

## EDUCATOR GUIDE

Story Theme: Think Globally  
Organization: San Francisco Ethnic Dance Festival  
Discipline: Dance

SECTION I - OVERVIEW .....	2
SECTION II – CONTENT/CONTEXT .....	3
SECTION III – RESOURCES .....	5
SECTION III – VOCABULARY .....	7
SECTION IV – ENGAGING WITH SPARK .....	8



The Northern California Korean Dance Association performing during auditions for the 2006 San Francisco Ethnic Dance Festival. Still image from SPARK, February 2006.

## SECTION I - OVERVIEW

### EPISODE THEME

Think Globally

### SUBJECT

San Francisco Ethnic Dance Festival

### GRADE RANGES

K-12 and post-secondary

### CURRICULUM CONNECTIONS

Dance, music, and social studies

### OBJECTIVE

To introduce students to the San Francisco Ethnic Dance Festival, the process of auditioning for this event, and a behind-the-scenes look at two dance companies that perform cultural dances, as they prepare to audition for the festival.

### STORY SYNOPSIS

2006 marks the 28<sup>th</sup> annual San Francisco Ethnic Dance Festival. SPARK follows two dance groups, a ballet folklorico group and a Korean dance group, as they prepare and audition for the festival.

### INSTRUCTIONAL STRATEGIES

Individual, partner, and group movement exploration  
Individual student research  
Individual student writing  
Participation in group discussions

### INSTRUCTIONAL OBJECTIVES

To introduce students to the San Francisco Ethnic Dance Festival and the cultural dance community in the Bay Area  
To experience and explore movement  
To research dance in your family, community, or in another country

### EQUIPMENT NEEDED

SPARK story about the San Francisco Ethnic Dance Festival on DVD or VHS and related equipment  
Computer with internet access, navigation software, speakers and a sound card, and a printer  
Access to open space for movement activities  
Audio music player such as a CD or MP3 player, cassette deck, or record player

### MATERIALS NEEDED

Open space for movement activities  
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, and motivations  
Intrapersonal – awareness of one’s own feelings, emotions, goals, and motivations  
Linguistic – the ability to use language masterfully to express oneself rhetorically or poetically. Also allows one to use language as a means to remember information.  
Spatial – ability to manipulate and create mental images in order to solve problems



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

## SECTION II – CONTENT/CONTEXT

### CONTENT: PROFILE

2006 marks the 28<sup>th</sup> annual San Francisco Ethnic Dance Festival, one of the largest cultural dance festivals in the United States. The festival is a unique home for cultural dance, and auditioning is one of the most important events for groups in the Bay Area's ethnic dance community. A highly produced and beautifully staged event at the Palace of Fine Arts, the festival attracts over 9,000 visitors annually.

The organization that presents the Ethnic Dance Festival, World Arts West, is a non-profit dedicated to preserving and nurturing dance. Its vision is to take "a leading role as a presenter of world dance producing festivals, performance series, educational programs, and commissions that honor and sustain traditional dance genres and the dancers who keep them alive. Access, education and advocacy are offered to world dance artists and cultural communities."

Originally, groups were invited to perform at the festival, but in the 1990s World Arts West switched to the jury system. Since that time, the number of groups auditioning every year is generally 100. In 2006, 98 dance groups auditioned for the festival, performing over the course of 4 days in front of the jury at San Francisco State University's McKenna Theater. Each group is allotted 10 minutes and 30 groups were selected to perform in June.

SPARK watches two groups rehearse and audition for the festival, Ensembles Ballet Folklorico de San Francisco – a veteran folklorico troupe with years of experience in the festival – and the Northern California Korean Dance Association, a newly formed group auditioning for the first time.

Ensembles has been performing traditional Mexican folk dances since 1992. The 22-member ensemble performs on a volunteer basis and for this year's festival they are preparing a dance from the Veracruz region of Mexico that is part of an annual Catholic ritual. The dynamic, colorful, and strong dance

involves very precise footwork and complex patterns. The dancers also wear elaborate regalia that they make themselves with patterns, fabric and accessories from Mexico and California.

The Northern California Korean Dance Association is lead by dancer and choreographer Hearan Chung, the group's founder. Hearan is well-known in her native country and has performed in the festival before as a soloist, but never as part of an ensemble. Hearan has spent months choreographing a new piece for the group and this will be the first time they will be performing in front of judges. Like many Korean dances, Hearan's piece is inspired by a shamanistic ritual.

Selecting the groups to perform in the festival is a difficult process. The jurors judge the traditional and innovative elements of the performances, and gauge how well a group's performance represents the integrity of the dance form. They also seek to present a festival that is representative of the rich diversity of the Bay Area. Each juror selects his or her top 20 groups and a final line-up is then determined through discussion and majority rule.

The groups chosen have 3 months to fine tune their performances. The festival is their opportunity to share both their culture and their artistic skills. The 28<sup>th</sup> Annual San Francisco Ethnic Dance Festival will take place from June 10-25, 2006 at the Palace of Fine Arts in San Francisco.



Members of Ensembles Ballet Folklorico de San Francisco perform for the judges of the SF Ethnic Dance Festival. Still image from SPARK story, February 2006.

## CONTEXT: THE BIG PICTURE

Dance, at its heart, is the human body moving in space and time. Dances can be improvised or precisely choreographed – the position of the head, the shape of your fingers, your relationship to the earth. Dances range from involving just yourself to entire communities of people. Almost every culture and country around the globe has its own unique music and dances. There are dances for children, for women, for men, for all adults, and for whole communities. Dances can be informal and done in homes or communities, or elaborately staged events presented in front of audiences of thousands. In most of the world, dances are integral parts of people’s lives, marking meaningful and important events, such as weddings, births, and rites of passage. They are also used to celebrate religious holidays and rituals, as entertainment, and to pass along stories and history.

Traditional dance forms are preserved and handed down through dance groups and performers, performances, and teaching the dances. Other cultural dance forms continue to evolve; new dances are being choreographed every year. The state of California is home to one of the most diverse populations in the world, and the San Francisco Bay Area is home to one of the largest dance communities in the US. It is no wonder then that the bounty of dance in the Bay Area includes dances from the European tradition, such as ballet and modern dance, as well as cultural dances from around the globe, including forms from every continent and many, many countries.

With a culture so rich in dance, dance education is also a deeply held priority and something that to which the community is dedicated. In public K-12 education in California, there are standards for what students should know and be able to do in the arts – dance, music, theatre and visual arts. Like every other core subject, the Visual and Performing Arts (VAPA) Standards place great value on students experiencing dance, creating their own dances, understanding the role of dance in their communities and in history, and understanding how dance is related to other subjects and areas of study. The biggest issue with studying dance is to be sure that what is being taught is age appropriate and culturally appropriate. Who in the community can best teach cultural dances to K-12 students? How can cultural

dances be shared in school programs and still retain their integrity?

At the college level, world dance traditions have found their place alongside ballet and modern dance. The Department of World Arts & Cultures at the University of California at Los Angeles is at the forefront of dance education. At the University of California at Berkeley, there are eight student organizations that support cultural dance forms, from the belly dance to Chinese folk dance that are independent of the dance department and major.

Dance, especially “modern dance,” is at an exciting time where choreographers are blending together ideas from many dance styles. For example, modern choreographer Ronald K. Brown is greatly influenced by the African dance tradition. Different ways of approaching movement, as well as using music from around the globe, are becoming an integral part of contemporary dance in the 21<sup>st</sup> century.



Maria Luna, a dancer with Ensembles Ballet Folklorico de San Francisco works with a new dance move during rehearsal for the 2006 San Francisco Ethnic Dance Festival. Still image from SPARK, February 2006.

## SECTION III – RESOURCES

### TEXT & ARTICLES ABOUT CULTURAL DANCE

Dils, Ann and Ann Cooper Albright. Moving History/Dancing Cultures: A Dance History Reader. Middletown, CT: Wesleyan University Press, 2001.

Howard, Rachel. "Dancing in the Bay Area Dance Guide A-Z." San Francisco Chronicle January 29, 2006. Published online at <http://www.sfgate.com>

Moriarity, Pia. Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley. San Jose, CA: Cultural Initiatives Silicon Valley, 2004. (Copies can be downloaded at <http://www.ci-sv.org>)

Vissicaro, Pegge. Studying Dance Cultures around the World. Dubuque, IA: Kendall/Hunt Publishing Company, 2004.

### TEXTS ON DANCE EDUCATION

Davis, Jessica Hoffmann. Framing Education as Art: The Octopus Has a Good Day. New York: Teachers College Press, 2005.

Reedy, Patricia. Body, Mind, & Spirit in Action: A Teacher's Guide to Creative Dance. Berkeley: Luna Kids Dance, 2003. (This book is available from <http://www.lunakidsdance.com>)

### TEXTS FOR CHILDREN ABOUT DANCE

Ajmera, Maya and John D. Ivanko. To Be an Artist. Watertown, MA: Charlesbridge, 2004.

Ancona, George. Dancing Is. New York: Dutton, 1981.

Ancona, George. Let's Dance. New York: Morrow Junior Books, 1998.

Grau, Andree. Dance. New York: DK, 2005.  
Left Hand Bull, Jacqueline. Lakota Hoop Dancer. New York: Dutton Children's Books, 1999.

Maurer, Tracy M. World Dances. Vero Beach, FL: Rourke Press, 1997.

Mott, Evelyn Clarke. Dancing Rainbows: A Pueblo Boy's Story. New York: Cobblehill Books, 1996.

Waters, Kate. Lion Dancer: Ernie Wan's Chinese New Year. New York: Scholastic Inc., 1990.

### WEB SITES

Arts For Learning – <http://www.arts4learning.org>  
Arts For Learning highlights arts organizations around the United States. Search for programs and sample lesson plans related to cultural dance and music from around the world.

California Dance Network–  
<http://www.dancecalifornia.net>

The California Dance Network's goal is to maintain a database of the vast and diverse dance taking place in the state. Search the Web site for particular dance styles (i.e. Korean, Butoh, folklorico), dance companies, schools, etc.

Ensembles Ballet Folklorico de San Francisco  
<http://www.ensembles.com>

Hearan Chung – Founding Member of the Northern California Korean Dance Association  
[http://www.worldartswest.org/edf/dancers/korean\\_HearanChung.html](http://www.worldartswest.org/edf/dancers/korean_HearanChung.html)

World Arts West – <http://www.worldartswest.org>  
World Arts West presents the San Francisco Ethnic Dance Festival. Its website includes information about the festival and its educational program, People Like Me. Classroom activities are described on the Web site as well.

## VIDEO & AUDIO RESOURCES

Related SPARK Stories –

<http://www.kqed.org/arts/spark>

View other cultural dance performers and companies from previous SPARK stories. You can purchase DVDs or VHS tapes from the website, or watch the stories on your computer through Web streaming. Stories include:

Ashkenaz Music & Dance Community Center  
Diamono Coura West African Dance Company  
Halau 'o Keikiali'i (traditional Hawaiian dance and music)

Ledoh and Salt Farm Butoh

Rosa Montoya (flamenco)

Vishal Ramani & the Shri Krupa Dance  
Foundation (Bharata Natyam Dance)

San Francisco Youth Arts Festival

<http://www.sfyouthartsfestival.org>

At the beginning of every summer, the SF Youth Arts Festival showcases the best creative work produced by student of the San Francisco Unified School District. In 2006, the festival will be held in June at the de Young Museum in San Francisco. The Festival includes visual art exhibitions, and music and dance performances by young people.

## BAY AREA FIELD TRIPS

Cal Performances –

<http://cpinfo.berkeley.edu/information/education/schooltime.php>

Cal Performances at UC Berkeley presents several SchoolTime performances each year for schools, including dance and music from around the world.

People Like Me – <http://www.worldartswest.org>

People Like Me is an annual performance of Bay Area cultural dance groups, brought together to create a concert for young people. Visit World Arts West's Web site for dates and venues.

San Francisco Ethnic Dance Festival

<http://www.worldartswest.org/>

Three weekends every year.

June 10-25, 2006

Phone: 415-474-3914

Fax: 415-474-3922

San Francisco Performing Arts Library & Museum

<http://www.sfpalm.org/collections/dance.htm>

SFPALM has archives of the San Francisco Ballet and San Francisco Ethnic Dance Festival, and video recordings of more than 200 local companies including the Oakland Ballet, Lines Contemporary Ballet, Harupin-Ha, ODC, and Margaret Jenkins Dance Company, etc.

SF PALM

401 Van Ness Avenue, Veterans Building, 4<sup>th</sup> Floor

San Francisco, CA 94102

415.255.4800 phone, 415.255.1913 fax

## SECTION III – VOCABULARY

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

#### **Artistic Director**

The person in a dance company who oversees the development of dances for performances; artistic directors may also be the main choreographer for the dance company

#### **Audition**

An organized event where dance companies perform in front of a panel of judges; some of the dance companies, but not all, will be selected to perform in the final event. An audition showcases groups interested in performing, what they can offer, and their particular styles.

#### **Choreograph**

To create and shape a dance

#### **Ethnologist**

An expert in the field of cultural anthropology, who studies and compares cultures

#### **Founder**

The person who started a dance company

#### **Panel**

A group of people in the field of dance (dance teachers, performers, and ethnologists) who watch the audition, use a set of criteria, and make recommendations about which dance companies should be selected to participate and perform in the festival

#### **Produced Event**

A dance festival where one organization administers the event; the organization takes care of finding the performance space, advertising, outreach, and the technical needs for the performances

#### **Rehearsals**

When a dance company and its dancers get together to create, practice, and refine their dances in preparation for upcoming performances

#### **Traditional Dance**

A dance that is passed on from generation to generation, with the goal of keeping its form and style the same

## SECTION IV – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

“When children are sincerely offered opportunities to express all of who they are, they reveal the diversity and multiculturalism in the classroom. Each child cannot create dances outside of who she is: physically, culturally, emotionally, historically. The real power for a diverse classroom comes from giving all voices equal respect and opportunity for expression.” – *Patricia Reedy, Body, Mind, & Spirit in Action: A Teacher’s Guide to Creative Dance*

#### Dance in Your Family (K-12)

Research dance in your family. When do people dance --- at weddings, in a ballet folklorico group, at home? What kind of dancing? For younger students, teachers can give this assignment, and the parents can write down the responses while speaking with their children. Older students can interview family members and write down the responses.

#### When Do People Dance? (K-12)

As a class, work on a giant brainstorm about dance together. What are the different kinds of dance? Chart it out. When do people dance? Why do people dance? Create a list of “dance steps,” such as jumping, grapevine, the time step, etc.

#### Moving in Your Own Way (K-12)

Invite the students to improvise. Verbally prompt them to explore different ways of moving. Explore different actions --- jumping, skipping, turning, reaching, rolling, etc. Explore different tempos --- fast, medium, and slow speeds. Move different body parts --- head, elbows, arms, hips, legs, and feet. Then ask the students to write or draw their favorite ways of moving, based on the improvisation. As described in the quote above, “Each student cannot create dances outside of who she is: physically, culturally, emotionally, historically.” (Dance Educator and Author Patricia Reedy)

#### RELATED STANDARDS

##### DANCE (ABRIDGED)

##### Kindergarten

2.3 Respond spontaneously to different types of music, rhythms, and sounds.

##### Grade 1

3.4 Identify where and when people dance.

##### Grade 2

2.8 Demonstrate partner skills (e.g. imitating and leading/following)

##### Grade 3

1.5 Describe dance elements used in personal work and that of others.

##### Grade 4

3.1 Perform and identify dances from various countries with different arrangements of dancers (e.g. lines, circles, couples).

##### Grade 5

3.1 Describe how and why a traditional dance may be changed when performed on stage for an audience.

##### Grade 6

3.2 Explain the importance and function of dance in students’ lives.

##### Grade 7

3.1 Identify and perform dances from countries studied in the history-social science curriculum.

##### Grade 8

4.3 Describe and analyze how differences in costumes, lighting, props, and venues can enhance or detract from the meaning of a dance.

##### 9-12 Grades (Proficient)

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

##### 9-12 Grades (Advanced)

3.3 Compare and contrast universal themes and sociopolitical issues in a variety of dances from different cultural contexts and time periods.

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

### **Improvising to Music (K-12)**

Ask students to bring in music that their families enjoy listening to at home. Use this music as your starting point. Have the students move any way they want to the music. As the teacher, document the movements you see the students doing in the improvisation (jumping, turning, rolling, reaching, etc.). Try a different piece of music. Compare and contrast how the students moved to the two pieces as well as how you would describe the two pieces of music.

### **Improvising to Music with a Partner (K-12)**

Building on the previous exercise, pair students up. Continue improvising to various pieces of music by doing “mirroring.” Have each set of partners face each other; one person is the leader and the other person is his/her mirror. The leader carefully listens to the music and responds with movement. The mirror follows very carefully and moves at the same time as the leader. Let the leader improvise for a minute or so, and then switch roles. Talk about how each person responded to the music.

### **Learning Cultural Dances (K-12)**

Tap into your community. Learn a dance from someone in the community – a parent, grandparent, or guest teacher from a local community center. Also you can call the local high school dance department or local college. In the Bay Area, San Francisco State University, UC Berkeley, Lowell High School (San Francisco), Washington High School (San Francisco), Berkeley High School, and Skyline High School (Oakland) are all good resources. Your guest teacher can teach a cultural dance to your students. It is essential to discuss what is appropriate to teach your students within the context of that particular dance style. Some dances are meant for children, only women, only men, or adults.

### **Researching Cultural Dances (9<sup>th</sup>-12<sup>th</sup>)**

Have your students select a country and research the dances of that country. Describe the movement, music, and costumes. Do the dancers use shoes or move in bare feet? Describe how the dancers use the dance elements of space, time, and energy. Start your research in the community first. Call various dance centers or community centers; interview dancers and dance teachers. Next, research on the Internet and at the library.

**Inviting in Guest Artists (K-12)** Bring in guest artists to teach or perform at your school. Here in the Bay Area, there are many cultural dance groups who regularly work with young people. Young Audiences of Northern California is a great place to start ([www.ya-nc.org](http://www.ya-nc.org)). You can also contact your local college dance department to request a performance at your school. Consider the population of your school and the cultural backgrounds of your students when selecting performers. Embrace and celebrate the cultures of your school. Also consider your social studies curriculum and the cultures and countries the students are studying.

#### **ENGLISH – LANGUAGE ARTS STANDARDS**

##### **Grades 9-12**

- 1.0 Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students’ awareness of the audience and purpose.
- 1.5 Synthesize information from multiple resources and identify complexities and discrepancies in the information.
- 1.6 Integrate quotations and citations into a written text while maintaining the flow of ideas.

##### **Eleventh and Twelfth Grade**

- 1.0 Students write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students’ awareness of the audience and purpose and progression through the stages of the writing process.

#### **RELATED STANDARDS**

##### **MUSIC (ABRIDGED)**

##### **Kindergarten**

- 3.3 Use developmentally appropriate movements in responding to music from various genres and styles.

##### **Grade 2**

- 3.3 Describe music from various cultures.

##### **Grade 3**

- 3.4 Identify differences and commonalities in music from various cultures.

##### **Grade 4**

- 3.4 Compare music styles from two or more cultures.

##### **Grade 6**

- 3.1 Compare music from two or more cultures of the world as to the functions the music serves and the roles of the musicians.