

THE MUSIC THAT MAKES US DANCE



Dear AC Valley Teachers and Administrators,

Allegheny RiverStone Center for the Arts (ARCA) is grateful to be partnering with the Allegheny-Clarion Valley Schools this year in bringing music and dance resources to AC Valley students in a sequential, Educational ArtReach Program: *The Music That Makes Us Dance* in the Fall and *Dancing Off the Canvas* in the Spring.

Some of the most joyous, uplifting and effecting music ever written has been created for the dance. The impulse to move and respond to rhythm is deeply imbedded in our cultural DNA. ARCA will utilize the universal language of dance, engaging students in the wonder of music and the dance – an expression of the impulse of life – and involving their hearts, minds and bodies in learning through the arts.

From September 23-25, *The Music That Makes Us Dance* will bring acclaimed professional musicians, dancers and teaching artists to AC Valley.

- On September 23-24, dancer, Teaching Artist and early childhood educator, Laurie Tarter, will present movement workshops for K-4
- Thursday morning, September 25, internationally acclaimed Clarinetist, Susanne Ortner-Roberts; Guitar virtuoso, John Marcinizyn; and dancers from the Murphy/Smith Dance Collective will conduct three workshops for K-6 on dance rhythms, teaching students body percussion movements to perform during their assembly
- On Thursday afternoon, the Ortner Duo and dancers will perform two assembly concerts for K-12, performing a waltz, tango, polka and contemporary dance to *Happy* by Pharrell Williams.

On Thursday night, September 25 the musicians and dancers will perform an eclectic blend of Gypsy Jazz, Latin, and Klezmer in **A Dance Concert for the Whole Family at 7:00 PM in the AC Valley High School Auditorium.** It is hoped that after the AC Valley Open House parents will attend the concert with their children and families. Family discount prices are: Parents/Teachers & Students \$5, Children under 6 free, Regular Adults \$15. The concert is sure to make one's soul soar, and feet move!

On Saturday, November 15 at 4:00 PM ARCA will be returning to AC Valley's High School Auditorium, presenting a full symphony orchestra of young people, the Pittsburgh Youth Symphony Orchestra. They will perform a flute concerto featuring the Principal Flute of the Pittsburgh Symphony Orchestra, Lorna McGhee; Tchaikovsky's 4th Symphony and ballet music from *Appalachian Spring*. We hope you and your students will be able to join us for that concert as well.

We are grateful to Jenny Lowrey for preparing students and coordinating the program for K-6. A full schedule and listing of expanded ArtReach services are enclosed, as is a September 25 concert flyer. If you have any questions, please feel free to contact Jenny Lowrey or call me at 724 867-8594.

We look forward to bringing *The Music That Makes Us Dance* to you and AC Valley students this Fall.

Kathy Erlandson Soroka
ARCA Education ArtReach Coordinator

THE MUSIC THAT MAKES US DANCE



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THE MUSIC THAT MAKES US DANCE



Allegheny RiverStone Center for the Arts Presents

An Educational ArtReach Program

In partnership with the Allegheny Clarion Valley Schools

Contact List

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THE MUSIC THAT MAKES US DANCE



Fall ArtReach Schedule

Sunday, September 21

Rising Stars! Concert in Foxburg, Lincoln Hall, 2:00 PM

- Young Artists Winners age 12 – 20 perform dance music & more
- Students \$5 – AC Valley music students encouraged to attend

IN SCHOOL PROGRAM

Tues-Wed, September 23-24

Movement Workshops K-4 presented by Laurie Tarter

Location – Elementary Stage, Schedule TBA

Thursday, September 25

Small Workshops in Common Area with musicians & dancers

- 8:30 – 9:10 AM FIRST POD Workshop
- 9:15 – 9:55 AM SECOND POD Workshop
- 10:00 – 10:40 AM THIRD POD Workshop

Assembly Concert K-6 – Elementary Gymnasium

- 12:35 – 1:15 PM ASSEMBLY CONCERT

Assembly Concert 7-12– High School Auditorium

- 2:20 – 3:05 PM ASSEMBLY CONCERT

Evening Concert- A Dance Concert for the Whole Family

- 7:00 PM AC Valley School High School Auditorium
Parents & children \$5, Children under 6 Free

OTHER DANCE THEME CONCERTS:

Sunday, October 4

Tango, Milongas and More, Foxburg, Lincoln Hall, 2:00 PM

- Pittsburgh Symphony Chamber Musicians perform dance music

Sunday, October 19

Piano Artistry! *Romeo & Juliet* ballet music, Lincoln Hall, 2:00 PM

- Gayle Martin, internationally acclaimed Steinway pianist

AT AC VALLEY HIGH SCHOOL AUDITORIUM:

Saturday, November 15

Pittsburgh Youth Symphony Orchestra, AC Valley, 4:00 PM

- Full Orchestra of teenagers from greater Pittsburgh region
- Performing ballet music from *Appalachian Spring* and a flute concerto with Pittsburgh Symphony Principal Flutist, Lorna McGhee



Rising Stars!

Young Artists Winners from the Pittsburgh Concert Society

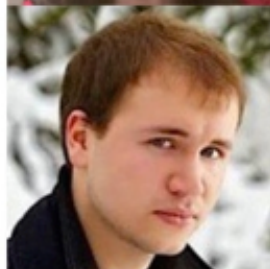
Sunday, Sept. 21 2:00 PM

Lincoln Hall Foxburg, PA

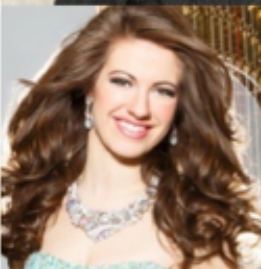
Pittsburgh Concert Society Young Winners

Stephanie Petinaux, Piano

Sasha Voinov, Piano



Joel Goodloe, Baritone



Hannah Piston, Harp

At the Door: Parent
with Students—Parents
\$10, Students \$5

Adults \$20;
ARCA Members \$15;

To reserve tickets, call: 724-659-3153

Allegheny RiverStone
Arts

Reserve Tickets: 724 659-3153
www.alleghenyriverstone.org

Allegheny RiverStone Center for the Arts

The Music That Makes Us Dance

September 25, 2014 7:00 PM

Allegheny-Clarion Valley High School Auditorium



**Dancers from the
Murphy/Smith Dance Collective**

Join

**Susanne Ortner-Roberts, Clarinet
John Marcinizyn, Guitar**

A Dance Concert For the Whole Family

After a day of Educational ArtReach Programs
For K-12 in the AC Valley Schools

FAMILY DISCOUNT PRICING:

Parent with Students \$5

Children Under 6 Free, Regular Adults \$15



An Educational ArtReach Program
In partnership with the Allegheny Clarion Valley Schools

September 23 - 25, 2014

AC Valley In-School Programs

September 23-24 Movement Workshops K-4 with Dance Educator, Laurie Tarter

September 25 Workshops and Assembly Concerts - Dancers & Ortner-Roberts Duo

From September to November, Allegheny RiverStone Center for the Arts will present *The Music That Makes Us Dance*, an Educational ArtReach program in partnership with the Allegheny-Clarion Valley Schools. The program will bring concerts of inspiring music and dance and artistic and educational resources to the AC Valley Schools.

On September 23-24, dance teaching artist, Laurie Tarter will conduct movement workshops for K-4 and on Thursday, September 25 the Susanne Ortner-Roberts/John Marcinizyn duo with the Murphy/Smith Dance Collective will present workshops for K-6, assembly concerts for K-12 and at 7:00 PM in the AC Valley High School Auditorium A Dance Concert for the Whole Family. Parents & Students \$5, Children Under 6 Free; Adults \$15

ALLEGHENY RIVERSTONE CENTER FOR THE ARTS



HOME OF ARCA – LINCOLN HALL – RED BRICK GALLERY – FOXBURG, PA

Allegheny RiverStone Center for the Arts (ARCA) is a 501 (c) (3) nonprofit arts organization founded in 2006 and located in Foxburg, Pennsylvania. ARCA's mission is to provide stimulating and enriching professional arts and education programs, touching the lives of thousands of people living in the six county, Allegheny Valley Region – Clarion, Venango, Armstrong, Butler, Mercer and Crawford counties – and thereby contributing to the economic growth and vitality of the region.



ARCA provides an annual series of concerts and events in various idioms, including classical music recitals, chamber music, jazz, popular and Celtic music; Wurlitzer Theatre Organ concerts; cabaret; dance; drama; literature; film and visual arts. Fine arts exhibits are presented in The Red Brick Gallery on Main Street in Foxburg. Concerts are presented in ARCA's home in Lincoln Hall in Foxburg, The Church of Our Father in Foxburg, the Allegheny Clarion Valley High School Auditorium, on the Foxburg Green and on the grounds of RiverStone Farms. In 2014 ARCA is presenting two concerts in The Crawford Center in downtown Emlenton at popular prices to attract larger audiences from a wider geographical area, including a concert by the River City Brass.

The recently restored Lincoln Hall performance space, inaugurated in 2006, is located atop the Foxburg Free Library and serves as the home for ARCA. Built in 1909, Lincoln Hall has retained its nineteenth and early twentieth century charm with many authentic design features, as well as an original hand painted stage curtain that now serves as the stage backdrop. Lincoln Hall houses the McKissick Mighty Wurlitzer Theatre Organ, and a seven foot Steinway grand piano graces its stage. Internationally renowned performers, including the Alexander String Quarter, Pittsburgh Symphony Chamber Players, the Pittsburgh Piano Trio, Pianist Gayle Martin Henry, and Chatham Baroque, have delighted audiences in classical concerts. Other musical attractions have included popular jazz trombonist Hal Betters, cabaret artist Dane Vannatter and an annual Poetry and Jazz concert.



For five years, ARCA presented the popular Scottish Festival at the picturesque RiverStone Farm, featuring Scottish athletic competitions, soccer clinics, sheep dog demonstrations, Scottish dogs agility and obedience shows. Music concerts abounded in Lincoln Hall, on the Foxburg Green and at RiverStone Farm, presenting performances by Maidens IV, Scottish artists, Carl Peterson and Robert Murdoch, and groups such as The Celtic Martins and the MacDonald Pipeband. In 2013, ARCA presented the internationally acclaimed Scottish rock band, Big Country, in an outdoor concert at RiverStone Farm. In 2014, building on the enthusiastic audience response, ARCA presented the nationally acclaimed "grassical" group performing a fusion of classical, rock and bluegrass, the DePue Brothers Band, in an outdoor concert at RiverStone Farm on August 17.



internationally acclaimed Scottish rock band, Big Country, in an outdoor concert at RiverStone Farm. In 2014, building on the enthusiastic audience response, ARCA presented the nationally acclaimed "grassical" group performing a fusion of classical, rock and bluegrass, the DePue Brothers Band, in an outdoor concert at RiverStone Farm on August 17.

Since 2009, ARCA has presented a sequential arts education program in the Allegheny Clarion Valley Schools, funded by the Pennsylvania Council on the Arts. In 2013, the cross over music group, Cello Fury, presented workshops in the elementary schools, offering a 'cello petting zoo', followed by assembly concerts in the elementary and high schools. A family concert in the AC Valley High School auditorium in the evening drew a large audience to experience the musical magic of Cello Fury.



In 2014, ARCA is building on this success, presenting a partnership program with the Allegheny Clarion Valley Schools entitled *The Music That Makes Us Dance*. ARCA is bringing in professional dancers, musicians and teaching artists to present movement and music workshops and assembly concerts, as well as two community concerts designed for families in the Allegheny Clarion Valley High School Auditorium – all on the theme of music and the dance. On November 15, the Pittsburgh Youth Symphony Orchestra will perform a concert in the AC Valley High School Auditorium, including ballet music from *Appalachian Spring*. *Dancing Off the Canvas* continues in the Spring with an exhibit of AC Valley student art at the Red Brick Gallery, and on March 24 the renowned Attack Theatre will perform workshops and concerts for AC Valley students and Gifted and Talented students from twelve school districts.

Lincoln Hall is home to a 1929 Wurlitzer Theater Organ – The McKissick Mighty Wurlitzer – which was originally installed in Cleveland's Uptown Theater. It is one of twenty-four built in this style and size. The instrument retains its ornate French console and was painstakingly rebuilt by Paul McKissick. Lincoln Hall's Mighty Wurlitzer contains seventeen ranks of pipes and is characterized by a balanced blend of unmistakable Wurlitzer 'sounds'. Since the series was inaugurated, ARCA has presented concerts featuring nationally acclaimed organists, including David Wickerham, Martin Ellis, Walt Strony, Scott Foppiano, Donna Parker, Jelani Eddington and Ken Double.



The Red Brick Gallery and Shop was founded in 2010 and is supported by Allegheny RiverStone Center for the Arts. The Red Brick Gallery exhibits in the charming, old Red Brick building on Main Street in Foxburg. The building is over 100 years old and was once the business office of the Fox Family. The building was restored recently and has reopened as a Gift Shop and Gallery. It has taken on a new look with an exciting inspired use - as an Artist Cooperative. With the help of local artist volunteers, The Red Brick displays and has for sale on consignment, works of local painters, photographers, and artisans. The purpose of the Red Brick Gallery is to support the Arts and artists in the surrounding region and to provide a suitable venue for viewing art and a sales outlet.

Art works are displayed in the shop space on the first floor and the second floor is used as a gallery space for various exhibitions. In 2013, the Red Brick Gallery presented a broad range of exhibits including landscapes by Jason Floyd Lewis; exhibits of fine arts photography featuring Daniel Stainer, Dennis Keyes, and artists from the Saxonburg Area Artists Co-operative; a textile exhibit feature master weaver Sigrid Piroche from Emlenton, and a winter holiday art show. In 2014, exhibits have featured paintings of historic Pittsburgh by Fritz Keck, and landscapes by Doug Elder; as well as works by Photographer Debra Pruskowski and sculptor Bill Smith, Fiber artists Rhoda Taylor and Barbara Frohne, and Botanical artist Donna Edmonds.



For more information on concert schedules and ARCA membership, please contact ARCA Executive Director, John Soroka, at (724) 659-3153 or info@alleghenyriverstone.org, or online at www.alleghenyriverstone.org.

Allegheny RiverStone Arts

2014 Fall Performance Schedule

Buy Tickets at www.alleghenyriverstone.org

Reserve at 724 659-3153

Allegheny RiverStone Center for the Arts

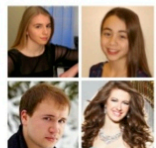


FRIDAY, SEPTEMBER 5, 7:00 PM

Lincoln Hall, Foxburg

CELEBRATION! THE AMAZING DAVID WICKERHAM at The McKissick Mighty Wurlitzer

Acclaimed as one of the greatest theatre organists of his generation, David Wickerham will dazzle with his improvisation and arrangements of the theatre organ repertoire. Adults \$25, Members \$20, Students \$10



SUNDAY SEPTEMBER 21, 2:00 PM

Lincoln Hall, Foxburg

RISING STARS! YOUNG ARTISTS PERFORM - Pittsburgh Concert Society Young Winners age 11 to 18

Pianists, Caroline Fedor and Stephanie Petinaux, Pianist; Joel Goodloe, Baritone; Hannah Piston, Harp, will delight with their exuberant talent. Adults \$20, Members \$15, At the Door Parents w/Students \$10, Students \$5



THURSDAY, SEPTEMBER 25, 7:00 PM

Allegheny-Clarion Valley High School Auditorium

THE MUSIC THAT MAKES US DANCE - Susanne Ortner-Roberts, Clarinet & John Marcinizyn, guitar

are joined by Dancers from the Murphy/Smith Dance Collective to perform Waltzes, Polkas and Tangos that will surely get your toes tapping and heart singing. Adults \$15, Parents & Students \$5 per person, under 6 free



SATURDAY, OCTOBER 4, 7:00 PM

Lincoln Hall, Foxburg

TANGOS & DANCES & MORE: PITTSBURGH SYMPHONY CHAMBER PLAYERS – Always an Audience Favorite

The PSCP will perform a program of Hungarian and Slavonic dances and Tangos and Milongas from their popular CD, *Encore, Encore*, as well as Dvorak's Piano Quintet in A Major, Op.81, with its haunting *Dumka*. Adults \$25, Members \$20, Students \$10

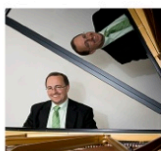


SUNDAY, OCTOBER 19, 2:00 PM

Lincoln Hall, Foxburg

PIANO ARTISTRY – Internationally acclaimed Pianist, Gayle Martin, at the Steinway,

performing Chopin, selections from Prokofiev's ballet, *Romeo and Juliet* and works by Schubert with "an intense passion and deep-seated emotional response to the music" (Washington Post). Adults \$25, Members \$20, Students \$10



SATURDAY, October 25, 7:00 PM

Lincoln Hall, Foxburg

CHARLIE CHAPLIN SILENT MOVIES with Tom Roberts, Pianist and Arranger, at the Steinway performing his own music. Come in costume and join the party for this family friendly Halloween Event.

Adults \$15, Adults \$10 at door in costume, Students \$5, children under 6 free; Prizes for best Charlie Chaplin costume and most original costume.



SATURDAY, November 1, 7:00 PM

Crawford Center, Emlenton

BEATLES TRIBUTE CONCERT – 50 years after the Beatles appeared on the Ed Sullivan show and changed

America overnight, enjoy the nostalgia of the Beatles' musical brilliance with this superb Beatles Tribute Band. Adults \$15, Students \$8 in advance; At the door Adults \$20, Students \$10



SUNDAY, November 9, 2:00 PM

Lincoln Hall, Foxburg

POETRY MEETS JAZZ: Spoken word performances by poets, Andy Johnson and Phil Terman, with musical paraphrases expressively interjected, by jazz musicians Mark DeWalt, Terry Steele and Friends.

Adults \$15, Students \$8



SATURDAY, November 15, 4:00 PM

Allegheny-Clarion Valley High School Auditorium

PITTSBURGH YOUTH SYMPHONY ORCHESTRA – A full symphony orchestra concert of gifted teenagers from the greater Pittsburgh region at popular family prices. Tchaikovsky, Copland Ballet music & more.

Adults \$15, Parents w/ students \$5, Students \$5, children under 6 free



FRIDAY & SATURDAY, December 5-6, 7 PM Lincoln Hall, Foxburg

CHRISTMAS MADRIGAL DINNER – With medieval pageantry, costumed singers perform madrigals and Christmas carols during a festive meal, which could have been served in the Middle Ages. Toast each course with wassail and begin the holiday season with this joyous musical celebration. Check website for pricing.



SATURDAY, December 13, 2:00 PM Emlenton United Methodist Church

RING IN THE HOLIDAYS! WITH THE THREE RIVERS RINGERS, Pittsburgh's Premiere Hand Bell Choir: Nutcracker selections like you've never heard them. Enjoy hand bell playing of the highest artistic quality - a performance first in the Allegheny-Clarion River Valley - in what we hope will become another holiday tradition for you and your family. Adults \$15, Students \$8



SUNDAY, December 21, 8:00 PM Memorial Church of our Father, Foxburg

THE PITTSBURGH SYMPHONY BRASS returns for this inspiring musical holiday tradition and brings us **THE SPIRIT OF CHRISTMAS!** Holiday cheer delivered with virtuoso flair - full of brilliance and power, but also stunning in subtle artistic qualities made possible only by masterful control. Adults \$30, members \$25, Students \$10

THE MUSIC THAT MAKES US DANCE



ARCA's Expanded ArtReach Program in 2014-15

ARCA is pleased to be expanding its Educational ArtReach program at Allegheny-Clarion Valley Schools in 2014-15. The following new and increased music/dance resources and opportunities will be provided to help foster student creativity and physical activity, while instilling a love of learning through the arts:

- Presenting a residency not only with professional musicians but also with professional dancers from September 23-25,
- Bringing dancer, Teaching Artist and early childhood educator Laurie Tarter to present movement workshops for K-4 on September 23-24,
- Providing Teacher Resource Materials that relate music and the dance to other curriculum areas,
- Making language arts and values curriculum connections to the children's book *Giraffes Can't Dance*,
- Encouraging parents' involvement in their children's experience of the arts, via attendance at evening dance/music concerts, made available at family discount prices: \$5 each for parents and students, and Children under 6 Free,
- Bringing an entire symphony orchestra of teenagers – the Pittsburgh Youth Symphony Orchestra – to AC Valley High School Auditorium in Saturday, November 15 at 4:00 PM performing music for the ballet, Appalachian Spring,
- Showcasing AC Valley students as dancers in Jenny Lowrey's October 28, Fall Choral Concert,
- Showcasing AC Valley Art Club students in an exhibit of their art work at ARCA's Red Brick Gallery on Main Street in Foxburg in the spring, directed by Anita Allen,
- Bringing Pittsburgh's internationally renowned Attack (Dance) Theatre to AC Valley on March 24, coordinated by Lori Sherman, as part of *Dancing Off The Canvas*
 - To conduct morning workshops for Gifted & Talented Students from 12 regional school districts and AC Valley art and drama students,
 - To perform *Leap Into Action*, an assembly dance concert for 7-12 and
 - To perform *Travelling* – a full length dance concert for AC Valley families and the general public in an evening performance at 7:30 in the AC Valley High School Auditorium

THE MUSIC THAT MAKES US DANCE



Allegheny RiverStone Center for the Arts Presents

An Educational ArtReach Program

In partnership with the Allegheny Clarion Valley Schools

September 23 - 25, 2014

Some of the most joyous, uplifting and effecting music ever written has been created for the dance. The impulse to move and respond to rhythm is deeply imbedded in our cultural DNA. Modern dance choreographer Martha Graham has said that dance is the hidden language of the soul. From September through November, Allegheny RiverStone Center for the Arts (ARCA) will be utilizing the universal language of dance to engage audiences young and old in the wonder of music and the dance – an expression of the impulse of life.

ARCA's educational outreach to the Allegheny-Clarion Valley Schools began in 2009, when then Executive Director, Drew Orient, brought workshops and assembly performances on the music of Mozart to students from K-12. In 2013, ARCA expanded their educational in-school programs to offer an evening community concert for the public, performed by the group Cello Fury. In workshops for K-6, students were given the opportunity to play a cello. The evening concert was well attended, with students bringing their parents to enjoy the unique cross-over music of this innovative group.



In 2014-15, ARCA is building on this success and extending its Educational ArtReach Program from September through April, offering a sequential program of arts education performances and workshops on music and the dance. This program is in fulfillment of ARCA's educational mission as a non-profit organization, demonstrating their commitment that nothing is more important than directly contributing to the future of a community through the education of its young people.

From September to November, ARCA will present *The Music That Makes Us Dance*, an Educational ArtReach program in partnership with the Allegheny-Clarion Valley Schools. The program will bring concerts of inspiring music and dance and enriching artistic and educational resources to the AC Valley Schools. ARCA will provide professional dancers, musicians and teaching artists to present movement and music workshops and assembly concerts, as well as two community concerts designed for families in the Allegheny Clarion Valley High School Auditorium.

THE MUSIC THAT MAKES US DANCE CONCERT & WORKSHOPS, SEPTEMBER 23-25

An intensive week of *The Music That Makes Us Dance* events in the AC Valley Schools opens on September 23-24, with two days of movement workshops for K-4 presented by Laurie Tarter, a dance educator and specialist in early childhood education. On Thursday, September 25, internationally acclaimed clarinetist and saxophonist, Susanne Ortner-Roberts, and Pittsburgh's guitar virtuoso, John Marcinzyn will be joined by dancers from Pittsburgh's Murphy/Smith Dance Collective in performing three morning workshops for K-6 and assembly concerts for K-12.

The Music That Makes Us Dance

September 25, 2014 7:00 PM

Allegheny-Clarion Valley High School Auditorium



Dancers from the
Murphy/Smith Dance Collective
Join
Susanne Ortner-Roberts, Clarinet
John Marcinzyn, Guitar
For a Community Concert
After a day of Educational ArtReach Programs
For K-12 in the AC Valley Schools
FAMILY DISCOUNT PRICING
Parents and Students \$5
Children Under 6 Free, Regular Adults \$15



AC Valley students will be encouraged to bring their parents with them to enjoy the evening concert on Thursday, September 25, together with the general public, A Dance Concert for the Whole Family at 7:00 PM in Allegheny-Clarion Valley High School Auditorium.

Family discount tickets are available to attract students and parents, as well as the general public.

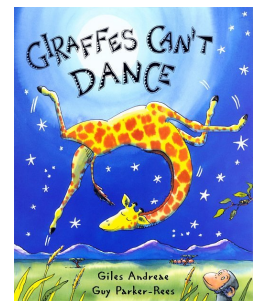
FAMILY DISCOUNT PRICING:

Parents \$5 and Students \$5.
Children Under 6 Free. Regular Adults, \$15.

STUDENT PREPARATION AND IN SCHOOL WORKSHOPS, September 23-24

In advance of ARCA's week of workshops and concerts in the AC Valley Schools, music specialist Jennifer Lowrey will be preparing students K-6 to recognize and clap dance rhythms in the dance music that will be performed on Thursday, September 25.

Jennifer also will be working with K-4 classroom teachers in introducing students to the children's book and video, *Giraffes Can't Dance*, by Giles Andreae. The book is a contemporary fable that advances an anti-bullying moral that everyone is unique and special, no matter their size, shape, height or abilities, and that everyone can dance, when they find their own music – the music that they love.



Dance educator, Laurie Tarter, will amplify the value lessons of *Giraffes Can't Dance* via her workshop theme, *Everybody Dances*, in her creative movement residency on September 23-24. Laurie believes that dance, more than other art forms, is inclusive. Dance includes everyone, all ages and abilities, from the street to the studio to main stage performance.



AC Valley students will be introduced to dance as an art form using space, shape, time and motion. Even the youngest students will participate in the creative process. Laurie's work is founded in the belief that the arts can be the glue that makes learning meaningful. In her movement workshop with K-4 students, Laurie will encourage the kind of thinking and problem solving skills that transfer to all subjects.

Laurie Tarter is a dancer and early child movement specialist. She was a founding member of Pittsburgh Dance Alloy and was featured as a "neighbor" on Mr. Rogers Neighborhood. Laurie has been a teaching artist in residence, working with classroom teachers in the Western Pennsylvania Wolf Trap Program for Early Learning Through the Arts. She has taught dance education classes at the Carnegie Museum of Art studio. She developed Dance Alloy's satellite program for The Children's Institute and continues to teach dance at their and Neighborhood Dance Studio in East Liberty. Laurie was a member of the performing arts faculty at The Winchester-Thurston Schools from 1999 through 2005.



SEPTEMBER 25 ELEMENTARY WORKSHOPS, K-6

ARCA welcomes back to the Allegheny-Clarion River Valley the expressive clarinetist and soprano saxophonist, Susanne Ortner-Roberts, with her new duo partner, the versatile guitarist, John Marcinzyn. The duo will perform an eclectic blend of Gypsy Jazz, Latin, and Klezmer - the mesmerizing sounds of New Orleans, Paris, Odessa, and Argentina – and four dances choreographed and danced by the Murphy/Smith dancers: a waltz, tango, polka and contemporary dance - sure to make your soul soar, and your feet move! 15

The waltz will be the hauntingly beautiful *Liebeslied (Love's Song)*, composed by the beloved Austrian violinist Fritz Kreisler and arranged by Susanne Ortner in klezmer style.

The tango they will perform is the most famous and recognizable tango of all time, *La Cumparsita*.

The polka will be a keltzmer dance, *A Nikolaev Bulgar*, made popular by one of the leading klezmer clarinetists from the 1920s to the 1960s, Dave Tarras. The piece starts with a little spin off of the squealing clarinet opening to Gershwin's *Rhapsody in Blue*.



The contemporary musical work to be danced by Renee Smith and Joe Nickel of the Murphy/Smith Dance Collective will be immediately recognizable to AC Valley Students as *Happy* - originally in the animated movie *Despicable Me II*.

One of the biggest hits of the year, Pharrell Williams' *Happy* spent 15 weeks at the top of the *Billboard 100* and inspired hundreds of fan videos on YouTube.



During the morning workshops K-6 students will learn how to clap patterns of syncopation - the rhythmic musical structure - in *Happy*. Whether you know why and how it's written, students and adults alike will experience why it is that *Happy* triggers a nearly uncontrollable need to tap your foot, bob your head or move to rhythm in some way.

Students also will be taught body percussion movements to *Happy*, which the dancers will encourage students to repeat during the K-6 assembly performance. The evening concert audience doesn't need to feel left out of the fun. During the intermission of the 7:00 PM Dance Concert For The Whole Family, the audience will be invited to learn the body percussion movements to *Happy* so they too can join in during its performance in the second half of the concert, if they wish, or simply appreciate the choreography on stage.

DANCE CONCERT FOR THE WHOLE FAMILY, 7:00 PM, SEPTEMBER 25

In addition to the four dances performed by the Murphy/Smith Dance Collective, during the evening concert the Ortner/Marcinizyn duo also will perform their arrangement of *Liebesfreud* by Fritz Kreisler/Django Reinhardt, where "The Joy Of Love" takes on its Gypsy Shoes: The great Gypsy Jazz guitarist Django Reinhardt was inspired by Kreisler's tune to Jazz it up. In this arrangement the old merges into the new. *Tico Tico* (Zequinha de Abreu) the famous Choro tune, *Tu Vuo Va L'Americano* (Italian Gypsy Jazz) and beautiful tunes from the Great American Songbook, such as *My Romance* (Rodgers/Hart) will round out the program with a flourish and lots of heart.



MUSICAL THEME FOR THE FALL SEASON

Stephanie Petinaux, Piano Sasha Voinov, Piano



Joel Goodline, Baritone Hannah Piston, Harp

Carrying the theme into ARCA's other offerings, five concerts this fall will present musical compositions written for or inspired by the dance. On Sunday, September 21, Rising Stars! Young Artists Winners from the Pittsburgh Concert Society at 2:00 PM in Lincoln Hall will perform dances written by Chopin, Liszt, Debussy and Tournier, and an original dance composition by the sixteen year-old piano soloist, Aleksandr Voinov.

On Saturday, October 4, at 7:00 PM in Lincoln Hall the Pittsburgh Symphony Chamber Players will perform Hungarian and Slavonic Dances, as well as Tangos and Milongas from their acclaimed CD, *Encore, Encore*.

Ballet music will be performed as well. On Sunday, October 19 at 2:00 PM in Lincoln Hall, Steinway piano artist Gayle Martin will play Prokofiev's music for the ballet *Romeo and Juliet*. In its November 15 concert in the AC Valley High School Auditorium, the Pittsburgh Youth Symphony Orchestra will perform Aaron Copland's, *Appalachian Spring*, written for the ballet celebrating the 19th century building of a Pennsylvania farmhouse. It's a veritable smorgasbord of performances of music for the dance this fall in the Allegheny-Clarion River valley.

ABOUT THE ARTISTS



German clarinetist Susanne Ortner-Roberts is internationally acclaimed both as a soloist and as a member of the German Klezmer Quartet “Sing Your Soul”, the Ortner-Roberts Duo with pianist Tom Roberts, and Klez & Morim with the Bulgarian accordionist Vladimir Mollov. She also collaborates with US jazz musicians such as guitarist John Marcinizyn (Pittsburgh), guitarist Mark Strickland (Pittsburgh), trumpeter Charlie Caranicas (NYC), drummer Tom Elrick, drummer Roger Humphries (Pittsburgh), as well as multi-instrumentalist Vince Giordano (NYC).

The German Newspaper Augsburg Allgemeine states that she is “a musician par excellence, capable of moving you deeply” and the Aichacher Nachrichten stated that “Susanne Ortner [...] enchanted with her almost unbelievable witchcraft on the clarinet”. Susanne is a graduate of the Leopold Mozart Conservatory, and the University of Augsburg. Susanne is a serious researcher of Eastern European music, offers Klezmer Workshops, lectures at the University of Pittsburgh, and Duquesne University, and holds an adjunct teaching position at Washington & Jefferson College. Susanne previously taught German literature, language and music at the secondary level in Germany – great preparation for the innovative and creative work she is doing in educational programming here in the States.

Pittsburgh based guitarist, composer, banjoist John Marcinizyn performs frequently as a soloist, with the Ferla-Marcinizyn Guitar Duo, contralto Daphne Alderson, Duo Cieli (flute and guitar duo), violin and guitar duo, and groups ranging from The Bach Choir of Pittsburgh to Billy Price. He is also a member of The Red Hot Ramblers (Dixieland jazz). His versatility as an acoustic and electric guitarist allows him to perform in many styles including classical, jazz, flamenco, rock, blues, and folk. John has also performed guitar and banjo for many theater companies including Quantum Theatre, where he wrote and performed a flamenco score for The Red Shoes and a Blues score for El Paso Blue. His playing can be heard on eight CDs and one DVD. John’s original music compositions have received numerous performances and include a guitar concerto, string quartet, orchestral music, music for theater, and pieces for solo guitar and guitar with mixed ensemble, as well as a number of jazz and rock pieces.



Founded in 2011 by Pittsburgh dancers and choreographers, **Murphy/Smith Dance Collective’s (MSDC) Renee Danielle Smith and Jamie Murphy** engage their audiences through contemporary dance work inspired by the human experience. Through exploration of the expressive potential of the human body, MSDC creates work with passionate fervor, driven by athletic phrasing, accessible through gestural simplicity. After establishing themselves as independent emerging choreographers, Renee and Jamie joined together for their first collaborative commissioned work, *Much More Than Bones*, for the Kelly-Strayhorn Theater’s Next Stage Residency Program. The collective has performed in the New Hazlett Theater, The Grey Box Theater, Attack Theatre’s performance space, and in NYC at the White Wave 2011 Dumbo Dance Festival. In addition, regionally they have performed at festivals and universities in Columbus and Youngstown, OH. Pittsburgh dancer and choreographer Joe Nickel will be dancing with Renee Danielle Smith in MSDC’s Foxburg performances.

SPRING 2015 – AC VALLEY HIGH SCHOOL PROGRAM: DANCING OFF THE CANVAS

In the spring, ARCA will continue its dance related ArtReach Program with *Dancing Off The Canvas*. On Tuesday, March 24, Pittsburgh’s celebrated Attack Theatre (dance company) will present morning workshops for the Gifted & Talented program consortium from 12 Schools and six counties including Clarion, Venango, Jefferson, Elk, Forest, Clearfield, as well as students in the art and drama club, band and chorus in the Jr. and Sr. High School, coordinated by Lori Sherman, AC Valley Gifted and Talented Director.



In the afternoon, Attack Theatre will perform a 40-minute assembly dance performance, *Into Action* for the entire Jr. and Sr. High School. At 7:30 PM that night, the Attack ensemble will perform *Travelling*, a full-length dance concert for a community audience in the AC Valley High School Auditorium. It is hoped that many students and parents from the AC Valley School District will take advantage of the family discounted tickets.



Under the artistic direction of Peter Kope and Michele de la Reza, Attack Theatre has been making personal, accessible and collaborative dance-based performances with "ninja-like intensity" (Pittsburgh Tribune Review) for 20 years. They combine modern dance, original live music, multimedia and interdisciplinary art forms to present work in traditional and nontraditional spaces both nationally and internationally.

SHOWCASING AC VALLEY STUDENTS

Another ARCA goal is to bring attention to the arts programs already flourishing in the AC Valley Schools and to provide new opportunities to showcase students' talents. In the Fall Educational ArtReach, *The Music That Makes Us Dance*, AC Valley students will perform a dance inspired by the September dance workshops. Masters trained theater director and choreographer, Julie Powell, will choreograph their performance, as part of the Elementary-Junior-Senior High School Choir Concert on Tuesday, October 28, conducted by AC Valley Choral Conductor Jennifer Lowrey.



In the Spring, as part of Dancing Off The Canvas, the artwork of AC Valley students will be showcased. Student works of art inspired by the dance will be displayed both in the hallways of AC Valley High School and in the second floor exhibit space of The Red Brick Gallery and Artists' Cooperative in Foxburg in the Spring of 2015. AC Valley Art teacher and Director of the Art Club, Anita Allen, will guide the students in creating their arts works and preparing them for framing and display in the exhibit.



During the Fall, AC Valley art students will have a field trip to the Red Brick Gallery to view a professional exhibit and learn how to frame and hang works for exhibit, presented by Donna Edmonds, Red Brick Gallery and Artist Cooperative Director, and botanical artist and instructor at the Phipps Conservatory and Gardens. During the spring semester Anita Allen will guide the young artists in framing their works and preparing the exhibit to be hung the second floor of The Red Brick Gallery on Main Street in Foxburg.

After the Red Brick Gallery exhibit, selected works from the "Dancing Off the Canvas" Exhibit will be hung in several business locations in Foxburg, such as the Foxburg Pizza Shop.



PARTNERSHIP WITH ALLEGHENY-CLARION VALLEY SCHOOLS

Allegheny-Clarion valley residents can be proud of AC Valley School District's commitment to arts education demonstrated over the years through its funding and support of music and art programs. AC Valley arts specialist teachers have conducted the choruses and bands, directed the musical theatre shows and mounted student art exhibits that have been a treasure for the community for decades.

Time and again, studies confirm what arts educators have seen anecdotally for years - that learning through the arts not only can be enjoyable and enriching for students and but also can improve every aspect of their education and their lives - from cognitive development to socialization, from problem-solving to critical thinking. The arts build self-confidence, self-esteem and a sense of belonging and foster a drive for quality that is personal, passionate and persistent.

The key to creating effective arts education partnerships is to engage students in sequential, authentic, arts learning and direct performance experiences that involve their minds, hearts and bodies. ARCA is grateful to the administration and faculty of the AC Valley School System for their commitment, time and resources in partnering with ARCA in bringing *The Music That Makes Us Dance* to AC Valley students. Together we may seek to encourage creativity and physical activity, instill a love of learning, and develop analytical and reflective thinking and team building - necessary tools for 21st Century learning and leadership. It is a tall order, and yet where there is vision, passion and heart from administrators, faculty and teaching artists - and the unlimited potential of young people - all things are possible.

THE MUSIC THAT MAKES US DANCE



ABOUT THE ARTISTS



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About the Artists, continued



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Youngstown, OH.

Jamie Erin Murphy: is a Pittsburgh based choreographer, dancer, and dance educator. Jamie attended Point Park University where she graduated in 2007 with a BA in Dance. During her dance career she has worked with companies such as Attack Theatre, Xpressions Contemporary Dance Company, The Pillow Project, Knot Dance, The Zany Umbrella Circus and the Staycee Pearl Dance Project. Currently she is the Co-Artistic Director of Murphy/Smith Dance Collective with collaborator Renee Danielle Smith. Jamie's choreography has also been seen at the KST's newMoves Dance Festival, Future Tenant, in collaboration with The Youngstown Symphony, Three10Moment, Youngstown State University, Seton Hill University, The Three Rivers Arts Festival, and Pittsburgh Opera Cabaret. She is most proud of her debut choreographic work with artist and director Frank Ferraro, *[gravity + grace]*.



Renee Danielle Smith: a native of Columbus, Oh, received her BFA in dance from Point Park University in Pittsburgh, PA. Renee has worked with numerous artists and companies in the Pittsburgh area including Staycee Pearl Dance Project, Attack Theatre, The Pittsburgh Opera, Continuum Dance Theater, and Shana Simmons Dance. Her choreography has been seen in festivals and on companies such as Texture Contemporary Ballet, Evolve Productions, Three10Moment, newMoves Contemporary Dance Festival, and Pittsburgh Ballet Theater School's graduate program.

Pittsburgh dancer and choreographer, **Joe Nickel**, will be joining MSDC in their Foxburg performances. From 2006-2011, Joe traveled, dancing around the world with Norwegian Cruise Lines and CD Entertainment in Shanghai. He is featured dancing in numerous national commercials and in movies with notables, such as Jane Seymour. Joe is the Co-Founder and Artistic Director for MadHouse Productions, a new-aged entertainment group consisting of dancers, singers, and specialty performers.

THE MUSIC THAT MAKES US DANCE



About Teaching Artist and Dance Educator Laurie Tarter



Dancer and Dance Teaching Artist, Laurie Tarter, will present a creative movement residency in the AC Valley Schools on September 22-23. Laurie believes that dance, more than other art forms, is inclusive. Dance includes everyone, all ages and abilities, from the street to the studio to main stage performance. In her workshops Laurie Tarter will amplify the value lessons of the children's book, *Giraffes Can't Dance*, which directly

correlates with her workshop theme, *Everybody Dances*.

Laurie will introduce AC Valley students to dance as an art form using space, shape, time and motion. Even the youngest students will participate in the creative process. Laurie's work is founded in the belief that the arts can be the glue that makes learning meaningful. In her movement workshop at AC Valley with K-4 students, Laurie will encourage the kind of thinking and problem solving skills that transfer to all subjects.



Laurie Tarter is a dancer and early child movement specialist. She was a founding member of Pittsburgh Dance Alloy and was featured as a "neighbor" on Mr. Rogers Neighborhood. Laurie has been a teaching artist in residence, working with classroom teachers in the Western Pennsylvania Wolf Trap Program for Early Learning Through the Arts. She has taught dance education classes at the Carnegie Museum of Art studio. She developed Dance Alloy's satellite program for The Children's Institute and continues to teach dance at their and Neighborhood Dance Studio in East Liberty. Laurie was a member of the performing arts faculty at The Winchester-Thurston Schools from 1999 through 2005.

THE MUSIC THAT MAKES US DANCE



UNIT ONE: RHYTHM and the DANCE

LESSON ONE: Dance - The Universal Language

Activity 1: The Universal Language of Dance

Grade Level: K-6

Prep Time: 5 Minutes

Lesson time: 15 Minutes

Objectives:

- To understand that dance is a universal language
- To distinguish between verbal and non-verbal communication
- To realize that everyone dances - and that for some it is their profession
- To recognize what professional choreographers and dancers do
- To consider other places where choreography is used

Procedure:

1. Tell your students about the upcoming movement workshops and dance concert at AC Valley Schools from September 23-25. Share with them that dancers and **choreographers**, who make their living dancing as **professionals**, are creating dances especially for AC Valley students.

Discuss what **choreographers** and **dancers** do and what it means to work **professionally** as a dancer or musician, i.e. making their living doing it.

WHAT IS A CHOREOGRAPHER?

A Choreographer is someone who composes the sequence of steps and moves for a performance of dance (or ice skating).

Dance choreography is also known as **dance composition**... similar to the way in which students “compose” or tell a story, with words. A choreographer works with dancers to tell them how to move their bodies to tell a story.

Choreography also is used in cheerleading, gymnastics, ice skating, marching band, musical theater, synchronized swimming, films, and video game production.

Consider what it means to say that: “All choreographers are dancers, but not all dancers are choreographers – composing dances for others.”

LESSON ONE: Dance - The Universal Language, contd

Procedure:

2. Share with your students what accomplished Choreographers and Dancers have said about **Dance as a universal language**.

- Consider the many different languages in the world from all the different countries – and what it means to have a language in common with everyone in the world.
- Ask your students to consider what the hidden language of the soul might be, that Martha Graham describes– expressing emotions that everyone living has in common with each other.
- Ask your students what Ruth St. Denis might mean by “communication between body and soul” and expressing in motions of the body what can’t be said in words.
- Ask your students what is meant by non-verbal language. How can you tell what someone means if they aren’t speaking? What are the clues?

DANCE - The Universal Language and Impulse of Life

The American 20th century modern dancer and choreographer, **Martha Graham**, has said, “**Dance is the hidden language of the soul.**”

Dance is an expression of the impulse of life that involves our hearts, minds and bodies.

American modern dance pioneer **Ruth St. Denis** said, “**I see dance being used as communication between body and soul, to express what it too deep to find for words.**”

The impulse to move and respond to rhythm is deeply imbedded in us. We hear music that has a beat – and we feel the urge to move.

Just like in our bodies we have a pattern that makes us unique that is different for each and every one of us – like every snowflake is different – so each of us have our own special way of moving and responding to music

LESSON ONE: Dance - The Universal Language, contd

UNIT ONE: RHYTHM and the DANCE

LESSON TWO: Dance and The Diversity of cultures

Activity 1: Diverse dances from different countries

Grade Level: 3-6

Prep Time: 5 Minutes

Lesson time: 15 Minutes

Objectives:

- To recognize that dancing is a part of the social fabric of our lives
- To understand that each country's dances are unique to their culture and lifestyle
- To identify on a map the countries of origin for the waltz, tango, polka, and jazz funk dances

Procedure:

1. Ask your students what the American choreographer Agnes de Mille meant by "the truest expression of a people is in its dance and in its music."
2. Ask your students to consider the different kinds of dances they have done or that they have seen others dance.
 - If they were dancing with their family, where were they when they were dancing?
 - Why is dancing used in celebrations, like weddings?
 - Where have they seen dancing in the media? On *Dancing with the Stars*? or on *American Idol*?
4. Review the Music and Dance Resource Pages of Dance History (p. 33) regarding the dances your students will be seeing in the assembly concert on September 25. Help them find on the map the countries where these dances originated:
 - The Waltz – from Austria in Europe – how does this dance relate to its culture?
 - The Tango - from Argentina in South America – how does this relate to its culture?
 - The Polka – from Bulgaria in Eastern Europe – what was unique in its development?
 - A jazz-funk dance to Pharrell Williams' *Happy* – why is this so contagious? (p. 34)
5. Share with your students the history of how these dances were "born" – of how they were created. Discuss how the dances changed over time.

DANCE – A true expression of the people.

The American choreographer of the 20th century, **Agnes De Mille**, said, "**The truest expression of a people is in its dance and in its music.**"

Dance is all around us. We dance with our families when we celebrate a wedding. We watch it on television and the internet in music performances at the half time of the Super Bowl or in *Dancing with the Stars*.

Dancing is both the most artistic of social pastimes and the most social of artistic pastimes. In all societies, dance forms an integral part of the lifestyle. Dancing is not only a reflection of life but is a basic human expression of life itself.

UNIT ONE: RHYTHM and the DANCE

LESSON THREE: What is RHYTHM?

Activity 1: Hearing the Rhythm Around Us and In Us

Grade Level: 1-6

Prep Time: 10 Minutes

Lesson time: 20 Minutes

Objectives:

- To recognize the rhythm of life around us
- To distinguish the rhythm from the melody

Three-Minute Refresher Page WHAT IS RHYTHM

In this lesson we will explore rhythm as a building block of dance music. Rhythm is the means by which a composer or song writer organizes time in music – **patterns of sound and silence** – and yet rhythm is found in all facets of life and is fundamental to our lives. Our heart pumps blood and our lungs circulate air to a steady, lifelong beat. We walk, skip, and run in rhythm. Organized rhythm gives us music.

Some of the most joyous, uplifting and effecting music ever written has been created for the dance. Dance music makes us want to tap our toes and move in time to the music or dance – not so much because of the beautiful melody, but particularly because of the song's RHYTHM.

VOCABULARY

rhythm	the organization of sound and silence over time
beat	a constant pulse – a regular repeated pattern
measure	a group of beats; a unit of musical time
meter	tells how many beats are in a measure
tempo	speed

Procedure:

1. Have a discussion with your students about rhythm. How would they define rhythm?
2. Ask your students to notice the rhythmic patterns in their lives – seasons of the year, lunch times, birthdays. These are all events that occur in regular, usually predictable, patterns.
3. Ask your students what a heartbeat, bouncing of a ball, and sound of a phone ringing have in common. They each have a regular repeated rhythmic pattern, called a pulse.

UNIT ONE: RHYTHM and the DANCE

LESSON THREE: What is Rhythm?

Activity 2: The difference between Rhythm and Beat

Grade Level: 2-6

Prep Time: 10 Minutes

Lesson time: 25 Minutes

Objectives:

- To be able to create simple rhythmic patterns and perform them in the classroom
- To recall and demonstrate familiar rhythmic chants
- To understand the difference between beat and rhythm

Procedure:

1. Ask your students if any of them can demonstrate a rhythmic chant from a sporting event or TV show: “Here we go Steelers, here we go”, for example. There are many other examples. What emotion or idea are we communicating with these rhythms? (support, encouragement, unity, excitement, etc.)
2. But what is rhythm? Ask your students to start a steady **beat** or pulse by snapping their fingers or tapping their feet to clapping their hands.
3. Have your students sing the Alphabet Song together while clapping the beat (to the tune of “Twinkle, Twinkle, Little Star”) – see example below,
 - Keep the beat going even when the letters go faster or slower (you hold “G” for two beats, for example, and have to squeeze “L-M-N-O” into two letters per beat).



4. Keeping the steady beat, have your students sing the Alphabet Song again, but this time **concentrate on singing one letter per beat, no matter what.**
 - This will be hard at first, and your inclination may be to change your clapping or snapping to fit the song. **BUT DON'T DO IT!! Keep the beat constant.**
 - What happens when you get to “W”? With “W” on one beat? Or with one syllable per beat?
5. Ask your students to explain what happened when you took away the **rhythm** of the song – the pattern of long and short notes over time?
 - Reflect on how you turned a distinctive pattern into an unchanging pulse.

LESSON THREE: What is Rhythm?

Activity 2: The difference between Rhythm and Beat

6. Review with your students the differences between **rhythm**, **beat** and **tempo**.

WHAT IS RHYTHM

Rhythm is the organization of sound over time – a somewhat scientific definition but accurate. Rhythm is how long or short the sounds and silences (spaces between sounds) are. Rhythms can be patterns that repeat or an irregular series of sound.

WHAT IS BEAT?

Rhythm and **beat** are two different things. In your performances of the Alphabet song the clapping and snapping were the beat – a constant pulse that underlies most pieces of music. Often we use the term beat inaccurately, referring to the rhythm or even the entire feeling (groove) of a song. Be sure to help your students to understand the distinction between the two and use the words accurately.

WHAT IS Tempo?

Tempo is speed – how fast the beat goes. You can try changing the tempo of your snaps and singing the Alphabet Song faster or slower. **Notice that the rhythm stays the same (you still hold “G” for two beats, for example) whether you go fast, medium or slow.**

The Alphabet Song



The musical notation for 'The Alphabet Song' is presented in five staves, each with a treble clef and a common time signature (C). The notes are as follows:

- Staff 1: A (quarter), B (quarter), C (quarter), D (quarter), E (half), F (half), G (half).
- Staff 2: H (quarter), I (quarter), J (quarter), K (quarter), L (quarter), M (quarter), N (quarter), O (quarter), P (quarter), Q (half), R (half), S (half).
- Staff 3: T (quarter), U (quarter), V (quarter), W (quarter), X (quarter), Y (half), and (half), Z (half).
- Staff 4: Now (quarter), I (quarter), know (quarter), my (quarter), A (half), B (half), C's (half), Next (half), time (half), won't (half), you (half).
- Staff 5: sing (quarter), with (quarter), me (half), followed by a whole rest.

UNIT ONE: RHYTHM and the DANCE

LESSON THREE: What is Rhythm?

Activity 3: Measuring Time with Beats and Meters in Dances

Grade Level: 2-4

Prep Time: 10 Minutes

Lesson time: 25 Minutes

Objectives:

- To understand the terms beat, measure, and meter
- To become familiar with the methods that composers use to organize beats into measures in dances, such as a waltz in 3 and a polka in 2
- To connect to the math of dividing beats - into four or three beats per measure.

Procedure:

1. Lead a discussion with your students about distance and measurement. How long is it until Christmas? Why do we use measurements like days or months instead of hours or minutes?
2. Ask your students to count how many beats it takes to sing the whole Alphabet Song; have some count while others are singing it (48 if you include the words at the end – “Next time won’t you sing with me.”)
3. Explain that musicians organize beats into groups called measures, just as we organize our time into hours and days and months.
 - Each measure usually has the same number of beats;
4. In the Alphabet song we divide all the beats into measures – each with four beats.
5. **MATH CONNECTION:** If there are 48 beats in the song – and measures each have four beats – how many measures of 4 beats are there? (12)

This would be the same way for other kinds of dances:

- The **meter of the waltz has three beats per measure**. If there were 48 beats and it was a waltz, how many measures would there be? (16)
 - The **meter of the Polka has two beats per measure**. If there were 48 beats and it was a polka, how many measures would there be? (24)
 - The **meter of the tango – or Happy** by Pharrell Williams - **both have four beats a measure**. If there were 48 beats, how many measures would there be? (12)
6. Share with your students how to count the meter. For a waltz with 3 beats per measure you would count “ONE-two-three, ONE-two-three”. The strong “ONE” helps remind us where the beginning of the measure is.
 - What is the **meter** of a waltz? (3)
 - What is the **meter** of a tango? (4)

UNIT ONE: RHYTHM and the DANCE

LESSON FOUR: Fractions, Multiples, Beats and Measures

This lesson is by Catherine Schmidt-Jones, produced by OpenStax-CNX and licensed under the Creative Commons Attribution License 3.0

Summary

Interdisciplinary lesson plan for music-oriented activities that help students understand the basic math concepts underlying multiples and fractions.

Students are more likely to grasp key math concepts if several concrete examples of different types are given. Music is one area that can provide interesting, explorable, concrete examples of mathematical ideas. There are many strong relationships between math and music. One is meter, which is all about is all about organizing time into fractions and multiples. (See [Duration](#) and [Time Signature](#), and [Meter](#) for more on this.)

Goals and Assessment

- **Goals** - students will learn about key musical concepts ([beats](#), [measures](#), [meter](#), and [time signature](#)) necessary to discuss, analyze, read, or perform music. The student will use these basic musical concepts to explore the mathematical concepts of multiplication of whole numbers, and of the use of fractions to represent equal portions (in this case, equal portions of time in music).
- **Grade Level** - grade 3, or any students focusing on basic multiplication and fractions concepts, or on [time signature](#), [meter](#), and reading [rhythms](#) correctly. This lesson plan is appropriate for either a math or a music class.
- **Student Prerequisites** - Students should have studied or should be studying the basic math concepts underlying fractions, multiplication, and/or division.
- **Teacher Expertise** - Teacher training in music education is not necessary to present this activity. The teacher should be familiar and comfortable with the terms and concepts regarding [beats and measures](#), and must be able to identify and count beats and measures when listening to music. Teachers who wish to present the [extension activity](#) do not have to be adept at reading written rhythms, but should understand the concepts behind rhythm notation.
- **Time Requirements** - One (approximately 45-minute) class period to do both the regular and extension activity, or 10-30 minutes (depending on the number of musical examples used) to do the basic activity only.
- **Objectives** - While listening to music, the students will clap on the beat. As a group, the students will identify the strong and weak beats and use a different kind of clap for each. For a given musical example, students will count the number of beats and the number of strong beats. The students will then construct true multiplication, division, and/or fraction statements using three numbers: the total number of beats, the total number of strong beats (measures), and the number of beats per measure. In the extension activity, different groups of students will simultaneously clap different types of note values, and students will demonstrate understanding of fractions by making true math statements about the note length values.
- **Music Standards Addressed** - [National Standards for Music Education](#) standards 8 (understanding relationships between music, the other arts, and disciplines outside the arts), 6 (listening to, analyzing, and describing music), and 5 (reading and notating music).
- **Other Subjects Addressed** - The activity also addresses [national standards in math](#) in the focal points of multiplication and fractions for grade 3.
- **Evaluation** - Assess students on ability to write or say correct math statements based on the musical examples.
- **Extensions** - Advanced or gifted students, or students who have learned or are learning to read music, can do the [extension activity](#).

LESSON FOUR: Fractions, Multiples, Beats and Measures, p2

Materials and Preparation

Decide on at least two songs to use. Songs with a strong, easy-to-feel beat and with beats that are obviously stronger or weaker are best. If the class regularly sings songs together, you may use those. (But note that "Happy Birthday to You" and other songs that begin in the middle of a [measure](#) may be confusing.) Recordings of songs you think they'll know or like are also good. Try to pick songs that have a different rhythmic feel; for example one is fast and has a 1-2-1-2 rhythm, and the other slow with a 1-2-3-1-2-3 rhythm. Keep your selections short; one verse or one refrain is plenty.

Read through the procedure, following. Go through your selections as the children will, counting beats and measures, so that you know the correct numbers.

Procedure

- Sing a verse or refrain of the song together, or play a recording of it. Have the students clap along on the beats.
- Repeat the song. This time ask them to clap louder on the stronger beats, and more softly on other beats. They should be able to reach a consensus in which they are steadily clapping loud-soft-loud-soft, or loud-soft-soft-loud-soft-soft, or possibly loud-soft-soft-soft.
- Explain that they are now clapping [measures](#) or **bars** as well as [beats](#). Each loud clap starts a new measure.
- Ask for a volunteer to count beats (all claps) and another to count measures (only loud claps). Counters don't have to sing or clap, just count. Have everyone else sing and clap measures again for the counters.
- Let the counters report their numbers. If they are incorrect, repeat the previous step, while helping them count. If they are correct, have the students write them down for all to see.
- Ask the students how many beats (claps) there are in every measure.
- Ask the students if they see how the three numbers are related. Give hints or show them the answers if necessary. Depending on the concepts you are studying, you can just point out the basic multiplication and division statements involved, or you can treat each measure as a whole divided into fractions. For example, "Frere Jaque" has eight measures of two beats, for sixteen beats in all. That's $8 \times 2 = 16$, $16/8 = 2$, etc.
- Repeat the above steps with the other songs for different multiplication and division statements.

Extension Activity

- This works best with music that is not too fast. Students who already know something about music may catch on to this faster, but musical knowledge is not necessary. Ask the students if they've ever heard of a "whole note" or a "quarter note". Tell the students that most music has a [time signature](#) that looks and acts a lot like a fraction, and that each measure gets filled up with fraction notes. For example, if a measure is $4/4$, it can be filled up with four quarter notes, or one whole note, or any other combination that equals "four quarters" or "one whole". Demonstrate by playing music that has a clear "4" beat. (Almost any pop music will do.) Have the students clap loud-soft-soft-soft, along with the song. Tell them they are clapping quarter notes, because there are four equal notes (of one beat) in each measure; each note is one quarter of a measure long. Play the same song and have the students clap only at the beginning of each measure (clap-wait-wait-wait). Now they are clapping whole notes; each clap represents a whole measure.
- Now ask the class if they can clap half notes (two claps to a measure; one clap every other beat) or eighth notes (eight per measure, two claps every beat).
- To demonstrate the relationships between various fractions, you can divide the class into two groups and have each group clap a different type of note. For example, have one group clap half notes and another clap quarter notes. Then ask the students to make a math statement (for example "a half equals two quarters" or "a quarter is half of a half") that is demonstrated by their clapping.

If the students are learning to read music, you may follow or precede this exercise with a discussion of rhythm notation. (See [time signature](#), [Duration: Note Length](#), [Duration: Rest Lengths](#), and [Simple Rhythm Activities](#) for ideas and suggestions.)

THE MUSIC THAT MAKES US DANCE



Four Dances - The Music & Rhythm That Make Us Dance To be Played by Susanne Ortner and John Marcinzyn In AC Valley Schools, Thursday, September 25

The expressive clarinetist and soprano saxophonist, **Susanne Ortner-Roberts**, with her duo partner, the versatile guitarist virtuoso, **John Marcinzyn** will perform an eclectic blend of Gypsy Jazz, Latin, and Klezmer - the mesmerizing sounds of New Orleans, Paris, Odessa, and Argentina – and four dances choreographed and danced by Renee Smith and Joe Nickel of the Murphy/Smith Dance Collective: a waltz, tango, polka and contemporary dance to Pharrell Williams' enigmatic, *Happy* - sure to make your soul soar, and your feet move!

Viennese Waltz: LIEBESLEID KLEZMERSTYLE (Fritz Kreisler/traditional, arr. Susanne Ortner)

- The waltz will be the hauntingly beautiful *Liebeslied* (*Love's Song*), composed by the beloved Austrian violinist Fritz Kreisler and arranged by Susanne Ortner in klezmer style.
- In this clever arrangement the beautiful melancholy tune of *Liebsleid* melts with a Yiddish Hora, a dance in 3/8, traditionally done in a circle.

Argentinian Tango: LA CUMPARSITA (Mato Rodriguez, arr. Susanne Ortner)

- The tango, *La Cumparsita*, written in 1916 by the Uruguayan musician Gerardo Matos Rodríguez, is among the most famous and recognizable tangos of all time.
- Roberto Firpo, director and pianist of the orchestra that premiered the song, added parts of his tangos "La Gaucha Manuela" and "Curda Completa" to Matos' carnival march ("La Cumparsita"), resulting in "La cumparsita" as it is currently known. The title translates as "the little parade".

Bulgarian Polka-ish 2 step: A NIKOLAEV BULGAR (Dave Tarras)

- The polka will be a klezmer dance, **A NIKOLAEV BULGAR**, made famous by klezmer clarinetist, Dave Tarras. These are by far the most popular klezmer dances. Dave Tarras was one of the leading klezmer clarinetists in the 1920s till 1960s. Due to his numerous recordings, this beautiful musical tradition could be passed on. **This piece starts with a little spin on Gershwin's Rhapsody in Blue.**
- **Bulgar, bulgarish** — literally "Bulgarian" is a $(3+3+2 = 8)/8$ circle dance, played a duple oom-pah beat.

THE MUSIC THAT MAKES US DANCE



The Music of Four Dances, continued

American Contemporary Pop-Dance: HAPPY (Pharrell Williams)

- The contemporary musical work to be danced by Renee Smith and Joe Nickel of the Murphy/Smith Dance Collective will be immediately recognizable to AC Valley Students as **Happy - originally in the animated movie Despicable Me II.**
- *Happy* is a neo soul and funk song written and produced by Pharrell Williams. One of the biggest hits of the year, Pharrell Williams' *Happy* spent 15 weeks at the top of the *Billboard 100* and inspired hundreds of fan videos on YouTube.
- People of all ages find that **Happy triggers a nearly uncontrollable need to tap your foot, bob your head or move to rhythm in some way.** It truly is an example of "THE MUSIC THAT MAKES US DANCE".
- WHAT IS IT ABOUT THE RHYTHM IN HAPPY THAT MAKES US WANT TO DANCE?
Maria Witek, a Brain scientist, studies people's emotions at Aarhus university in Denmark and likes music – especially if it's groovy. She has published a study showing that songs that have gaps in the rhythmic structure – gaps in the sort of underlying beat of the music –provide us with an opportunity to physically inhabit those gaps and fill in those gaps with our own bodies.
Songs that have a balance between predictability and complexity when it comes to the rhythmic structure get you to go from just tapping your foot in your chair to standing up and full out dancing.
- Students will be taught body percussion movements to *Happy*, which the dancers will encourage students to perform along during the K-6 assembly performance. The evening concert audience doesn't need to feel left out of the fun. During intermission of the 7:00 PM **Dance Concert For The Whole Family**, the audience will be invited to learn the body percussion movements to *Happy* so they too can join in during its performance in the second half of the concert, if they wish, or simply appreciate the choreography on stage.

Other Duo pieces for the evening:

Liebesfreud (Fritz Kreisler/Django Reinhardt, arr. Ortner & Marcinizyn)

- Here the beautiful Kreisler tune "The Joy Of Love" takes on its Gypsy Shoes: The great Gypsy Jazz guitarist Django Reinhardt was inspired by Kreisler's tune to Jazz it up. In this arrangement the old merges into the new.

Song Of Redemption (Andy Statman, arr. Ortner & Marcinizyn)

Tico Tico (Zequinha de Abreu) famous Choro tune

Buongiorno Tristezza (Italian song)

Tu Vuo Va L'Americano (Italian Gypsy Jazz)

My Romance (Rodgers/Hart) and other beautiful tunes of the Great American Songbook

THE MUSIC THAT MAKES US DANCE



History of the Waltz

The Waltz: The Waltz is a smooth, progressive ballroom and folk dance in triple time, $\frac{3}{4}$, performed primarily in closed position, meaning that partners hold each other while facing at last approximately toward each other.

Year Created: 1300s – first referenced in 1500s when it was referred to as a gliding dance, a waltz – by 1780s was fashionable in Vienna, Austria

Social Interaction: The waltz began as a peasant dance in Germany. Court dances like the minuet of the higher class were rigid and complicated. The waltz was a freer form and the dancers moved very close together causing a scandal among the higher classes. The waltz is a folk dance filled with rolls, glides, and turns.

How It Has Changed: By the 1800s, the waltz had moved to the suburbs of Vienna and the mountains of Austria making the dance a common social dance for all classes. The waltz became famous worldwide but was overshadowed by the Foxtrot in 1921 when it nearly died out completely.

What It Means To Us Now: The music Johann Strauss, known as the Waltz King, popularized the waltz worldwide in the 1900s. Today the waltz is most commonly danced by those who take Ballroom Dance lessons and performances and by ballet companies. Each year the Vienna Philharmonic performs a New Year's Concert of waltzes reaching over a billion people in 100 countries.

The most famous waltz by Johann Strauss is On the Beautiful Blue Danube
<https://www.youtube.com/watch?v=GD5kCHM5VaQ>.



Waltz Musical Rhythm: 1-2-3 repeat – in music $\frac{3}{4}$ time



Waltz Dance Step - Triplet: Down-Up-Up repeat
<http://en.wikipedia.org/wiki/Waltz>

THE MUSIC THAT MAKES US DANCE



History of the Tango

The Tango:

Year Created: The time of the tango's creation is a mystery! It is believed in the mid-1800s the African slaves brought it to Argentina after being brought over on slave ships and began to influence the local culture with their native music and dances.

Social Interactions: In the late 1800s to early 1900s, Buenos Aires, Argentina, became over-populated, largely by African, Spanish, Italian, British, and Polish immigrants looking for a better life. The tango is a representation of the melding of their cultures. The evolution of Tango reflects the young male immigrant's sense of loss and longing for people and places left behind. Argentinian Elites shunned the tango as it was seen as being for low-life's in the sketchy night life.

How It Has Changed: In 1913 the tango became an international phenomenon in Paris, London, and New York. By 1930 the Golden Age of Argentina began leaving the Tango to become a fundamental expression of Argentinian culture. By 1950, the lyrics written for the Tango reflected political repression, and were banned. The dance and music of the Tango went underground as large dance venues were closed and large gathering were prohibited.

What It Means To Us Now: Tango's necessity of going underground combined with the invasion of Rock and Roll sent the Tango into decline until the 1980s when the stage show Tango Argentino opened in Paris. It re-popularized the Tango worldwide and it is still very popular today worldwide!

<https://www.youtube.com/watch?v=kdhTodxH7Gw>



History of the Tango, continued

Rhythm of the Tango

Tango Musical Rhythm: Slow... Fast Slow Slow and Fast Slow...Fast Slow Slow

Tango Dance Steps:

Basic: Step Front (R)...Step Front (L)... Step Front (R)-Side (L) – Step Together (R)

Syncopation in Tango: The rhythm of the tango utilizes syncopation in 2/4 or 4/4 time.



Syncopation: In music, syncopation involves a variety of rhythms, which are in some way unexpected, which make part or all of a tune or piece of music off-beat. Syncopation is a general term for a disturbance or interruption of the regular flow of rhythm: a placement of rhythmic stresses or accents where they wouldn't normally occur.

Music performance: The tango is traditionally played on a solo guitar, guitar duo, or an ensemble, known as the *orquesta típica*, which includes at least two violins, flute, piano, double bass, and at least two bandoneóns. Sometimes guitars and a clarinet join the ensemble. Tango may be purely instrumental or may include a vocalist.

Tango in film and popular media: Argentinian tango is the main subject in numerous films. Tangos also have been featured in many movies, including *Rent*, *Shall We Dance*, *Chicago*, *Moulin Rouge!*, *Schindler's List*, *Easy Virtue* (2008) and *Pixilation II* (2011).

In the movie "Scent of a woman" (1992) Dustin Hoffman dances with Gabrielle Anwar to the tango "Por Una Cabeza" by Carlos Gardel (2:37)

<https://www.youtube.com/watch?v=NlbJi9GHms>

http://www.tejastango.com/tango_history.html

THE MUSIC THAT MAKES US DANCE



History of the Polka

The Polka: The polka is a Central European **dance** and also a **genre** of **dance music** familiar throughout Europe and the Americas. It originated in the middle of the 19th century in **Bohemia**. Polka is still a popular genre of folk music in many European countries.

Year Created: 1830

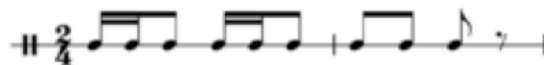
Social Interaction: The polka supposedly was made popular by a Bohemian peasant girl named Anna Chadimova-Slezak. In 1835, Joseph Neruba discovered Anna and asked her to travel with him to Prague and eventually Vienna where they introduced the Polka both socially and theatrically. The dance spread to ballrooms to Paris, where it became “polkamania”, and then to London and America in 1844.

How It Has Changed: The Polka was the 2nd “closed position” dance after the waltz. It remained a popular ballroom dance until the late 19th century, when it would give way to the two-step and new ragtime dances. Polka dancing enjoyed a resurgence in popularity after World War II, when many Polish refugees moved to the US, adopting this cultural dance.

What It Means To Us Now: The Polka reflects Polish, German, Czech, and Bohemian cultures and is still found in the ballroom and musical theater community.



Polka Musical Rhythm:



Polka Dance Step: R heel side, Cross R toe over, R heel side, Cross R toe over, 3 gallops to the R - Repeat L

Polka Music: One of the most famous polkas is the Tritsch Tratsch Polka, heard here with the Vienna Boys Choir, performed by Vienna Philharmonic with former Pittsburgh Symphony Music Director Mariss Jansons <https://www.youtube.com/watch?v=SZWm1pl-KZ8>

THE MUSIC THAT MAKES US DANCE



History of Modern Dance

Year Created: Early 1900s

Social Interaction: While ballet was the most popular dance form in America, a few female pioneers created a new style of dance that contrasted and contradicted the rules of ballet. Such pioneers include: Loie Fuller, Isadora Duncan, Ruth St. Dennis, and Martha Graham.

How It Has Changed: Modern dance developed several techniques that are still practiced in dance schools around the world today. It can be described as being grounded, rising and falling, and expressing the organic nature of the human body.

What It Means To Us Now: Modern dance techniques, such as Graham technique, are taught and performed in several schools across the nation today. Modern dance has developed into a style of dance with a wide range of possibilities but can always be found to be expressive and abstract. Modern dance can be used to tell a story, or simply to explain a simple feeling or concept. Martha Graham said, "Dance is the hidden language of the soul," and "Great dancers are not great because of their technique, they are great because of their passion."



Musical Rhythm: Can be anything!

Dance Steps:

Contraction – rounding of the spine

Sparkles- hopping on one leg while the 2nd leg is extended straight behind and arm reaching to the sky.

THE MUSIC THAT MAKES US DANCE



ARCA VALUES CURRICULUM SUMMARY

"Giraffes Can't Dance"

By Giles Andreae

The children's book, *Giraffes Can't Dance*, by Giles Andreae has been selected as an enrichment resource as part of *The Music That Makes Us Dance* for several reasons:

- The book is a contemporary fable that advances a moral that everyone is unique and special, no matter their size, shape, height or abilities, and that everyone can dance, when they find their own music – the music that they love.
- The book aligns beautifully with the theme of ARCA's 2014-15 Educational ArtReach Program, *The Music That Makes Us Dance*.
 - One's own, unique, individual and personal connection to music and the dance is cultivated and celebrated in the program – as a way of acknowledging the inherent, individual uniqueness and creativity of each student.
- Movement workshops on September 23-24 for K-4, presented by Dancer, Teaching Artist and early childhood educator, Laurie Tarter, will amplify the value lessons of *Giraffes Can't Dance* via her workshop theme, ***Everybody Dances***.
 - Laurie Tarter believes that dance, more than other art forms, is inclusive. Dance includes everyone, all ages and abilities, from the street to the studio to main stage performance.
- The diversity of dance forms and music from around the world are being celebrated in this unit of the Educational ArtReach Program, in contrast to influences of the media and social media, which encourage and enforce conformity.
 - Students will be introduced to four dances – the waltz, tango, polka and popular modern dance – and four very different ways in which people of the world have developed their unique dances and music, influenced by the culture and customs of their country.

THE MUSIC THAT MAKES US DANCE



UNIT TWO: Giraffes Can't Dance

LESSON ONE: The Values of "Giraffes Can't Dance" by Giles Andreae

Activity 1: Discovering the Values in Accomplishing

Grade Level: K-4

Prep Time: 5 Minutes

Lesson time: 20 Minutes

Objectives:

- To appreciate the values of accomplishment and overcoming obstacles

Procedure:

The Story: Gerald the giraffe longs to dance, but his legs are too skinny and his neck is too long. His knees buckle whenever he tries to twirl. At the Jungle Dance, the warthogs waltz, the chimps cha-cha, and the lions tango. "Giraffes can't dance," they all jeer when it's Gerald's turn to prance. But there is one little creature who believes in Gerald. "Everything makes music," the cricket explains, "if you really want it to." Gerald listens to the sounds of nature and is inspired. So Gerald starts swaying to his own sweet tune and discovers – CAN HE EVER DANCE!

1. Read the book to your students and ask them:

- What did Gerald have to do in order to become a dancer?
- Is it important that everyone is able to do the same thing well?
- Ask the class why they think the author wrote this story.
- What did he want children to learn from Gerald's experience?

2. After reading the book a second time, encourage the students to discover the values that Gerald exhibited in his accomplishment and ask your students:

- How did Gerald find **courage**?
- What does it mean to be have the quality of "stick-to-it-ness"? **Another word for that quality is perseverance.**
- What does it mean - "If at first you don't succeed, try again"? Even if we find we cannot do something, if we try again and look for new ways, anything is possible!
- When in your life have you had to do something over until you were able to do it?
- How did Gerald feel when he finally was able to find his own music and overcome his inability to dance? How does being **thankful** make you feel? What does it mean to **count your blessings**?

THE MUSIC THAT MAKES US DANCE



UNIT TWO: Giraffes Can't Dance

LESSON ONE: The Values of "Giraffes Can't Dance" by Giles Andreae

Activity 2: Discovering the Values of Individuality

Grade Level: K-4

Prep Time: 5 Minutes

Lesson time: 20 Minutes

Objectives:

- To appreciate the values of Individuality, Pride and Self-Esteem

Procedure:

1. Read the ARCA Values Curriculum Summary on page 45 regarding how *Giraffe's Can't Dance* fits into the sequence of *The Music That Makes Us Dance*.
 - Tell your students about the Dancer and Teaching Artist, Laurier Tarter, who will be doing movement workshops for K-4. She performed as a "neighbor" and dancer on the television show *Mister Rogers' Neighborhood*.
 - Laurie believes that everybody can dance. Ask your students what that means? What about people who have physical challenges? Can dancing be done when you're sitting down – or if you can't walk? Is it possible to "dance" in other ways?
2. Read the book another time to your students and ask your students:
 - What do they think the author wanted children to learn from Gerald's discovery that "Anyone can dance when they find their own music."
3. Review how each animal danced in very different ways. Ask your students:
 - How did each of the animals dance? What were the names of the dances?
 - How was Gerald different than they were? Aren't we all different?
 - Where did Gerald go to find his inspiration when he couldn't dance? Does nature have its own sounds that could be heard to be like music?
 - How did Gerald feel when he found his own music – the music that inspired him to dance?
4. Review how Gerald gets teased because he is clumsy and unable to dance like the other animals. However, Gerald meets a special friend who helps him.
 - Ask your students if someone has ever helped them learn how to do something new.
 - How did they feel when they could not do what everyone else was doing?
 - How did they feel once they learned to do it?
 - How did they feel when they felt appreciated just for being who they were – no matter what.

THE MUSIC THAT MAKES US DANCE



UNIT TWO: Giraffes Can't Dance

LESSON TWO: Language Arts

Activity 1: Rhyming Words

From Scholastic.com – with additions by Kathy Soroka

Grade Level: 1-4

Prep Time: 5 Minutes

Lesson time: 15 Minutes

Objectives:

- To develop skills to hear and identify rhyming words

Materials

- Sentence-strip paper
- Scissors
- Markers
- Drawing paper

Procedure:

1. Read the book several times with the children so they become familiar with the rhythm and rhymes of the text. Encourage them to read along as they learn the story.
2. Plan the following activities to help the children identify and create rhyming words:
 - Tell the class that you will leave out some of the rhyming words as you reread the book. Ask them to fill in the missing rhyming words.
 - Reread the story and have the class make a list of all of the rhyming word sets. After reading each page ask the students to identify the two words that rhyme. Record each set on chart paper. Review all of the rhyming words, then invite the class to think of more rhyming words to add to their list.
 - Invite your students to think of one more rhyming verse for each page using the new rhymes from their list. Offer assistance if needed.
 - How many words rhyme with *giraffe*?
 - Create another word list with the class.
 - Can they compose a rhyme using their words?
 - Provide the children with drawing materials to create a picture to illustrate their rhyme.

THE MUSIC THAT MAKES US DANCE



UNIT TWO: Giraffes Can't Dance

LESSON TWO: Language Arts

Activity 2: Word Discovery and Story Telling

Grade Level: 2-4

Prep Time: 5 Minutes

Lesson time: 15 Minutes

Objectives:

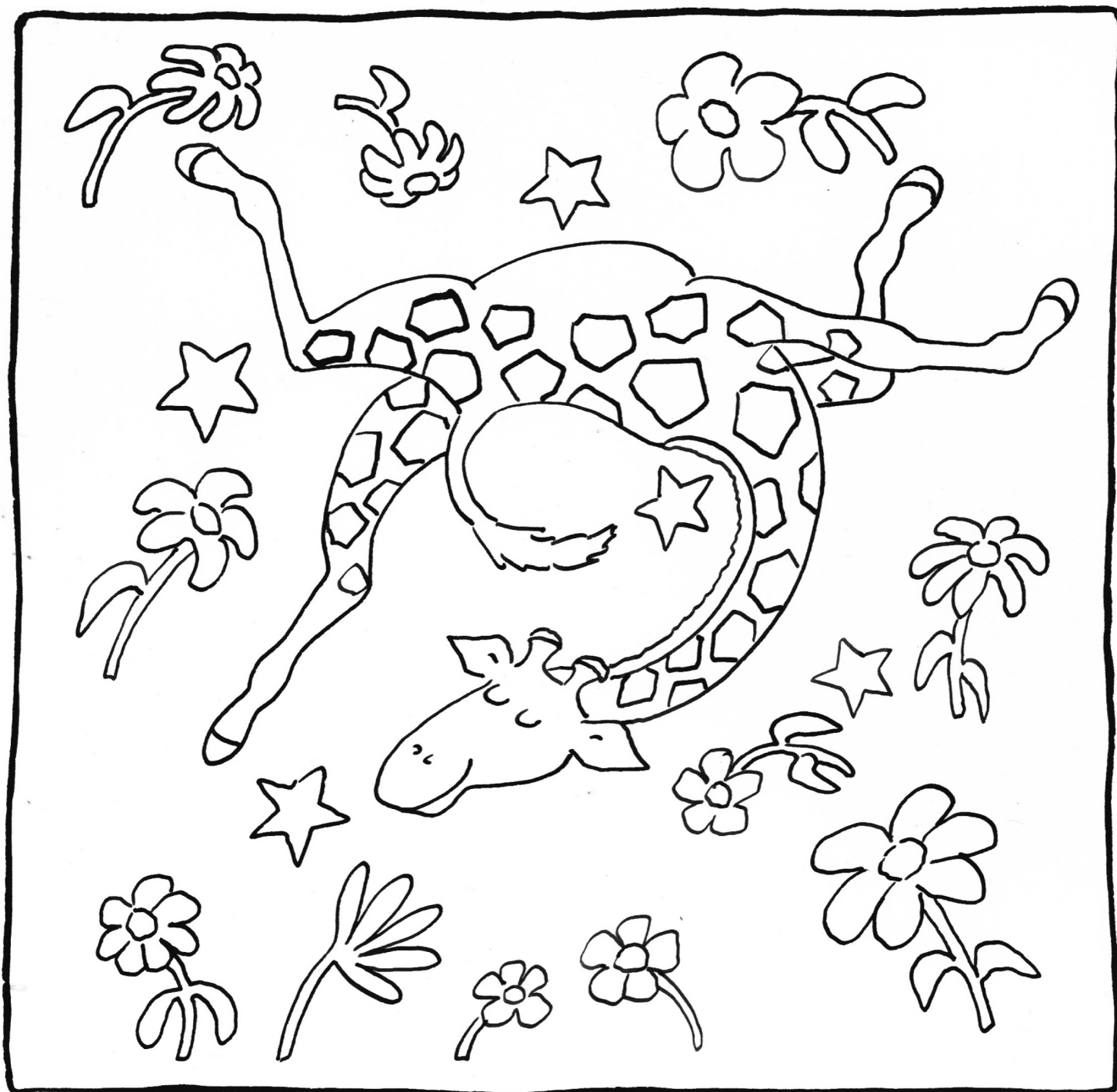
- To discover alliteration in language
- To explore using new words as descriptors in story telling
- To understand narration versus autobiography
- To be able to tell a story using sounds and movements and creating voices

Procedure:

1. The first page includes a number of words used to describe a giraffe. Ask your students to think of more words to describe a giraffe.
2. The story is written as told by the narrator of the story – about Gerald. Ask your students to retell the story from Gerald's point of view – as if it is Gerald's personal story – like an autobiography.
3. 'Warhogs' and 'waltzing' are examples of "alliteration" - the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
 - Invite your students to think of other phrases that use alliteration and that feature an animal doing something unusual, e.g. koalas doing karate, hopping hedgehogs.
4. When the cricket plays his violin, Gerald starts 'shuffling', 'swaying' and 'swishing'. Invite your students to think of other words that might describe how he moves?
5. Direct your students to create a dramatic reading of *Giraffes Can't Dance*, narrating the story and performing it for an audience or for each other
 - Discuss the many ways in which they can bring it to life
 - How to use changes in their voices to create the characters
 - How to use accents,
 - How to make sound effects'
 - How to incorporate body movements/dance steps of their own creation

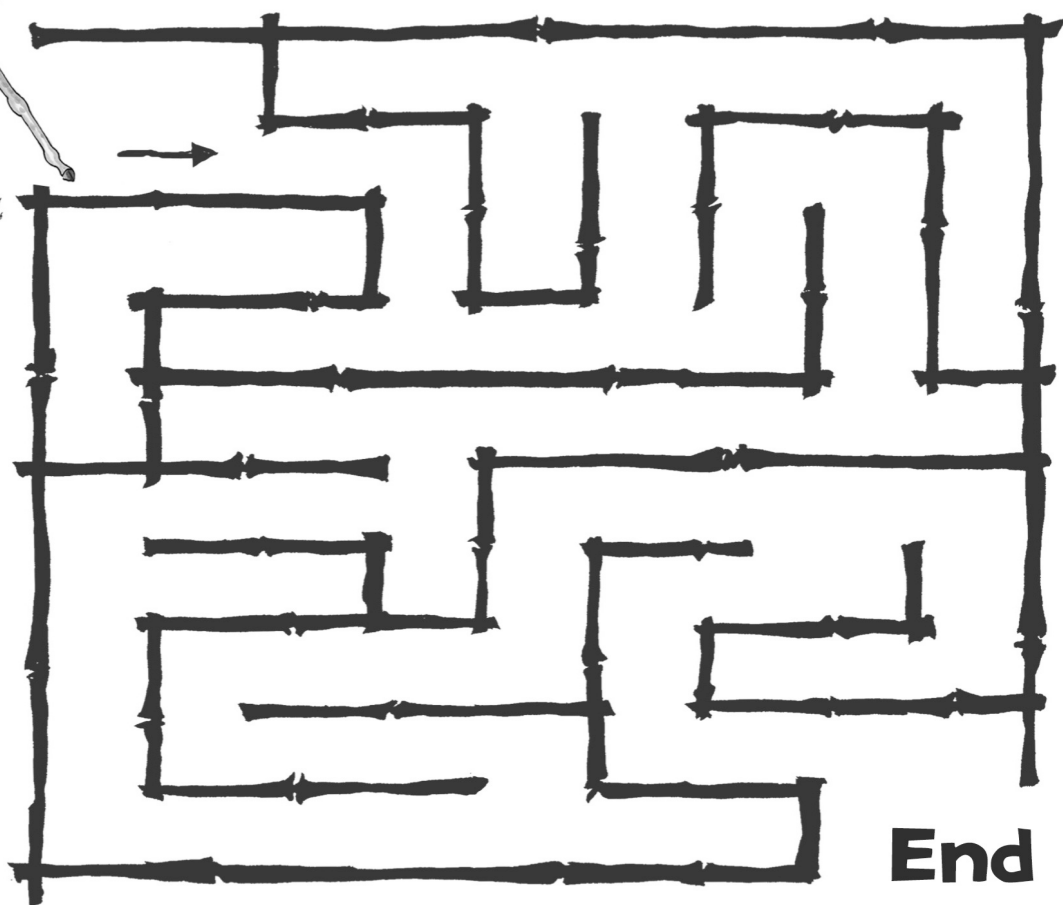
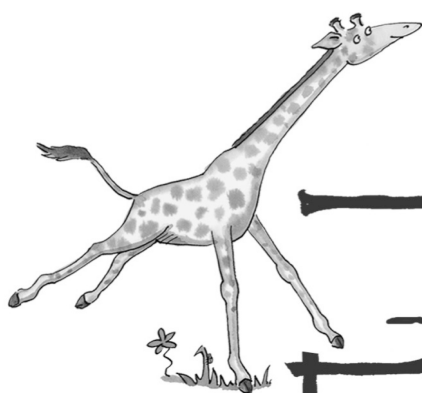
GIRAFFES CAN'T DANCE

**Colour in
Gerald the Giraffe**



GIRAFFES CAN'T DANCE

Help Gerald the giraffe find his way to the end of the jungle maze!

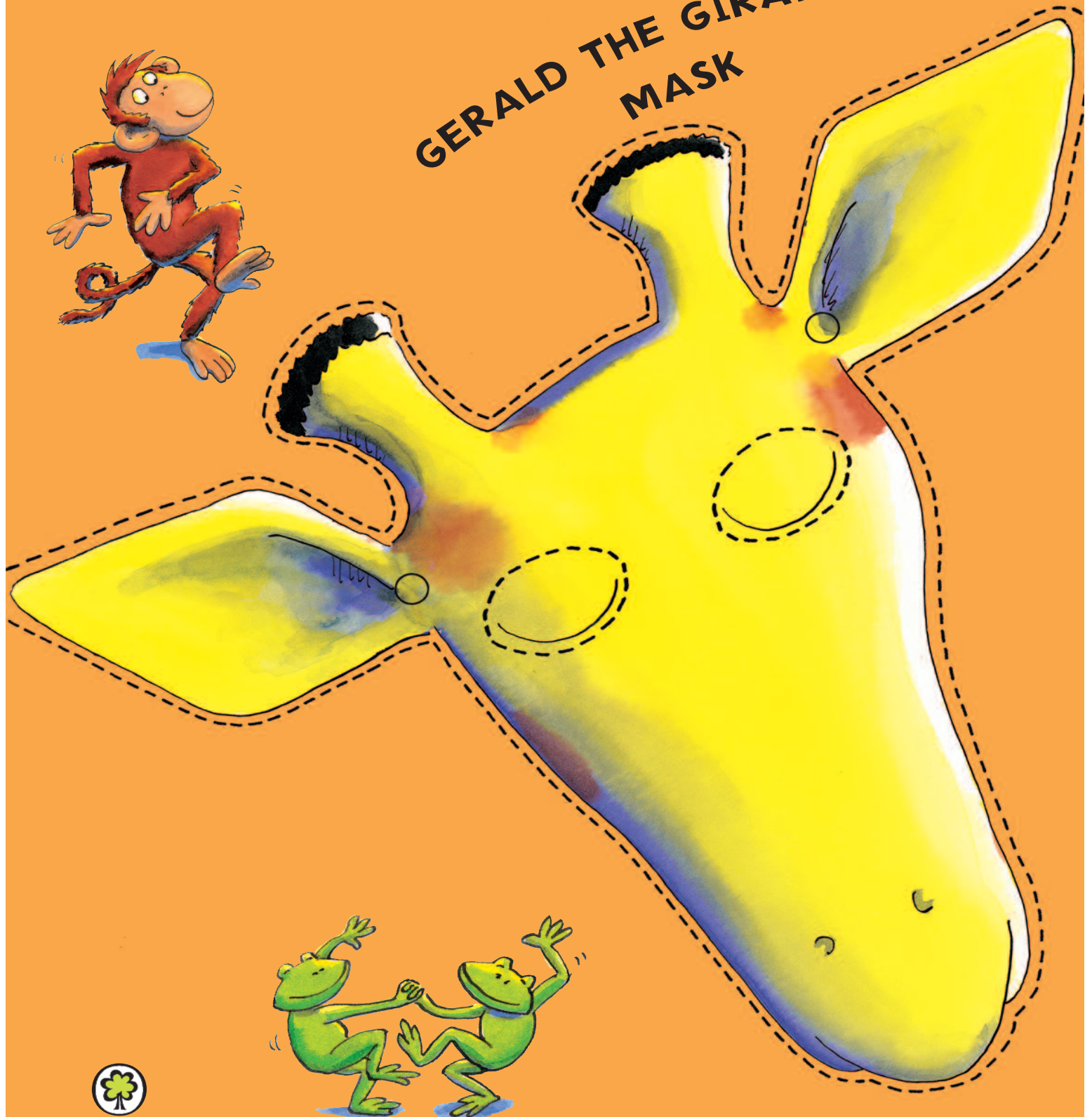


GIRAFFES CAN'T DANCE

Carefully cut along the dotted lines around the mask. Cut holes for the eyes.

Make a small hole at each side of the mask where marked. Thread some string or elastic through the holes to hold the mask in place.

GERALD THE GIRAFFE MASK



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orchardbooks.co.uk

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Name _____

Giraffes Can't Dance

Characters

Setting

Problem in the Story

Lesson Learned



THE MUSIC THAT MAKES US DANCE



Creative Adventures in Literature & Giraffes Can't Dance

By Giles Andreae

Two early childhood educators, Dot Brown and Beverly C. Wright, spent a year developing the superb curriculum materials in *Creative Adventures in Literature* for the State of Arkansas, including the four pages that follow on *Giraffes Can't Dance*.
[http://www.arkansas.gov/childcare/creativeadv/pdf/Giraffes Can't Dance.pdf](http://www.arkansas.gov/childcare/creativeadv/pdf/Giraffes%20Can't%20Dance.pdf)

The following four pages are from a curriculum guide which is part of the *Creative Adventures with Literature* which:

- Integrate literature and the creative arts which encompass both the visual and the performing arts
- Are intended as a supplement to the various curricular that teachers of children from three to five are using in their classroom
- Connect to some of the topics of study in Arkansas state's *Adventures in Learning*, a curriculum for children from three to five
- Introduce children to the works of well-known artists and to the various techniques used by illustrators of some of the children's books that are included
- Begin with a children's book and extends to creative experiences and activities through the day
- Include creative activities that support children in their achievement of the benchmarks in the developmental strand, Creative/Aesthetic Learning
- Include books and creative experiences and activities that reflect diversity

Creative Adventures in Literature: <http://www.arkansas.gov/childcare/creativeadv/>

Creative Adventures with Literature

#5: *Giraffes Can't Dance* by Giles Andreae, illustrated by Guy Parker-Rees

Introduction	In this delightful book, <i>Giraffes Can't Dance</i> by Giles Andreae, illustrated by Guy Parker-Rees, Gerald, the giraffe, is sad when he thinks about the Jungle Dance which is held each year in Africa "because when it came to dancing he was really very bad." Children will relate to Gerald and his plight in this rhyming read-aloud with bright and bold illustrations that so beautifully support the text.
Connection to Curriculum	Consider using this curriculum guide as a supplement to the Adventures in Learning Topic of Study: Animals in the Jungle.
Story Preparation	<ul style="list-style-type: none"> • Become familiar with the book, <i>Giraffes Can't Dance</i>. Practice reading it aloud so that you can convey the different feelings expressed in the story. • Practice reading the poem, "The Giraffe" aloud. • Locate a picture of a giraffe (use a web search on Google images for "giraffe.")
Story Presentation	<p>Benchmarks: 3.1 Shows enjoyment of books and stories and discussion of them 5.3 Expands vocabulary</p> <p>Book: <i>Giraffes Can't Dance</i></p> <p>First Reading of <i>Giraffes Can't Dance</i></p> <ul style="list-style-type: none"> • Say the poem, "The Giraffe." As you say the last line, show children the picture of the giraffe <p style="text-align: center;">"The Giraffe"</p> <p style="text-align: center;">I went walking one sunny day And guess what I saw coming my way?</p> <p style="text-align: center;">I saw an animal walking toward me Eating the leaves off the top of a tree.</p> <p style="text-align: center;">He had the longest neck I've ever seen As he ate the leaves that were so very green.</p> <p style="text-align: center;">This animal I saw was really quite tall With legs so thin I thought he might fall.</p> <p style="text-align: center;">This strange looking animal was a sight to behold. This very tall animal was a giraffe, I'm told.</p> <p style="text-align: center;">-Dot Brown</p> <ul style="list-style-type: none"> • Invite children to tell you what they know about giraffes. Ask questions such as, "Have you ever seen a giraffe?" "Where did you see a giraffe?" "What are some things you noticed about the giraffe?" "How tall do you think a giraffe might be?" • Show the cover, give title, author and illustrator. • Invite children to look at the cover and describe what they see. • Ask children if they think giraffes can or can't dance and to explain their answers. • Read the story so all children can see the pictures in the book.

- Allow children to comment on what they see on the pages.
- Follow up with questions such as, "Were you right? Could Gerald the giraffe dance? What music did Gerald dance to?"

Second Reading of *Giraffes Can't Dance*

- Show the cover and give the title, author and illustrator.
- Invite children to recall what they remember about the story.
- Begin to read the story, pausing on the pages that show all of the animals and the sign JUNGLE DANCE.
- Point to the sign and state that this says "JUNGLE DANCE."
- Point to the different animals on the pages and invite children to name those they know. Name others that are familiar to you.
- Point to Gerald and ask children how they think he is feeling.
- Read the next four pages and involve children in naming the different animals as they are dancing.
- Continue with the story to the end.
- Follow up by showing the appropriate pages and asking questions such as, "How do you think Gerald felt when the other animals called him clumsy and weird?" "Who was it that helped Gerald learn to dance?" "How do you think Gerald felt when he danced and the animals said, 'Gerald's the best dancer that we've ever seen'?"
- Invite children to describe how they feel when someone calls them names or makes fun of them. How do they feel when someone helps them learn to do something? Support them in their feelings.

Teacher Note: Do a web search on Google images for jungle animals and see if you can locate pictures and names of the animals in the book that are unfamiliar to you. Print the pictures on cardstock if they are not copyrighted.

Additional Benchmark: 3.7 Understands that print conveys a message

Third Reading of *Giraffes Can't Dance*

- Show the cover and ask children to recall the title of the book.
- Give the author and illustrator and ask children if they remember what each does. Give them prompts if necessary.
- Read the story so all children can see the pictures in the book.
- Discuss the sounds Gerald heard in the jungle: grass and trees swaying, cricket playing the violin.
- Explain to children that they will be going on a listening walk. This means they will need to be very quiet so they can hear all the sounds around them.
- Ask children to predict what sounds they think they might hear on their walk.
- Take a walk around the playground, the neighborhood or the school grounds.
- Return to the classroom after the walk and ask children to recall all the sounds they heard on their walk. Were their predictions correct?
- Record on a marker board, chalkboard or chart sheet the sounds the children heard. Here is an example of how to write what the children might say.

Our Listening Walk

John said, "I heard birds singing."

Maria said, "I heard an airplane."

Jake said, "I heard a dog barking."

- Read their dictation back with them.

	Additional Benchmark: 3.7 Understands that print conveys a message
Creative Art Extensions	<p>Benchmarks: 2.10 Explores and manipulates art media 2.11 Creates drawings and paintings that gradually become more detailed and realistic 3.5 Understands that print conveys a message</p> <p>Activity: Things We Heard on Our Listening Walk</p> <p>Materials: art media such as crayons, markers, variety of collage materials, paper, scissors, glue</p> <p>Directions:</p> <ul style="list-style-type: none"> • Discuss with children the things they heard on their listening walk. • Read to them the dictation that they wrote after the walk. • Invite children to draw pictures of what they heard on their listening walk. • Write on their drawing their dictation about the walk if they request this.
Creative Drama and Dramatic Play Extensions	<p>Benchmarks: 2.1 Shows creativity and imagination in play with materials and props 2.2 Participates in dramatic play themes that become more involved and complex 2.3 Assumes various roles in dramatic play situations</p> <p>Activity: Dancing Prop Box</p> <p>Materials: dance costumes, ballet and tap shoes, storage box with list of contents taped to the inside of the cover, full length mirror securely mounted on the wall, old camera</p> <p>Directions:</p> <ul style="list-style-type: none"> • Collect props and develop a dancing prop box • Place the prop box in the dramatic play center. • Observe children to see how they play with the props, Do they dress in the costumes and look at themselves in the mirror? Do they take each others picture in the costumes? Do they dance?
Creative Music Experiences	<p>Benchmarks: 2.4 Participates freely in music activities 2.5 Enjoys singing games, dramatizing songs and moving to music 2.9 Moves in time to the beat</p> <p>Activity: Dancing Children</p> <p>Materials: <i>Giraffes Can't Dance</i>, CDs or tapes of different dance tunes (see below for suggested list of CDs that feature dance music for children, player</p> <p>Directions:</p> <ul style="list-style-type: none"> • Show pictures and read the text in the book, <i>Giraffes Can't Dance</i>, that names the different dance steps that the animals are dancing to. • Explain to children that you are going to play some dance tunes and invite them to listen to them and move like the music tells them to move. • Play one dance tune and observe the children. Do they seem to be responding to

	<p>the tempo they are hearing?</p> <ul style="list-style-type: none"> • Explain to the children that you're going to play a different tune and invite them to listen to this one and move like the music tells them to move. • Observe children to see if they respond differently to the second tune than they did to the first one. <p>Teacher Note: <i>Involve children in dance activities throughout the year.</i></p> <hr/> <p>Benchmarks: 2.5 Enjoys singing games, dramatizing songs and moving to music 2.9 Moves in time to the beat</p> <p>Activity: Dancing Guest</p> <p>Materials: CD and player (if requested by guest)</p> <p>Directions:</p> <ul style="list-style-type: none"> • Invite a parent or a dance instructor to come in and demonstrate different types of dances. • Discuss with the guest in advance strategies for involving the children in the dances. • Seek out dance groups in the community who might come in and demonstrate and involve the children in different types of dances. For example a square dance group or a group at the local school who can demonstrate an Irish jig or clogging are possibilities.
CDs of Dance Tunes for Children	<p>"Kids in Action", "Bop Till you Drop" and "Get Ready, Get Set, Let's Dance.", Greg & Steve, <i>Kids in Action</i>. (2000). Greg & Steve Productions.</p> <p>"Dancin' Machine." <i>We All Live Together</i>, Volume 3, (1979). Greg and Steve, Youngheart Records.</p> <p>"Dance Medley." Greg & Steve, <i>We all Live Together</i>, Volume 4.</p> <p>"The Twist," "The Chicken," and "Alley Cat", <i>All-Time Favorite Dances</i>. (1995). KIMBO Educational.</p> <p><i>Kids in Motion</i>, Greg & Steve (1987). Youngheart Records</p> <p><i>Get Funky and Musical Fun with the Learning Station</i>. (2003). Monopoli//The Learning Station</p> <p>"Now We're Dancing." The Learning Station. <i>Children Love to Dance and Sing</i>.</p>
Additional Books	<p><i>Barn Dance</i> by Bill Martin, Jr. & John Archambault, illustrated by Ted Rand</p> <p><i>Dance Away</i> by George Shannon and Jose Aruego</p> <p><i>Dancing Feet</i> by Lindsey Craig, illustrated by Marc Brown</p> <p><i>Hilda Must Be Dancing</i> by Karma Wilson, illustrated by Suzanne Walls</p> <p><i>Jazz Baby</i> by Carole Boston Weatherford, illustrated by Laura Freeman</p> <p><i>Rumble in the Jungle</i> by Giles Andreae, illustrated by David Wojtowycz</p>
Additional "Giraffes Can't Dance Ideas	<ul style="list-style-type: none"> • Post pictures of a giraffe and other animals in the jungle in the dramatic play area and in the art center. • Locate fabric with animals in the jungle, make a tablecloth and place it on the table in the dramatic play area.