, plants and animals, natural resources, volcanic history, architecture and cities, transportation, industry and commerce, the history of colonization, independence, and present day politics.

Challenge each group to present their research and findings using a variety of media, such as playing audio and video recordings, drawing or painting pictures, creating historical timelines with images and text, assembling collages, performing dances, playing instruments, singing, cooking food, making or demonstrating clothing traditions, etc.

Alternatively for 9-12<sup>th</sup> grades, the research projects could focus on politics and immigration issues.

- Who were the indigenous peoples on the island?
- When did the first immigrant communities arrive and establish themselves?
- When did culture commence on the islands? How did these first cultures expand, practice traditions and religion?
- What other ethnic groups have immigrated to Hawai'i?

- What traditions and beliefs did they bring? What happened to the existing culture?

Chart the development of this cultural mixture using a visual aid like a map or a timeline, and by collaging different words, text, images, and drawings onto the map to illustrate the culture. The beliefs? The arts? The languages? The food? The dress? What efforts are they making to preserve the indigenous cultures?

Hold a celebratory event so that students can take time to present their work and engage with the issues and visual materials.

#### RELATED STANDARDS SOCIAL SCIENCES

Grade 10

10.4 Students analyze patterns of global change in the era of New Imperialism in at least two of the following regions or countries: Africa, Southeast Asia, China, India, Latin America, and the Philippines.

1. Describe the rise of industrial economies and their link to imperialism and colonialism (e.g., the role played by national security and strategic advantage; moral issues raised by the search for national hegemony, Social Darwinism, and the missionary impulse; material issues such as land, resources, and technology).
2. Discuss the locations of the colonial rule of such nations as England, France, Germany, Italy, Japan, the Netherlands, Russia, Spain, Portugal, and the United States.
3. Explain imperialism from the perspective of the colonizers and the colonized and the varied immediate and long-term responses by the people under colonial rule.
4. Describe the independence struggles of the colonized regions of the world, including the roles of leaders, such as Sun Yat-sen in China, and the roles of ideology and religion.

### Reviewing the “Roots” story on SPARK

Screen the “Roots” SPARK story on Hālau ‘o Keikiali’i, preparing students to write a review of the episode by suggesting they take notes as they watch the segment. They should record key concepts, note down new vocabulary, and draw pictures of the dancers, dances and/or instruments, etc. Provide guidelines for reviewing the performance to enable students to describe and explain what they see, hear and feel, rather than assign value judgments of good and bad.

Following the screening of the episode, provide texts and other resources about Hawai’i to help students assemble their reviews. Then invite them to select extracts from their reviews to share with the class. If students agree, circulate the written reviews amongst the class, inviting their colleagues to read, reflect and comment upon each other’s work.

### Hula – Hand Gestures, Music, Instruments

Screen the episode a second time without the sound and ask the group to consider the basic hand gestures and body movements of the hula dances featured. Discuss the hand gestures and how they represent other ideas or concepts, such as animals or natural phenomena. Challenge students to develop their own vocabulary of hand gestures, representing different ideas, animals, natural phenomena relevant to their world or California. Begin by making a list of concepts or things to imitate along with adjectives describing their movement or characteristics.

Divide students into small groups and challenge each group to develop 1-2 of the hand gestures representing the concepts articulated by the class. Ask each group to present their gesture(s) and to then teach their fellow students how to make the gesture. Once all of the groups have presented, work together as a group to choreograph all of the gestures together into one continuous dance.

Move on to focus on the hula music in the SPARK story. It may help if students close their eyes and listen to parts of the story without the distraction of the visuals, but they will also need to look carefully at the instruments. Review the sound and range of different instruments played for hula music with the group.

Using pictures, the Internet, actual instruments, and the SPARK segment, discuss the relationships between the shape and size of the instruments and the sounds they produce. What are the relationships between shape and size and sound? What do musicians use to play the instruments and how does this relate to how the instrument sounds? Explain the concepts of pitch, tone and variation. Ask students to graph the relationships visually in drawings. If no instruments are available, make use of objects in the classroom to use as percussive instruments, such as desks, chairs, containers, etc. How do soft objects sound versus hard ones? How do the objects sound differently played with hands versus played with pencils?

### SPARKLER:

\* Research different traditions involving sacred dance and music within different beliefs systems such as Buddhism, Christianity, Judaism, Islam, Greek Orthodox, Shinto, Hinduism, etc. Explore the dances, performers, instruments and traditions? What do they illustrate, represent or express? How are they performed and/or preserved today?

#### RELATED STANDARDS MUSIC

Grade 3

##### 1.0 ARTISTIC PERCEPTION

*Listen to, Analyze, and Describe Music*

1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

1.5 Describe the way in which sound is produced on various instruments.

Grade 5

##### HISTORICAL & CULTURAL CONTEXT

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

Grade 7

##### AESTHETIC VALUING

4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by oneself and others.

Grades 9-12 Advanced

##### AESTHETIC VALUING

4.3 Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.

## Composing a Dance Composition

Challenge students to compose a dance composition communicating a particular idea, mood or emotion.

Begin by brainstorming different ideas from the class to use as the central idea or theme, such as emotions, places, weather systems, or adjectives. Then compose a list of adjectives and choreographies that would define or express the individual concepts and write them on the board.

Invite students to select one of the concepts or identify one of their own on which to compose a dance piece. Allow sufficient time for them to explore this task.

Ask each student to perform his/her piece for the class. Host a discussion following each performance to see if the students can guess the concept behind the dance. What did the student do that communicated the concept and how did s/he do it? What could the student do to communicate the concept more clearly?

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/ci/>.

## RELATED STANDARDS

### DANCE

#### Grade 4

#### 4.0 AESTHETIC VALUING

##### *Description, Analysis, and Criticism of Dance*

4.1 Use dance vocabulary to describe unique characteristics of dances they have watched or performed from countries studied in the history social science curriculum (e.g., rhythms, spatial patterns, gestures, intent).

##### *Meaning and Impact of Dance*

4.3 Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).

#### Grade 9-12 Proficient

#### 3.0 HISTORICAL AND CULTURAL CONTEXT

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

##### *Development of Dance*

3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.

3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

#### 4.0 AESTHETIC VALUING

##### *Meaning and Impact of Dance*

4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.