

EDUCATOR GUIDE

Story Theme: Community Institutions

Subject: Ashkenaz

Discipline: Music/Dance

SECTION I - OVERVIEW	2
SECTION II – CONTENT/CONTEXT	3
SECTION III – RESOURCES	6
SECTION IV – VOCABULARY	9
SECTION V – ENGAGING WITH SPARK.....	11



Audiences dance to live music at Ashkenaz.
Still image from SPARK story, September 2004.

SECTION I - OVERVIEW

EPISODE THEME

Community Institutions

SUBJECT

Ashkenaz

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts & Language Arts

STORY SYNOPSIS

Founded in 1973, Ashkenaz is an East Bay music and culture venue that specializes in live roots music and international folk dancing every night of the week. SPARK trails night manager Larry Chin as he takes care of the hectic and often late-night business of bringing the world's cultures to Bay Area audiences.

OBJECTIVE

To introduce students to East Bay music and culture venue Ashkenaz

INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group
Teacher-guided instruction, including demonstration and guidance
Hands-on individual projects in which students work independently
Hands-on group projects in which students assist and support one another
Critical reflection on personal expressions and how they are seen and received by others

INSTRUCTIONAL OBJECTIVES

To introduce audiences to Ashkenaz, a unique music and dance venue dedicated to sharing cultures
To provide context for the understanding of community cultural institutions and their role in sharing and preserving culture and diversity
To inspire students to get involved with community institutions and to explore different cultural traditions

EQUIPMENT NEEDED

SPARK story "Ashkenaz" on DVD or VHS and related equipment
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

INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects
Interpersonal - awareness of others' feelings, emotions, goals, motivations
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Spatial - ability to manipulate and create mental images in order to solve problems
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



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

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Ashkenaz Music and Dance Community Center is a non-profit music and culture venue that has operated as a self-contained global village for over 30 years, specializing in the presentation of live roots music. “Roots” is a term that is often used to describe music and dance that originated within specific cultures – representing a people’s artistic traditions, dances, sounds, and identities. From this, came Ashkenaz’s mission - to bring people of all classes, races, cultures, and ages together with musical programs. Ashkenaz’ programs are as diverse as the communities it hosts, including Balkan, Celtic, Cajun/Zydeco, Middle Eastern, African, Caribbean, and Reggae, as well as American roots traditions from Appalachian to the Blues. In the story "Community Institutions," Spark visits this nationally renowned venue and meets the members of its dedicated staff, who provide a much-needed space for thousands of people in the Bay Area to enjoy traditional music and dance from around the world.

In 1973, David Nadel founded Ashkenaz as a community gathering-place, expressing his belief that dancing and moving to music was akin to a spiritual experience that unites peoples of all ages, backgrounds, and ethnic heritages. What began as a folkdance venue with recorded music gradually expanded to feature live bands representing the diversity of the region. Every night, people from all over the Bay Area come for the performances as well as the dance classes held in the back studio. Even Sue Schleiffer, the Executive Director of the center, was once a patron, coming to Ashkenaz in the 1970’s to enjoy folk dancing.

Despite the fact that David himself is no longer part of the daily life of Ashkenaz, his spirit lives on. Nadel was shot and killed in 1996 by a disgruntled visitor who returned to the venue after-hours, angry with David for asking him to leave. Dedicated friends and colleagues have worked tirelessly to keep the organization and David’s dream going, exemplified by staff members such as night manager Larry Chin, who has worked at Ashkenaz for 20 years. Today, Larry walks in David’s footsteps, doing everything from tending bar to greeting and taking care of the artists.



Many artists and national acts also come to Ashkenaz knowing that even though it may not be as profitable as performing at other venues, the loyal, diverse, and appreciative audience amply compensates. Additionally, folk artists often find that there is an inherent “community feeling” at Ashkenaz that immediately connects them to their audience, as if they are playing to people from their own countries, hometowns, and villages, and encouraging them on their path towards sharing their traditions and cultures.

THE BIG PICTURE

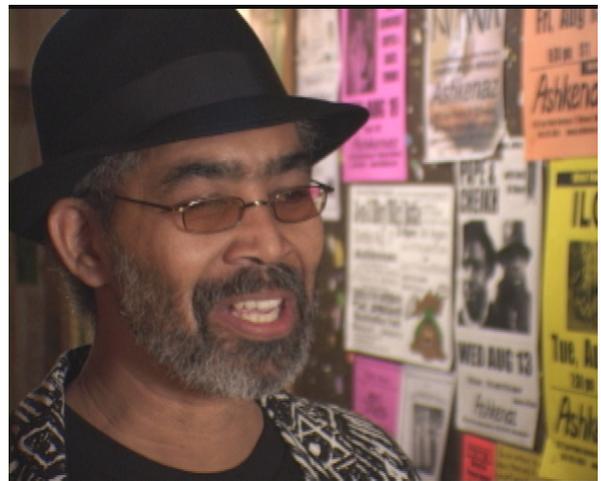
Throughout history, dance and music have provided varied means of expressing emotion, as well as the ideas, customs, and traditions of significance in the daily lives and histories of different communities. Dance and musical works created by and for communities are usually referred to as “folk,” and they express different themes of that community, such as creation myths, work, love, marriage, death, and conflict. Folk dance and music can also express a community’s religious and spiritual beliefs, often performed in festivals, during rites of passage, and in ceremonies. Although study of these dances and musical forms affords a look into a people, their history, and their daily living, it is also an expression of a living cultural identity.

Although many folk dances and songs have evolved over time, as they passed from generation to generation, and crossed borders through migration and relocation, many still contain specific references to the past. Learning about the social and cultural folk dances and songs also includes references to the present day culture or society that continues the traditions and contributes their own understandings and experiences. When audiences actively participate in exploring the culture or society through a performance or by dancing and singing, they gain new insights and appreciation for the significance of both the living and historic culture.

The history of the Moreska (meaning “Moorish”) in the Mediterranean illustrates this delicate balance. Today, the Moreska serves an important historical storytelling function, preserving a dance that recounts and preserves the different tales of the culture’s history. These include tales of famous battles (such as between the Turks and the Arabs, or the Turks and the Christians), and those of lore (such as a damsel in distress being rescued from a dragon). It is likely that Moreska dance was initially a celebration of the Spanish Christians’ expulsion of the Moors from the city of Aragon. Later, the dance became used a “war dance” to help improve physical coordination skills and keep the swordsmen in shape when not engaged in battle.

During the years the dance migrated through the Mediterranean and north into the British Isles, it gradually evolved into a “folk dance drama,” losing its specific historical purpose. Descendents of the tradition today, such as the Morris dancers of England, have substituted long sticks for the swords which they use to “fight” and hop over in sweeping motions – symbolic actions of the dance’s original intention. Despite this change of equipment and purpose, and the many years that have passed since its origin, the dance of the Moreska still represents an important aspect of its culture, surviving as a living example of its history and traditions.

At its heart, folk dance and music is a participatory tradition, defined by the unique aesthetics of each culture. Often folk performances involve specific regalia (costume and dress), dance phrasing, choreography, timing, rhythm, and close interaction between dancers and musicians. Dances and songs are passed on from one generation to another through community events, and through elders and experts who are highly respected for their experience and knowledge of the traditions and their origins.



Larry Chin, director of Ashkeanaz talks about the organization’s history and popularity. Still image from SPARK story, September 2004.

THE BIG PICTURE (continued)

Despite their rich history and beauty, folk dance and music traditions were generally not intended for stage performance, but rather originated as part of celebrations of heritage, tradition, and identity that involved--and in often depended upon--the participation of the community. But in the modern era, organizations such as Ashkenaz perform a vital function, retaining the folk practices of traditional cultures by providing a venue where practitioners can perform for a variety of audiences. Often audiences to these performances belong to the original communities in which the traditions originated, but who are no longer familiar with them or no longer have access to them due to assimilation and immigration.

SECTION III – RESOURCES

TEXTS

The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens New York). Theodore Levin. Bloomington and Indianapolis: Indiana University Press, 1996. - Ethnomusicologist Levin returns to the Central Asian republics to follow up his research from the 1970's. Accompanying CD provides an audio connection to his research and the musicians he met there.

The Square Dance and Contra Dance Handbook: Calls, Dance Movements, Music Glossary, Bibliography, Discography and Directories. Margot Gunzenhauser. McFarland and Company, 1996. - A 320-page book on everything listed in its title – a good reference book for those wanting an introduction to Contra and Square dance.

The Story of Irish Dance. Helen Brennan. Roberts Rinehart Publishers, 2001. - Massive 1880-page book on the history of Irish dance with all its social and cultural connections.

Teaching Folk Dance. Phyllis Weikart. High/Scope Press, 1999. - Includes a step-by-step approach to teaching a variety of traditional folk dances.

The World in the Time of Marco Polo. Fiona Macdonald. Illustrated by Mark Bergin. Franklin Watts Publishing, New York: 1997. – The tale of Marco Polo and the traditions of his time - suitable for elementary-middle school readers.

WEB SITES

All Music - A comprehensive database with information on bands, individual artists, music reviews, descriptions of genres such as avant-garde, movies, plus much more. - <http://www.allmusic.com>

Ashkenaz - The official website of Ashkenaz Music and Dance Community Center. Includes a listing of upcoming events and classes and a history of the organization. - www.ashkenaz.com

Asia Society – A comprehensive Web site dedicated to teaching and learning about Asia. - www.AskAsia.org

Bay Area Country Dance Society – Organizational Web site listing a host of dance events in the English and American traditions, such as square and contradancing. - www.bacds.org

Bay Folk - A comprehensive Web site that hosts a calendar of Bay Area folkdance events, classes and links to other sites. - www.bayfolk.com

Folk Dancing Association - The official Web site of the Folk Dancing Association. They have a directory that lists regional organizations, Web sites, camps, events, and resources for those interested in all aspects of folk dance. - www.folkdancing.org

The Folk Dance Federation of California – The official Web site of the FDFC, a non-profit organization dedicated to the International Folk Dancing. Contains a large list of dance clubs and events in the larger Bay Area region. - www.folkdance.com

Ghungroo Dance Academy – A Santa Clara-based Indian Folk Dance school, teaching traditional and hip-hop Bhangra dance, as well as Filmi and Giddha. - www.ghungroodance.com

WEB SITES (continued)

San Francisco Jewish Community Federation – Web site listing dance classes and Israeli folk dance events. - www.sjcf.org

Silk Road - A Web site of Ballet Asfaneh, non profit performing arts organization in the South Bay that presents music, dance and poetry of the ancient silk road regions of Central Asia. They also have ongoing classes and links to other related events and organizations. - www.silkroad.org

Silk Road Project - An amazing Web site containing information about this musical and cultural project spearheaded by Yo-Yo Ma and other outstanding musicians from all over Central and East Asia, as well as great links to other organizations, lesson plans and resource lists for further study and information on Asia. - www.silkroadproject.org

Slavonic Cultural Center of San Francisco – Web site focusing mainly on South Slavonic cultural events. - www.slavonicweb.org

MEDIA

AUDIO

Djam Leeli. Baaba Maal. Mango, 1989. ASIN#: B000003QJO. - Great album by the Senegalese superstar singer.

Songs From the Village. Baba Ken Okulolo and the Nigerian Brothers. Inner Spirit 2001. ASIN# B00005MG8B One of the many great bands that have come to Ashkenaz.

Bare Necessities, Take a Dance. Flying Fish Records, 1992. ASIN #B000000MRB. English country dances.

Best of Wild Asparagus. 2002. ASIN#: B000068RN1. - One of the country's consummate contradance bands.

Nonc Adam Two Step. The California Cajun Orchestra. Arhoolie Records, CD/CASS 436 CD upc: 096297043622. - Featuring local Bay Area legends Suzy and Eric Thompson and Danny Poullard from Louisiana.

MEDIA (continued)

AUDIO

Open House. Kevin Burke. Green Linnet, 2003 (originally released in 1993). ASIN #B000005COL. - Irish/Celtic dance music.

Everybody's Talkin' About Miss Thing! Lavay Smith and her Red Hot Skillet Lickers. Fat Note, 2000. ASIN #B00002SWYI. - Fun West Coast Swing.

The Road to Keşan. Traditional Crossroads, 2000. CD 80702-6001-2. Music of the Turkish Rom and regional music of Thrace, including wedding and dance music that melds Turkish, Greek, Rom and Bulgarian influences.

Taraf de Haïdouks. Nonesuch Records, 1999. ASIN #: B00000I6FD. One of the best Romanian Gypsy ensembles and a beautiful recording.

The Silk Road, A Musical Caravan. Smithsonian Folkways, 2002 ASIN #: B000063NDQ. - A beautiful compilation of music from Central Asia.

Children's Folk Dance. Kimbo USA, PO Box 477, Long Branch, New Jersey 07740. - 800/631.2187.

Folk Dancing for Elementary School Grades. Hoctor Records, P.O. Box 38, Waldwich, New Jersey, 07463. 1-800-462-8679.

Mariama. Pape & Cheikh. Real World, 2002. – West African duo ensemble.

BAY AREA FIELD TRIPS

Alice Arts Center - 1428 Alice Street, Oakland, 510/238.7217. - A unique community center that houses a number of Bay Area institutions as well as provides a huge variety of dance classes and performances. - <http://aliceartscenter.org/>

Amoeba Records - 2455 Telegraph Ave., Berkeley, 510/549.1125 and 1855 Haight Street, San Francisco, 415/ 831.1200. - They have an incredible selection of world music; very comprehensive. - <http://www.amoebamusic.com>

BAY AREA FIELD TRIPS

Ashkenaz Music and Dance Community Center - 1317 San Pablo Ave., Berkeley, 510/525.5054. - Ongoing music and dance performances, folk dance nights and classes – see their calendar of events for a complete listing. - www.ashkenaz.com

Down Home Music, 10341 San Pablo Ave., El Cerrito, 510/525.2129. - Awesome smaller store with specialties in American country, bluegrass and old time, as well as a great and ever-growing Latin and world music section. They often carry hard-to-find recordings and have a very knowledgeable staff. The owner/founder Chris Strachwitz is a folklorist and has recorded hundreds of traditional artists on his Arhoolie Records label. - www.downhomemusic.com

East Bay Center for the Performing Arts - 339 11th Street, Richmond, 510/234.5624. - A wonderful resource in the East Bay for a large variety of dance and music, from Mexican to African to jazz genres. - www.eastbaycenter.org

Ethnicdance.org – Gateway site to Bay Area ethnic dance events and venues. - www.ethnicarts.org/greaterbayarea

La Peña Cultural Center - 3105 Shattuck Ave., Berkeley, 510/849.2568. - An East Bay institution where Latino music, dance and arts are celebrated. Ongoing classes available as well. - www.lapena.org

Rasputin Records - 800/350.8700- Great selection of world music and many different locations: 2401 Telegraph Ave. in Berkeley; 69 Powell Street in San Francisco; 15590 Hesperian Blvd. in San Lorenzo; 1035 Contra Costa Blvd. in Pleasant Hill; and 920 Admiral Callaghan Way in Vallejo. - www.rasputinmusic.com.

San Jose Office of Cultural Affairs – An online listing of local arts events and venues. - <http://www.sanjoseculture.org/>

World Arts West – Fort Mason Center, Landmark Building D, San Francisco, 415/474-3914 – Sponsors of the San Francisco Ethnic Dance Festival and other dance and arts educational programs. - www.worldartswest.org

Young Audiences of the Bay Area – 415/974.5554 – Arts education organization serving 12 Bay Area counties with a wide range of different programs by folk and ethnic dance ensembles and solo music and dance programs to perform at schools and community locations. – www.yabayarea.org

SchoolTime at Cal Performances – A community outreach and education program of Cal Performances in Berkeley, SchoolTime brings students to Zellerbach Hall to attend specially scheduled, one-hour daytime performances by outstanding artists from around the world. The annual SchoolTime roster consistently offers an eclectic and exciting selection of dance, theater and musical expression designed to enlighten, enrich and entertain. - http://calinthecommunity.berkeley.edu/programs/CIC_2002_05_21_1.htm

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Balkan Dance

Folk dance from the region of the Balkan Mountains or Balkan Peninsula. This includes Albania, Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia, and all other countries of the Balkans.

Colleague

A fellow member or associate of a profession, staff, or academic faculty

Community

A term used to describe the people living in the same area, a group, or a class of peoples who have common interests, or a description of things that share an identity or similarities.

Contradance/Contredance

A dance with 300-year-old origins performed in two lines with the partners facing each other; also spelled as two words - Contra Dance

Culture

Characteristics of a population or community that are passed on socially, such as behavior patterns, artistic expression, beliefs and institutions, and are specific to that population or society

Dedication

To commit oneself to a particular course of thought or action

Ethnic Background

Of or pertaining to a religious, racial, national, or cultural group; sometimes used to describe people who are not readily identified as Christian or Jewish.

Folk Dance/Music

Traditional dance and music that originates among the common people of a nation or region

Generation

A term that refers to both children/offspring who have a common parent or parents and represent a single stage of descent, as well as the average interval of time between the birth of parents and the birth of their offspring. It also refers to a group of individuals who are contemporaries, or who share common cultural or social characteristics. The term “first generation” refers to individuals within immigrant communities, and means that those people are the first in their generation come to a new location.

Global

Something that is worldwide, or involves/relates to the entire earth

Heritage

A tradition, ritual, or identity passed down from preceding generations or, one that is acquired by a person through birth.

Hip Hop

A music and dance genre involving recorded music and music samples interwoven by a deejay who “scratches” and “juggles” or otherwise manipulates the recordings together to create entirely new beats and rhythms.

Immigrant

Someone who leaves a country to live permanently in another

Première

A public performance of the first of its kind, or the act of presenting the first public performance of any work

Region

A large space or area of the earth’s surface, sometimes indefinite, sometimes specifically identified by people into territories.

Senegal

A country in West Africa

Spiritual

A term that refers to something pertaining to the spirit, soul, God, or something sacred

Survey

A detailed inspection or examination

Tour

A trip or journey that fulfills a number of engagements in different locations

Venue

An institution such as a music club or performing arts center in which performances are presented for the public

Village

A small group of dwellings usually in rural areas in which people live that is larger than a hamlet and smaller than a town.

SECTION V – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Responding to Performance

Before watching or engaging in any dance, discuss concepts such as “good” and “bad” in relation to performance, and encourage students to suspend judgement, reflecting instead upon the characteristics of a performance and the ways in which it is unique. Talk as a group about how watching a dance presentation can be an active experience rather than a passive one. Encourage students to become involved in a dance – engaging visually, aurally, emotionally, and kinesthetically. Since students bring varied perspectives and associations to viewing dance, including their unique cultural and personal perspectives, it is important to foster an atmosphere of trust and mutual respect.

Encourage students to respond to performance on a variety of levels, such as:

Emotional - feelings evoked by the performance

Associative level -associations with images or ideas of a personal nature or cultural perspective

Intellectual level -responses after a formal analysis and interpretation of the performance

These three types of responses vary and shift in emphasis from viewer to viewer and from dance to dance. For example, one viewer might have an immediate emotional response to a dance, while another might have an intellectual response. One dance might demand an immediate emotional response, while another dance might evoke associations with images in the work.

Introduce the various critical topics related to folk dance and dance performance that can help students gain greater insight, including:

Style – What style of dance was the performance (ballet, jazz, folk, social, modern, etc.)?

Narrative – If there was narrative, what was the story being told?

Artists – Who are the dancers, choreographer, composer, etc. and what are their significance?

Historical and Cultural Background – For what reason or tradition was the dance originally intended?

Phrasing – What types of movements or traditions are unique to the particular dance form?

Context – What was happening the world at the time in which the dance was created?

Play the SPARK episode or videotape a dance performance for students to watch together and discuss student responses applying the critical ways of understanding a performance as outlined above.

RELATED STANDARDS

DANCE

Grade 4

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works of Dance

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).

4.2 Name and use specific criteria in assessing personal and professional dance choreography (e.g., contrast, phrasing, unity).

Meaning and Impact of Dance

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

4.4 List the expectations the audience has for a performer and vice versa.

Researching Local Dance Groups

Using the Internet, newspapers, and local phone books, challenge students to research the types of folk dance available in the community. Ask students to create a list of all the different classes, festivals, and performing arts events happening in their area. Organize the events into different categories, either by season, by performance or class type, and/or by ethnic culture.

Initiate a discussion with students about their exposure to folk arts. Make a list of those that students have experienced, and encourage them to describe the experiences by characterizing the type of performance, works presented, costume/regalia, music, dance, sounds, etc., especially anything unfamiliar or new to them. Ask students what types of performances they would like to attend and why? If resources are available, contact a local performing arts group or arts education organization to book a local group into the school/site or attend a performance. (See **Resources**)

Invite the group to evaluate the difference between viewing live and recorded dance performances. Is the experience different?

Music and Cultural Traditions

Have students work in groups to investigate a particular culture, such as the cultures along the Silk Route, an area in the Balkans, or a region in Mexico and locate some of the traditional dances and accompanying music of that culture. Ask them to respond to the following questions:

- What does the music sound like?
- What instruments are played?
- What are the origins of the dances and/or songs.
- What does the work represent?
- Is the piece presented seasonally or is it performed year-round?

Using the public library to provide music samples if none are available at the school/site, encourage students to delve below the surface of the culture they are researching to the traditions and beliefs underpinning the music and dances.

Invite each group to produce an illustrated report to present to the group including drawings and photographs and if possible, audio recordings of the music.

SPARKLERS

- * Explore the family heritage through the folk traditions, dances and music. Students should share what they learn from relatives and neighbors about different folk dance traditions in their family history with the class.
- * Study how a particular music was developed by a community or people credited with originating the music. How does the type of community relate to the music created in terms of resources, sounds, and themes? For example do nomadic cultures utilize the voice and small portable instruments more often than fixed cultures? Do environmental factors affect the production of songs and music, such as wind, rain, snow etc?

RELATED STANDARDS

DANCE

Grade 9-12 Proficient

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.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Dance

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.

4.5 Identify and evaluate the advantages and limitations of viewing live and recorded dance performances

Comparing Dance Traditions

Using the resource list in this guide or your own findings, bring in to the class several different recordings of different traditional dance music, like a West Coast Swing piece, a Cajun/Zydeco piece, a song from the state of Jalisco in Mexico, Indian Bhangra, or a Macedonian dance work. Have students listen to the samples and identify the different kinds of sounds they hear.

Is the music instrumental or does it include vocals?

What instruments are being played?

Where the music is from?

Some instruments and sounds will probably be unfamiliar, so consider talking about instrument categories, such as percussion, wind (flutes or whistles), reeds (clarinets, saxophones, or single and double-reed instruments) or string (dulcimers, violins) instruments. Have them describe the music, does it sound fast or slow, major or minor? Are the meters something they are used to hearing, like in $\frac{3}{4}$ or $\frac{4}{4}$ time or are they complex meters, like $\frac{7}{8}$ or $\frac{9}{8}$?

Have them compare and contrast music they consider danceable to music from another culture. Invite them to dance to the different recordings to put it to the test.

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/>

SPARKLERS

* Have students try to create their own dance to music that you bring in from any culture, preferably one with which students are not familiar. They should assign meaning to their dance. Is it a celebration or is it abstract? If you have the resources, look at what the real dance looks like and compare!

* Create a “dance drama.” to depict a historical event, for example from a period studied in class, such as the Gold Rush, and create a dance drama illustrating the adventure, a character or group of characters, such as gold diggers, American Indians, railroad builders, family members, etc. Select a particular experience to describe in the dance, and make sure that the dance has a beginning, middle, and end and incorporates gestures and movements that represent the activities of the story.

* Learn a folk dance that can be taught by a teacher, a visiting artist or a student in the class. Take a fieldtrip to a local festival or event where folk dance is featured (see the **Resources** section of this Guide).