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Dancing – Teaching English through Body Movement

A paper is submitted in  
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Master of Arts in Teaching English as a Foreign Language

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## **ABSTRACT**

The aim of this paper is to illustrate how it is possible to implement dance in an EFL classroom with the purpose of developing students' language skills, while tapping on their creativity and imagination. In the content based course of 10 weeks students covered materials related to four types of dances, - classical, folk, ballroom and Latin American – and did various language-related and dance-related activities.

The results showed that in an EFL classroom the integration of dance fosters not only dance skills, but also has influence on language skills, particularly on speaking, reading and writing. It also enhances students' cultural competence. In addition, it revealed that after this course some changes were noticed in students' behavior.

## **CHAPTER ONE**

### **INTRODUCTION**

Nowadays, in the 21<sup>st</sup> century, all spheres including teaching foreign languages need innovations. Several years ago all those approaches which were considered normal or even excellent for teaching foreign languages, are no longer enough to promote student success. The expectations of the 21<sup>st</sup> century EFL students have changed dramatically. Today's learners want to develop critical thinking, collaboration, communication and creativity which are considered to be relatively the most important skills of 21<sup>st</sup> century. Moreover, today's young EFL learners generally want to have more freedom to move around the classroom, to think creatively, and to give life to their imagination. They want to be producers rather than consumers of knowledge. While many EFL teaching approaches do engage young learners, there is still great potential for increased innovation in course design to involve learners intellectually, creatively, and kinesthetically. Thus, the work of today's EFL educators becomes much more complicated in the sense that they have to be specialized not only in teaching English as a foreign language, but in other subject areas, for the sake of meeting young people's needs. Furthermore, they have to possess the necessary 21<sup>st</sup> century skills, including critical thinking, collaboration, communication and creativity.

Hardly any EFL teacher will deny that the process of language learning becomes much more effective and enjoyable when it is taught in a specific and meaningful context. For young EFL learners the effectiveness and the meaningfulness of the course come from kinesthetic learning. However, one can hardly find such approach in Armenian institutions, where EFL learners are encouraged to use their body in motion throughout the lesson. Thus, to fill in this

gap, the following paper aims to design a content-based EFL course in which language will be taught through dance.

In the first chapter of the paper discussion will be provided about the current literature on content based instruction, about its models, and the Six-T's approach. Finally, I showcase the original content-based EFL course, which demonstrates how it is possible to implement dance in an EFL classroom, with the goal of improving students' reading, writing, listening and speaking skills, while tapping into their imagination and creativity.

## CHAPTER TWO

### LITERATURE REVIEW

Content-based instruction (CBI) is relatively a new method and is becoming increasingly popular in the sphere of second and foreign language teaching. During 1980s the first discussions and analyses of CBI appeared in language teaching (Brinton and Master, 1997). However, according to Stoller (2008) CBI has been used in this sphere since the 1960s, when English speaking children were taught academic content in French by Canadian language educators.

Different scholars give different definitions to CBI. For example, Stryker and Leaver (1997) define CBI “as a multi-functional phenomenon, which can be at once a philosophical orientation, a methodological system, a syllabus designed for a single course, or a framework for an entire program of instruction” (p.5). While for Tedick and Cammarata (2012), “CBI is a curricular and instructional approach in which the language is a medium that students are learning as a second, heritage, indigenous, or foreign language through nonlinguistic content” (p.1), - in other words the language proficiency is achieved by learning language through the study of subject matter rather than by learning language per se. Brinton, Snow and Wesche, (1989) also define CBI “as the integration of particular content with language-teaching aims, more specifically it refers to the concurrent teaching of academic subject matter and second language skills” (p. 2). In other words the main aim of CBI is to teach students the second language within the context of a specific academic subject.

From these definitions one may conclude that the main difference between CBI and other approaches to the second or foreign language teaching is that in CBI the academic subject and the language learning go hand in hand. As Genesee (1994) suggests, some traditional methods very often separate language learning both from the student's real life and from cognitive, academic



and social development. While content-based instruction brings all these components together and becomes beneficial for students' language and content acquisition.

A similar view, held by Stryker and Leaver (1997), contends that in CBI courses the language learning is realized by using it from the very first class as a real means of communication, which in turn leads students to become autonomous learners. This enhances students' motivation, accelerates the acquisition of language proficiency, broadens cross-cultural knowledge, makes the language learning experience more enjoyable and fulfilling and finally leads students to become autonomous and lifelong learners. Furthermore, Brinton, et al. (2003) emphasize that in those language classrooms where CBI is used, the activities are correlated to the subject matter, and are aimed to motivate students to think and learn in the target language. Moreover, in such classrooms the language instruction and subject matter classes are not separated. Due to this, all four traditional language skills are used while teaching the second or foreign language. For instance, in CBI classrooms students are required to understand the information and to interpret and evaluate it, while reading the authentic texts. Moreover, this approach takes for granted that listening and reading precede the academic writing and students have to collect various ideas and facts and synthesize different sources as preparation for writing (Brinton, et al., 2003).

Taking into consideration all the above mentioned benefits of CBI Grabe and Stoller (1997) suggested the following seven rationales:

1. While students learn content, during content-based courses, they encounter a considerable amount of language along with authentic and meaningful learning activities. For this reason the language should be understandable and relevant to the students' needs, age and level.

2. CBI supports contextualized learning which means that the language is not taught in isolation rather students learn the target language within relevant discourse contexts. That's why CBI integrates language instruction and content instruction, in a meaningful context.
3. The developed content sources which are used throughout the course allow students to reflect on the background knowledge that they already have and to learn additional language which is specific to the particular content.
4. In content-based classes, sometimes students are intrinsically motivated, since they are given both information and are involved in complex activities.
5. In content-based classrooms the curriculum and activity sequences can be very flexible.
6. The activities, in content-based classrooms are mainly student-centered.

### 2.1. Content-Based Instruction Models

Some scholars suggest that “in CBI language is not an object that needs to be mastered, but language is a subject that acts, that is always under construction and always emergent” (van Lier, 2004, p. 109). Thus, Tedick and Cammarata (2012) claim, that due to this the development of myriad CBI models have emerged including: foreign language across the curriculum (FLAC), Language for Special Purposes (LSP), immersion education, theme-based language instruction, sheltered content instruction and adjunct instruction. Though, all these models have very much in common, and even sometimes overlap, each of them has its own peculiarities and characteristic features.

The first three models which are FLAC, LSP and immersion education are relatively beneficial for teaching first and second language skills in school context. Moreover, these models are especially effective when the learners have specific needs in the second language (Brinton, et al., 2003). For example, in LSP courses, which are currently very common in ESL and EFL class

around the world, the characteristics, needs, and purposes of a group of students should be relatively homogeneous, since these types of courses are aimed at preparing learners for real-world demands (Brinton, et al., 2003).

The language across the curriculum model aims to take into consideration all aspects of teaching, while teaching reading, writing and speaking skills. In this model students are not only encouraged to learn to write and read, but also to write to learn and to read to learn, for being fully engaged in the educational process. However, in this model the cooperation between language teachers and subject matter teachers is needed, where language teachers will mainly focus on language problems in reading and writing, while content teachers will provide activities requiring reading and writing in the learning of subject matter (Brinton, et al., 2003).

Speaking about the immersion model, it is worth mentioning that in this approach the language is largely learned incidentally, but there is some explicit focus on language rules and forms. Since the immersion model is almost exclusively successful with language majority children, the main focus in this model is on the foreign language teaching. In addition, the immersion approach is successful with advanced second language learners, since second language speakers can develop their skills through real-life interactions with native speakers of the language. However, research has shown that immersion-type education through the second language has been unsuccessful with language minority children where there is inadequate input and support for continued mother tongue development (Brinton, et al., 2003).

The other three content-based teaching models which are theme-based language instruction, sheltered content instruction and adjunct instruction mainly share the idea that the language learning occurs when the language materials are presented in a meaningful and contextualized way and the primary focus is on acquiring information. Besides, these three models mainly use authentic tasks and materials, - in other words initially these materials and

tasks are not produced for language teaching purposes, but rather they are adapted by teachers, and correspondingly aim to meet students' needs (Brinton, et al., 2003). Though these three models have several common features, they differ from each other in some important ways.

Theme-based language instruction model has existed for a long time in foreign language education and is considered to be a beneficial approach for increasing the use of subject matter content in language classes. Briton et al. (2003), state that this model is appropriate for all levels of language proficiency. However, these types of courses differ substantially from traditional language courses in various ways. The first difference is that in theme-based language courses, the entire language class is designed around unrelated topics or themes which can be various like a country's economy, political system, family structure, noise pollution, solar energy, heart disease, or the role of the women in the society (Stryker and Leaver, 1997). Besides, in theme-based language instruction the topics are restricted to a single activity, e.g. reading or listening exercises. Furthermore, if in traditional courses the choice of the topic is determined by the textbook, in theme-based courses the whole responsibility is on the teacher, which means that both the materials and topic are selected by the teacher (Brinton, et al., 2003). According to Stryker and Leaver (1997), in such courses the study of grammar is linked to and dependent upon the topics.

Sheltered instruction is mainly used in schools that have a high number of non-native speakers of English attending school with native speakers. However, the uniqueness of this model is that second language learners are separated or "sheltered" from native speaker students. This fact comparatively decreases students' anxiety which in its turn enables students to learn language more easily and effectively (Brinton, et al., 2003). As Stryker and Leaver (1997), state in this model the teacher makes the content more accessible to second language learners, by using special methods and techniques. Brinton et al. (2003), suggest that unlike in theme-based courses,

in sheltered courses the texts are carefully selected and surprisingly more attention is given to receptive skills (reading and listening) rather than to productive skills (speaking and writing).

Since in the adjunct model the language course and the content course complement each other, students are simultaneously enrolled in both courses. Compared to the sheltered model, the adjunct model shelters and integrates the second language learners both in the language course and in the content course, where both native English and non-native English speaking students attend the same lecture (Brinton, et al., 2003). Table 1 more precisely gives the distinguishing features of three content-based models.

**Table 1 Distinguishing features of three Content-Based Models**

	Theme-based	Sheltered	Adjunct
Primary Purpose(s)	Help students develop L2 competence within specific topic areas	Help students master content material	Help students master content material Introduce students to L2 academic discourse and develop transferable academic skills
Instructional format	ESL/EFL course	Content course	Linked content and ESL/EFL courses
Instructional responsibilities	Language instructor responsible for language and content instruction	Content instructor responsible for content instruction. Incidental language learning	Content instructor responsible for content instruction Language instructor responsible for language instruction.
Student population	Nonnative speakers	Nonnative speakers pulled-out of integrated class	Nonnative and native speakers integrated for content instruction Nonnative speakers separated for language instruction
Focus of evaluation	Language skills and functions	Content mastery	Content mastery (in content class) Language skills and functions (in language class)
Setting	Adult schools; language institutes; all other language programs	Secondary schools; colleges and universities	Secondary schools; colleges and universities

Proficiency level	Low to advanced L2	Intermediate to high intermediate L2	High intermediate to advanced L2
Curriculum	Theme-based (topic-based) curricular units integrate all four skills	Content course syllabus Study skills may be integrated into content syllabus Sheltered curricular units integrate mainly the respective skills	Curriculum objectives coordinate between content and language staffs Treatment of general language skills in addition to content-specific language skills
Materials	Teacher-developed materials Commercial ESL texts	Commercial content texts selected with sensitivity to proficiency level Coordination of lectures and readings	Content texts and lectures provide bases for majority of language skills instruction and practice supplemented by teacher-developed materials and commercial ESL texts
Teacher training	Language teachers need training in curriculum/syllabus design and materials development	Content teachers need awareness of second language development	Language and content teachers need training in curriculum and syllabus design and in materials development Training should focus on curriculum coordination and team teaching
Administrative issues	Release time needed to develop curriculum and materials	Careful selection of content instructor	Support and remuneration for extensive coordination and for material and curriculum design

Brinton, et al., 1989 p. 19

However, above all in most educational contexts the thematic instruction is the most essential one, - in other words, practically all instruction is theme-based (Stoller and Grabe, 1997). Thus, as a result during the past decade Stoller and Grabe (1997) have developed a new approach to CBI which is called a Six-T's approach. According to this approach the whole CBI is theme-based and the two terms, CBI and theme-based instruction are interchangeable. The first basic goal of this approach is that the theme based instruction is the center of CBI. The second goal is the extension of CBI for supporting language learning in context. This includes such contexts in which teachers are free to make curriculum and content decisions. Finally, the aim of

the third goal is to organize content resources which are coherent and to select appropriate language learning activities.

As any curriculum approach, the Six-T's approach requires to take into consideration the students' needs and goals, the expectations of institution, the availability of resources, the abilities that teacher possesses, and the expected outcomes of final performance (Stoller & Grabe, 1997). After specifying all these features, decisions can be made on the six curricular components which are themes, texts, topics, threads, tasks, and transitions. According to Stoller and Grabe (1997) for designing curriculum within in the Six-T's approach, the themes become the primary source. Secondly, appropriate texts are selected, leading to appropriate topic selection, this is intended to stimulate students' interests and maintain student involvement. In general, 4 types of texts are distinguished in theme units:

Instructor-compiled content resources	Readings of various genres, videos, audiotapes, maps, tables, graphs, software
Instructor-generated content resources	Lectures, worksheets, graphic representations, bulletin board displays
Task-generated content resources	Student freewrites, discussions, problem-solving activities, graphic representations, library searches, debates, surveys/questionnaires
External content resources	Guest speakers, field trips

Stoller & Grabe 1997, p.5

In order to meet students' needs and wants and also to achieve curricular priorities, specific tasks and activities are designed to teach the language knowledge and content information. Meanwhile, for creating additional linkages throughout the curriculum and pointing out the sense of coherence, threads and transitions are applied (Stoller & Grabe, 1997). Threads are not directly linked to every single theme unit; rather, they are comparatively abstract concepts, (for example: responsibility; ethics, power), that combine various themes. Furthermore, threads can link such

themes that from the first sight are completely different (for example: culture, pollution, demography).

The following figure shows how one thread links different theme units.

Thread that links various theme units	Themes
Responsibility to preserve culture control pollution regulate family size	Culture Pollution Demography

As for transitions, they “provide coherence across topics in a theme unit and across tasks within topics” (Stoller & Grabe 1997, p. 7).

Transition type	Sample transition activities in a theme unit on demography
Topical transitions	A deliberate shift in emphasis from global population trends, to trends in developing countries, to trends in developed countries, to trends in students' home countries. Students are explicitly made aware of these transitions.
Task transitions	Students are asked to (a) interpret a graph depicting population trends; (b) create a new graph with raw data obtained from a classroom survey; (c) write an interpretation of the new graph; (d) reconstruct the graph on the computer; (e) incorporate the graph into a research paper, bulletin board display, or oral presentation.

Stoller & Grabe 1997, p. 7

### 2.1.1. The use of dance in an EFL classroom

The use of dance in education, specifically in an EFL classroom, may sound a little bit awkward or even non-appropriate, as from the first sight these two branches do not have any connection. However, this is only the first impression. Since using dance in an EFL classroom is a relatively new idea, and almost no information has been given on it, the majority of teachers do not imagine how body movement can foster language learning. Nevertheless, those people who have connection both with language teaching and dance, will find many parallels that exist



between these two spheres. That's why this section aims to discuss how dance can be implemented in an EFL classroom.

Dance is not only a piece of art which consists of simple movements and steps. It is more than an art which shapes human body, soul and mind. Gardner (1983), who suggests the following eight intelligences - logical-mathematical intelligence, musical intelligence, bodily-kinesthetic intelligence, spatial intelligence, intrapersonal intelligence, interpersonal intelligence, naturalist intelligence, and linguistic intelligence - claims that dance can help youngsters to develop these eight intelligences that appear in "some type of symbolic system". To illustrate this point the following examples can be given: while adding, dividing or multiplying dance components, young people can develop their logical-mathematical intelligence. While performing the dances under different types of music, the musical intelligence is developed; by expressing one's feelings and emotions through dance, person develops intrapersonal intelligence. As dancers use their bodies to illustrate different scenes, figures and movements in various spaces, they develop their bodily-kinesthetic intelligence, spatial intelligence and naturalist intelligence. Another example can be interpersonal intelligence. Since dancers mainly perform their dances in groups which demands collaboration of performers, choreographers, musicians, and production people, this can promote and develop team working abilities. Besides, if learners need to discuss the content of a particular piece of dance, they have to use knowledge of many different uses of language, such as persuasion, agreement, disagreement or pleasure. This leads to the development of the linguistic intelligence (Kassing & Jay, 2003).

Furthermore, dance is a non-verbal language which helps different nations to communicate through body movement. Taking into consideration that each movement has its own purpose, sense and a message to convey, the non-verbal language may increase the language learning process, especially the process of second language learning.

According to Hanna (2008), verbal and non-verbal languages have several common features. She believes that both of these languages have vocabulary, grammar and semantics. To clarify, in dance each movement is a word, which has its own meaning, and the rules of putting these movements/words together make the grammar of the dance. Besides, Pinter (1999) suggests, that there exist some similarities between learning foreign languages and learning dance. First, the main goal of both language learners and dancers is to send appropriate message, which will be understood by the audience. At this point, it is important to decide what they want to communicate about and how they want to communicate the message. In other words, both language learners and dancers have to decide the topic and the way of sending the message (for language learners it is the style of the language, for dancers it is the style of the dance). Second, dancers and language learners have some difficulties while learning to convey the meaning. Mostly all the time, both of them deal with new language and with new roles, which require them to understand their own strengths and weaknesses and develop those techniques which will control their bodies, their voices, and their minds. Third, the secret of success of these two spheres is in practice. If L2 learners want to communicate spontaneously in the second language, they need practice and support from the teacher, which can be in the form of correction and explanation. However, meanwhile they need some freedom which will foster the development of this skill. For this reason, the implementation of dance in an EFL classroom can be beneficial, since movement activities will provide freedom and motivation, which will lead to the development of spontaneous communication.

The above discussion concerning CBI and the importance of dance in the development of human eight intelligences stresses the need to design a CBI course which will combine dancing and EFL teaching. In addition, to design such an original course will more or less fill in the gap of using different EFL teaching approaches in Armenia. Thus, the main aim of this CBI course is

to make the learning process more enjoyable and creative not only for students but also for teachers. Moreover, this course aims to teach students language as well as dance, through which students will learn language in a meaningful context.

## **CHAPTER THREE**

### **PROPOSED PLAN AND DELIVERABLES**

#### 3.1. Course Description

A CBI course which is entitled “Teaching English through Body Movement” will be presented in this chapter. This course was taught to the students of Experimental English Classes (EEC) program at American University of Armenia. The EEC is a program which offers its services to schoolchildren who want to develop their English language skills. The main goals of the program are to teach English through communicative methods and serve as a basis for research in EFL teaching. The CBI course, which lasted ten weeks, met once a week for two hours. The fifteen students’ ages varied from 13-16. Mainly none of the students had background in dancing. Only one out of fifteen students had experience in professional dancing and two students in amateur dancing.

##### 3.1.1. Needs and Environment Analysis

To find out the needs and wants of students a questionnaire was given to 35 intermediate EEC students. Since the students wanted to communicate in real-life situations more freely they needed to develop their academic language skills. Besides, they needed to develop their creativity, both in writing and in thinking, and their imagination. Thus, this course aims to improve students’ English language skills and provide an opportunity which might enhance students’ creative writing and creative thinking.

In terms of students’ wants, 19 students out of 35 responded that they would like to learn English through dance. Others responded that they would like to be involved in other performing arts, like drama, musicals, etc. According to the questionnaire the majority of students were

interested in Break Dance, while a minority was interested in ballet. In addition, students wanted to develop the sense of ownership, by making up their own dance stories and performing them.

### 3.1.2. Goals and Objectives

In this course design there are four main goals and related learning objectives, which cover student’s knowledge, skills and awareness. The main aims of the first and the second goals are to develop students’ receptive and productive skills. The third goal aims to develop students’ knowledge about dances of different cultures. Finally, the fourth goal aims to develop student’s dance skills.

Table 1 below gives the overall picture of the course goals and objectives.

**Table 1: Course goals and objectives**

<b>COURSE GOALS</b>	<b>COURSE OBJECTIVES</b> <b>By the end of this course students will be able to:</b>
<p><b>GOAL 1:</b> Develop students’ receptive skills for the purpose of listening to the talks of choreographers, dancers, directors and dance critics and for reading about the histories of different dances.</p>	<p><b>OBJECTIVES:</b></p> <ol style="list-style-type: none"> <li>1. Identify different strategies that can be used for getting necessary information from listening and reading texts. <b>(Awareness)</b></li> <li>2. Use top down strategies for the purpose of listening to the main ideas. <b>(Skill)</b></li> <li>3. Use top down strategies for the purpose of the listening to the specific details. <b>(Skill)</b></li> <li>4. Apply the guessing strategy to guess the meaning of unknown words from context. <b>(Skill)</b></li> <li>5. Use the scanning and skimming strategies for finding general idea or specific information from the reading texts. <b>(Skill)</b></li> </ol>
<p><b>GOAL 2:</b> Develop students’ productive skills, for the purpose of presentations, research, discussions and debates and for reflective and creative writing.</p>	<p><b>OBJECTIVES:</b></p> <ol style="list-style-type: none"> <li>1. Identify different techniques that can be used for reflective and creative writing. <b>(Awareness)</b></li> <li>2. Identify various linguistic and discourse strategies for speaking. <b>(Awareness)</b></li> <li>3. Utilize their imagination and creativity for making their own stories. <b>(Skill)</b></li> <li>4. Create creative stories on the given topics. <b>(Skill)</b></li> <li>5. Reflect on the content of dances in written form. <b>(Skill)</b></li> <li>6. Use the vocabulary related to the stage (costumes, hairstyle, make-up, stage decoration, music, etc.). <b>(Knowledge)</b></li> <li>7. Use their L2 for subject material. <b>(Knowledge)</b></li> <li>8. Use the prediction strategy for predicting the content of the dances from the performances. <b>(Skill)</b></li> <li>9. Critically analyze the themes of dances. <b>(Skill)</b></li> </ol>

	10. Use argumentative skills for persuading the audience. <b>(Skill)</b> 11. Use presentation skills effectively. <b>(Skill)</b>
<b>GOAL 3:</b> Develop students' knowledge about dances of different cultures.	<b>OBJECTIVES:</b> 1. Identify the types of different dances. <b>(Knowledge)</b> 2. Differentiate between different types of dances, compare and evaluate them. <b>(Attitude, Skill)</b> 3. Describe dance scenes shown to them. <b>(Skill)</b>
<b>GOAL 4:</b> Develop students' dance skills for the purpose of rehearsals and performances.	<b>OBJECTIVES:</b> 1. Identify different dance steps. <b>(Awareness)</b> 2. Identify dance ethics, which are important for stage. <b>(Awareness)</b> 3. Use dance terminology for making rehearsals easier and effective. <b>(Knowledge)</b> 4. Use body muscles effectively. <b>(Skill)</b> 5. Use breathing effectively. <b>(Skill)</b> 6. Use imagination for creating a movement. <b>(Skill)</b> 7. Use imagination for putting a scene. <b>(Skill)</b> 8. Express emotions for persuading the audience. <b>(Skill)</b>

### 3.1.3. Assessment Plan

For assessing students' language skills progress and dance skills progress, summative and formative assessments were used. Table 2 shows what kinds of assignments were given during the EFL course, the purpose and the grade of each assignment.

**Table 2: Course assignments**

ASSIGNMENT	DESCRIPTION	OBJECTIVES	GRADE
<b>Paper Project Presentation of stories 1</b>	Students in groups will make up stories in written form and explain the choreography. They will present their stories either by Power Point or by Prezi.	1. Utilize their imagination and creativity for making their own stories. 2. Create creative stories on the given topics. 3. Use the vocabulary related to the stage (costumes, hairstyle, make-up, stage decoration, music, etc.). 4. Use presentation skills effectively.	20%
<b>Presentation of stories 2</b>	Students in groups will present their stories by performances. Peer-assessment	1. Critically analyze the themes of dances. 2. Use argumentative skills for persuading the audience. 3. Use presentation skills effectively.	20%

		<ol style="list-style-type: none"> <li>4. Describe dance scenes shown to them.</li> <li>5. Identify different dance steps.</li> <li>6. Identify dance ethics, which are important for stage.</li> <li>7. Use body muscles effectively.</li> <li>8. Use breathing effectively.</li> <li>9. Express emotions for persuading the audience.</li> </ol>	
<b>Research Project</b>	<p>Students in groups will do research on a specific dance style, they are interested in.</p> <p>Students will present their projects to the class so that the class can get some information about that specific dance.</p> <p>Students will be encouraged to teach their dance styles to the rest of the class.</p>	<ol style="list-style-type: none"> <li>1. Use research skills effectively</li> <li>2. Use presentation skills effectively.</li> </ol>	30%
<b>Reflections</b>	<p>Students will write weekly reflections based on the content of the lessons.</p>	<ol style="list-style-type: none"> <li>1. Reflect on the content of dances in written form.</li> <li>2. Critically analyze the themes of dances in written form.</li> </ol>	20%
<b>Attendance</b>			10%

### 3.1.4. Learning Plan

The learning plan of this EFL course includes five topics, which are covered during 10 weeks, and the materials and the activities which are designed for the sake of developing language and dance skills.

Table 3 below shows the overall picture of the learning plan.

**Table 3 Learning plan**

	Language Skills					Dance Skills
	Vocabulary	Listening	Speaking	Reading	Writing	
<b>Intro to Dance</b> <b>Personal Identification</b> <b>Classical Dances</b> <b>Week 1</b>	✓ Dance terminology ✓ Types of Dances ✓ Words describing Dances	A Quick Guide to Dance Part 1  <a href="http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance">http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance</a>  Five Basic Ballet Positions  How to Do a Plie in Ballet	Getting acquainted  Topic: “What is dance and types of the dance?”	“What is dance? The main types of the dance”  “Five Basic Ballet Positions”	Story making	Basic dancing steps  Greeting through dancing
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Matching	Gap-filling (in pairs),  Performing the steps	Discussion, Story making, Brainstorming	Skimming, Matching, Video-watching	Writing the script of the story (in groups)  Writing a reflection	Teaching the main steps of ballet  Performing the steps



<b>Intro to Dance</b> <b>Dance Etiquette</b> <i>Week 2</i>	✓ Dance terminology ✓ Types of Dances ✓ Words describing dances ✓ Words related to etiquette	Listening to the T's instructions	Topic: "Dance etiquette"	"Dance etiquette"  "How to Do a Plie in Ballet"	Solving the word puzzle  Writing solution	Basic dancing steps
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Word puzzle, True/ False questions		Discussion, Role Play, Brainstorming	Scanning & Skimming, Guessing	Word puzzle, Problem solving situations  Writing a reflection	Teaching how to Do a Plie in Ballet  Performing the steps
<b>Folk Dances</b> <i>Week 3</i>		A Quick Guide to Dance Part 2  <a href="http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance">http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance</a>	Topic: "What is Folk Dance?"	"What is Folk Dance?"  The main steps of "Ververi"	Writing a reflection .	Learning the main steps of "Ververi"
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
		Gap-filling	Discussion Video watching	Matching Answering the questions Read & perform	Writing a reflection .	Read & perform  Performing the steps of "Ververi"
<b>Folk Dances</b> <i>Week 4</i>	✓ Body Parts ✓ Action words	Listening to the instructor's speech  Listening to the peers' instructions	Topic: "Indian, Italian and Greek Folk Dances: Differences and Similarities."	"How to warm up the muscles of the body"  "Indian Folk Dance"		Warm up activities  Tarantella steps

				“Italian Folk Dance”  “Greek Folk Dance”  “The Steps of Tarantella”		
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Listen and perform	Listen and perform	Discussion, Retelling	Read and perform, Jigsaw	Writing a reflection .	Performing the warm up activities  Teaching how to dance Tarantella
<b>Ballroom Dances</b>  <i>Week 5</i>	✓ Action Words ✓ Dance formations	Mini-lecture about Tango and Waltz	Topic: Ball Dances	“The main four types of Ball Dances”	Listening and taking notes	Waltz steps
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Pantomime, Quick Response, Listen and perform	Note taking	Prediction, Discussion, Discussion on the video	Reading, Video watching	Note taking  Writing a reflection	Teaching how to perform the basic Waltz steps
<b>Ballroom Dances</b>  <i>Week 6</i>	✓ Action words ✓ Feelings	Listening to T’s speech,  Listening to peers’ speech	Topic: “Feelings”		Story making	Waltz steps in pairs  Making up a story and performing
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>

	Quick Response, Pantomime	Giving instructions	Discussion, Story presentations		Story writing  Writing a reflection	Revising how to perform the Waltz steps  Performing the story
<b>Ballroom Dances</b>  <i>Week 7</i>	✓ Feelings	The movie “Pride and Prejudice” <a href="http://ffilms.org/pride-prejudice-2005/">http://ffilms.org/pride-prejudice-2005/</a> An episode from the movie <a href="http://www.youtube.com/watch?v=HzKyrBPh6NA">http://www.youtube.com/watch?v=HzKyrBPh6NA</a>	Topic: “The characteristic features, emotions feelings of the main characters and the importance of dance in the movie “Pride and Prejudice””	Mr. Darcy’s and Elizabeth’s speech		Learning a dance from the movie “Pride and Prejudice.
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Discussion	Watching the movie “Pride and Prejudice”  Answering questions	Discussion, Role Play	Read and role play	Writing a reflection	Watch and perform
<b>Latin American Dances</b>  <i>Week 8</i>	✓ Feelings	The history of Latin American dances  Video Watching	Topic: “The history of Latin American Dances”	The History of Latin American Dances		Performing their own dances
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
	Discussion	Gap filling, Note taking, Discussion	Discussion Presentation	Scanning, Skimming, Matching	Writing a reflection	Presentation
<b>Latin American Dances</b>  <i>Week 9</i>		Listening to the T’s speech	Topic: “Latin American Dances”	Latin American Dances		Performing the steps of Salsa

				How to dance Salsa		
	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>	<b>Activity</b>
			Discussion, Video watching and discussion	Jigsaw, Read and perform		Read and perform

<b>Week 10</b>	<b>Research Presentation</b>
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All the materials and the activities that are designed for this EFL course have their purpose. However, the main aim of the course is to promote student-centered learning. To follow this rule, several steps are taken into consideration.

First, mainly all the texts which are selected from the online sources are authentic and informative for the students. They give information about the origin and the meaning of the dances and about the steps of the specific dance. By reading these texts students develop both language skills, such as reading and speaking, and dance skills. For example, students read the text and try to understand the content and perform the steps of the particular dance.

Second, during the whole course, the lessons are accompanied by different types of activities which are done either individually or in groups. The purpose of individual activity is to see how the particular student has covered the material and whether he/she needs further development. The purpose of the group work is to develop students' team working abilities and to let strong students lead and support weak ones.

### 3.1.5. Deliverables

During the whole EFL course, each lesson is based on the lesson plan which is used as a guide for the teacher. Thus, this subchapter will briefly present the instructional materials, which will completely be presented in the appendices.

#### 1. Lesson Plans (See Appendices A, B, C, D, E, F, G, H, I, J)

- Lesson plan 1 on the topic of Classical Dances
- Lesson plan 2 on the topic of Dance Etiquette
- Lesson plans 3 and 4 on the topic of Folk Dances
- Lesson plans 5, 6 and 7 on the topic of Ball Dances
- Lesson plans 8 and 9 on the topic of Latin American Dances
- Lesson plan 10 Research project presentations

#### 2. Activities

- Speaking Activities (See Appendix 1 after each lesson plan)
  - Discussion
  - Video discussion
  - Picture discussion
  - Role Play
- Reading Activities (See Appendix 2 after each lesson plan)
  - Jigsaw
  - Matching
  - Ordering
  - Guessing
  - Reading and performing
  - Scanning and skimming

- Answering comprehension questions
- Answering True or False questions
- Listening Activities (See Appendix 3 after each lesson plan, if applicable)
  - Filling the gaps
  - Taking notes
  - Listening and performing
- Vocabulary Activities (See Appendix 4, (sometimes 3) if applicable)
  - Brainstorming
  - Matching
  - Word Puzzle
  - Quick response
  - Pantomime
- Writing Activities (See Appendix 5 (sometimes 4))
  - Making up a story and writing the scripts
  - Reflecting in the journals

3. The reading texts and listening recordings are adapted from online sources.

**Table 4** Timeline for major steps with dates of the project

Steps	Dates
Needs analysis	November-December 2013
Finding resources for the literature review	

Studying literature on the topic, drafting the proposal paper and submitting for committee review	
Defending the proposal	December 2013
Designing course materials (Learning Plan, Assessment Plan, Lesson plan)	December-February 2013-2014
Piloting the EFL course	February-April 2014
Writing the final draft and submitting for committee review	March-April 2014
Final defense	April 2014
Submitting final paper	May 2014

## CHAPTER FOUR

### REFLECTIONS AND RECOMMENDATIONS

#### 4.1. Reflection

This section discusses the overall design project and course implementation experience, and provides some recommendations for EFL teachers who are interested in implementing dance in their classroom.

Though the process of designing and implementing my project was very complicated and time-consuming, it was very enjoyable and encouraging. During this long path, I have gained a lot of experience which will help me in my future profession.

The topic of my project underwent a lot of changes. First, I wanted to design a project where I would integrate blogging and would teach students how to use blogging in their language learning process. Imagine my disappointment when I found out that one of the students from the previous year had done such research. Then, I decided to do research on how blogging can influence on students' critical thinking and critical writing. However, when I shared my decision with my lecturers, they encouraged me to think about such a project, where I would be able to integrate dance.

I should confess, that since my undergraduate years, I have been dreaming about a method through which students will learn not only language but simultaneously will explore other spheres like arts, science or geography.

During my undergraduate years I was both working as a professional dancer and studying in the department of Linguistics. I liked both spheres and could not give up one of them. Therefore, I always had time management problems both with my lecturers and with my choreographer. Thus, at the end I have chosen one sphere, which is teaching, and unfortunately I



gave up dancing. But thanks to AUA I do not feel the lack of dancing now, because at AUA a lot of importance is given to students' interests, and in my case it is dancing. Taking into consideration my lecturers' advice, I started to think about activities which could both develop students' language and dancing skills.

Before starting the implementation of the course, I gave the questionnaire to EEC students to find out whether they wanted to learn English through dancing and what kind of dances they were interested in. To my surprise, the majority of students responded that they would like to learn English through dancing, and the leading dance which students were interested in was Break Dance. However, there were students who were interested in all types of dances, like classical, folk, ballroom and Latin American. These answers helped me to decide the types of dances which would be integrated in my design project. Finally, I chose classical (ballet, jazz and modern), folk (Armenian, Greek, Italian and Indian), ballroom (Tango, Waltz, Fox trot and Quick step) and Latin American (Samba, Jive, Rumba, Cha Cha Cha and Salsa) dances.

The most difficult stage of my project was finding relevant texts for the course. It was really very challenging to find materials which would be both informative and formally written. Each text, which was used during the course, had undergone several changes. First, the vocabulary was simplified and the sentences were written more formally, in other words grammatically correct. Second, the texts were shortened. And finally, some texts were combination of several texts.

It was really surprising but I had fun when I was making my learning plan. I enjoyed the process of deciding the topics and dividing them into weeks. Referring to lesson plans, I was writing them before each lesson, which means that I was piloting the one and passing to the other. At this point I would like to mention that each lesson was the logical continuation of the previous one.

For me the most interesting and meaningful process was the piloting of the course. It was during this stage that I noticed the strengths and weaknesses of my project, the time constraints and the effectiveness of the materials.

My course evaluation includes the following stages:

1. Pre- and post-questionnaires: The aim of pre- and post-questionnaires was to find out students' needs, expectations and improvement both in language and dance skills.

The results showed that the expectations of the students were completely different from the real course. The majority of the students expected that the lessons would include only dancing and nothing more. In other words, students did not expect that they would do language activities. Referring to language improvement, students thought that there was not any significant improvement in their language skills. However, they mentioned that they enriched their vocabulary with action words, parts of the body and clothing. Besides, some of the students noticed improvements in giving directions, like turn to the right, turn to the left, go straight, etc.

Moreover, they mentioned that reflections helped them to improve their writing skills, while such activities as jigsaws, discussions and giving instructions helped them to share their ideas more freely and accurately. In addition, I observed that this course also had some influence on students' speaking skills.

In my group, I only had two students who were attending dance class. Others did not even knock on the door of dancing. Irrespective of this fact, according to the results students learnt several dances, like Tango, Tarantella, Waltz, Ververi and Salsa, and they would dance these dances in front of the audience during the parties outside of the classroom. Several students have even mentioned that during the day they do the basic steps of ballet. This stretches their muscles and helps them to be enthusiastic and motivated during the day.

Another interesting finding was that this course helped students to be free of complexes and not afraid of making mistakes.

In addition, it enhanced students' cultural competence. By exploring the meaning of different dances, students became aware of customs and traditions of different nations. This led them to make parallels between Armenian culture and international culture, which had comparatively efficient impact on students' way of thinking.

2. Student reflections: After each lesson students were writing about their learning experience, perceptions and changing possibilities of the particular lesson in their reflections. Though, some of the students did not write regularly, these reflections were the most powerful tools for improving my course. Students very frankly shared the things that they liked and disliked during the lesson. This helped me to make my course better and not make the same mistake twice.

To sum up, students enjoyed the course and they would like to take it again, since during the course, they had fun and learnt new things both from the language point view and from the cultural point of view.

#### 4.2. Recommendations

- In this course it is important that the teacher has dance background. It is not essential to be professional, but teacher has to possess the basic dance skills. However, if the teacher does not have dancing abilities team teaching can be solution. One teacher as an EFL instructor the other one as a dance instructor.
- Before starting the course, be sure that you have a large auditorium, preferably with mirrors and air conditioning. It is also advantage if classroom is equipped with computer, projector and loud speakers or tape recorder.
- Before starting the course find out the following information:
  - students' ages

- students' needs
  - students' interests
  - students' levels of language proficiency
  - students' dancing skills, whether they are dancers or not
  - students' preferred dance types
- Limit the class size (number of students) to 15 students.
  - Ask students to dress appropriately, at least soft slippers.
  - Do not use L1 during the lesson. Since students are mainly involved in the learning process kinesthetically, use your body to show the meaning of the word.
  - Use authentic materials during the course.
  - If some students do not want to dance do not make them dance. Let them take the burden of language activities. However, sometimes when they see that their friends have fun while dancing, they unintentionally are involved in dancing activities.
  - Each lesson should begin with stretching the muscles. Let students give instructions.
  - Before teaching the dance movements, be sure that all students know the names of body parts and also right and left.
  - At the beginning of the course tell students that they (individually) have to keep reflection journals till the end of the course, where they should reflect after each lesson and share about their experience, emotions and developed skills. Let students decide whether they want to write it in copy books or in blogs.

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# APPENDICES

## Appendix A

### Lesson Plan 1

Topic – Introduction to Dance

Classical Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – reading, listening, speaking and dancing

**Class objectives:**

- to practice the new vocabulary related to dance,
- to practice listening skills,
- to practice reading skills,
- to practice speaking skills,
- to use predicting strategy,
- to practice pronunciation and intonation,
- to analyze the similarities and differences of three types of dances (Ballet, Modern and Jazz),
- to identify and recognize the main positions of ballet,
- to describe the means of performing the particular movement,
- to apply on students' imagination and creativity,
- to use problem-solving strategy.

**Learning outcome** - By the end of the lesson students will:

- use covered vocabulary in real life situations,
- identify the similarities and differences of three types of dances (Ballet, Modern and Jazz),
- describe the means of performing the ballet steps,
- perform the main steps of ballet.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
10 min	T enters the classroom, greets the students and introduces herself. T introduces the course and answers the questions concerning the course.	T → Ss	To inform students briefly about the course. To warm up students and prepare them for the lesson.
5 min	<b>Brainstorming</b> T writes the word “Dance” on the board. Ss brainstorm words connected to dance.	S → S T → Ss	To activate students’ schemata.
10 min	<b>Matching</b> Ss are given worksheets (glossary of ballet steps) with words, definitions and pictures related to dance. Ss work in pairs and match the words with definitions and pictures. <b>See Appendix 4 Task2</b> <b>See Appendix 4 Task3</b>	S → S	To practice the new vocabulary.
25 min	<b>Pre-Reading</b> Discussion on the topic: <ul style="list-style-type: none"> <li>• “What is dance?”</li> <li>• “What are the main types of the dance?”</li> </ul> <b>See Appendix 1 Task1</b>	T → Ss	To prepare Ss for reading. To use predicting strategy.
	<b>While-Reading</b> Ss read the text “What is dance? The main types of the dance” and match the pictures with the paragraphs. <b>See Appendix 2 Task1</b>	S → S	To practice pronunciation and intonation.
	<b>Post- Reading</b> Ss watch three dance performances, Ballet, Modern and Jazz, and have discussion on the similarities and differences of these three types of dances. <b>See Appendix 1 Task2</b>	T → Ss S → S	To practice the new vocabulary. To analyze the three types of dances (Ballet, Modern and Jazz).
10 min	<b>Listening</b> <b>Gap-filling</b> “A Quick Guide to Dance” Part 1 Ss are given the transcript of the text with the missing words. Before listening to the recording T with Ss discusses the unknown words. Ss listen to the recording and complete the missing words. Ss check the answers with T. <b>See Appendix 3 Task1</b>	T → S	To practice listening skills.
30 min	<b>Reading and performing</b> T asks all the students to come to the middle of	T → S S → S	To practice reading skills. To identify and recognize



	the room and make a circle. T assigns one student to read the steps of the particular movement and describe them. The others listen to the reader and try to perform the movement. <b>See Appendix 2 Task2</b>		the main positions of ballet. To describe the means of performing the particular movement.
28 min	<b>Story making and performing</b> Ss work in small groups. Ss choose a topic. T asks them to make up a story and perform it. One of the students presents the story while others perform the dance.	$S \leftrightarrow S$	To apply on students' imagination and creativity. To use problem solving strategy. To use covered vocabulary while rehearsing the dance. To use covered dance steps.
2min	<b>Homework</b> Ss in groups take one type of the classical dance, do research on it and present it during next lesson.  Writing a reflection <b>See Appendix 5</b>	$T \rightarrow S$	

## Appendix 1

# Speaking Activities

## Questions for General Discussion

### Task1

1. What is dance?
2. What are the main types of dance?
3. How do the three types of classical dances (ballet, modern, and jazz) differ from each other?
4. What are the similarities between three types of classical dances (ballet, modern, and jazz)?

### Task2

#### Video links

1. Swan Lake Part 1 - <http://www.youtube.com/watch?v=Df9VhRKqxUQ>
2. Alvin Ailey Company "In Isba" - <http://www.youtube.com/watch?v=PXggOY3MjSs>
3. Dance Break "All That Jazz" - <http://www.youtube.com/watch?v=GgErNADPalU>

## Appendix 2

# Reading Activities

## Text 1

**Task1.** Read the text and match the pictures with the paragraphs.

### “What is dance? The Classical types of the dance”

Do you know that dancing is an art form? Do you know what dance is? Dancing is a self expression that can be done in numerous ways. All dance forms use emotions as inspiration. Since there are many human emotions, there are many forms of dance.

Well here are the three classic forms: ballet, modern, and jazz. There are many forms of dance, but these three are the most intricate, involving a technique only gained through years of training.

1)



2)



3)



- a) Because of its complex and difficult structure of movement, ballet is considered to be the mother of all dances. The movement of ballet is created by the turnout from the hip, the five positions of the feet, Pointe (work on the top of toes), extensions (lines made by extending the legs out), elevation (balance and height of jumps), and beats (fast actions of bringing legs together). Ballet can be described as elegant and refined dance form that portrays a poetic picture of art within all its movements. The performed steps create a picture which then tells a story. The Nutcracker is a prime example of a Christmas ballet. Swan Lake and the Sleeping Beauty are known for their beauty. Good examples of today's ballet can be seen performed by the American Ballet Theater or New York City Ballet.
- b) The next style of dance broke away from the strict structure of ballet to create a new free form. This form is referred to as modern or contemporary. Contemporary is used because the movement is so free - it is constantly creating and defining steps. Its movement is based upon using gravity, momentum, breathing, and abstract ideas to create steps. A major player in modern dance is the use of gravity and balance. The gravity generates movement and it leads to the natural momentum of the falling or turning of the body. Modern dance is very experimental and very often it does not have a theme or a story, which makes the dance more abstract. It often takes everyday ideas or actions and makes a statement of feeling through the new movement. A basic example would be to look at a picture of a dolphin and make a movement reflecting the actions of dolphins. An example of modern dance can be seen performed by the Paul Taylor Company or the Alvin Ailey Company.
- c) Jazz, one of the most popular forms of dancing, is usually a more upbeat and fast tempo movement. A wide variety of styles are covered in this form. The different types of jazz include: classic/stylized, lyrical, and street-funk. The classic/stylized form consists of regular clear lines (definite shapes of the body) and sharp, fast and precise movements. These movements can be quick but also have a flow. It goes hand and hand with musical theater. This is the kind you would see in a Broadway show like Fosse or Chicago (show or movie), a Las Vegas show, or in a TV show like "Fame".

Adapted from <http://hotessays.blogspot.com/2011/03/essay-on-dance.html>

## Text 2

**Task2.** Read the text, follow the instructions given in the text and perform the steps.

### *Five Basic Ballet Positions*

One of the first things you need to master in dance is the Five Basic Ballet Positions. The basic Ballet positions for arms and feet are simply known as First, Second, Third, Fourth and Fifth. All basic moves start from and end in one of these five positions. You should at least be taken through some or all of the five positions of the feet during your first lesson. To put the arms in at the beginner stage can sometimes be a little confusing and some teachers will teach a few lessons without the arm positions. You will just be asked to keep your arms in first or second position to help balance you.

#### **1st Position Feet**

The 1st position of the feet is the main Ballet position that most of the steps you will start from as a beginner. So it's important to get it right. Your feet should be turned out only as far as it is comfortable. It is vital that you feel completely balanced in this position and that all of the sole of your foot and toes are in contact with the floor. Check that your feet are not rolling forwards or turned out so far that you feel you are going to fall over. And certainly do not try to get them in a completely straight line!

#### **2nd Position Feet**

From first position, slide one foot away from the other. The space between your feet should be about one and a half lengths of your foot. Keep your feet comfortably turned out.

#### **3rd Position Feet**

Now slide your foot back to touch the other, but instead of touching heels together as in first position, this time bring one foot further across the other. The heel of your front foot should be touching the area of the arch of your back foot. It is from third position that you will probably start most of your exercises as a beginner, so take a little time to find and get used to this position.

#### **4th Position Feet**

From the third position slide your front foot directly out in front of you. Stop when the distance between your feet is equal to about one foot's length.

#### **5th Position Feet**

Slide your front foot directly back towards you. Bring your front foot slightly further across your back foot than in third position. So when your feet are touching, your front toe should be roughly in front of your back heel. The 'ideal' of this position is to get your front foot so far across your

back foot, that you cannot see the one at the back. You are so turned out that you are standing front toe to back heel, and back toe to front heel. But to execute this perfectly takes years of training.

### **1st Position arms**

The 1<sup>st</sup> position of the arms is the main Ballet position for beginners. Keep your arms nice and relaxed, and roughly the width of your face apart. Your hands shouldn't be touching your thighs. Keep them just an inch or so in front of you.

### **Get from 1st to 2nd**

For a smooth transition from first position to second, simply raise your arms until they are almost shoulder height in front of you. Keep them roughly the width of your face apart. Then, to get to second, all you have to do is open them.

### **2nd Position**

Your arms should form a smooth line in sides. Do not do the 'Dead Bird' thing here. Your elbows should be facing the back of the room. Extend your hand comfortably and keep it relaxed – no pointing!

### **3rd Position**

This is bringing one arm only in front of you, leaving the other in second position.

### **4th Position**

This is one arm raised and one arm in second. The arm that is raised should be opposite to the foot you have in front. So if your right foot is in front raise your left arm.

### **5th Position**

Finally, raise both arms. As with all these positions, make sure that it is your arms that are raised, and NOT your shoulders. Arms should be look smooth with your elbows and hands softly rounded (and definitely no pointing).

You are executing Ballet positions!

Retrieved from <http://www.danceclass.com/ballet-positions.html>

## Appendix 3

# Listening Activities

The recording and the script are retrieved from:

<http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance>

**Task1.** Listen to the recording and fill in the gaps.

### “A Quick Guide to Dance” Part 1

#### Ballet

Ballet is a specific 1) \_\_\_\_\_ dance form and technique which is taught in ballet schools according to 2) \_\_\_\_\_ methods. There are many ballet schools around the world that 3) \_\_\_\_\_ in various styles of ballet and different techniques offered. Works of dance choreographed using this technique are called ballets, and usually include dance, 4) \_\_\_\_\_, acting, and music (usually orchestral but occasionally vocal). Ballet is best known for its unique features and techniques, such as 5) \_\_\_\_\_, turn-out of the legs, and high extensions; its graceful, flowing, precise movements; and its ethereal qualities. These carefully organized movements tell a story or express an idea.

6) \_\_\_\_\_

7) \_\_\_\_\_, refers collectively to a set of partner dances, which originated in the Western world and are now enjoyed both 8) \_\_\_\_\_ and 9) \_\_\_\_\_ around the globe. Its performance and entertainment aspects are also widely enjoyed on stage, in film, and

10) \_\_\_\_\_.

While historically ballroom dance may refer to any form of formal social dancing as recreation, with the eminence of dancesport in modern times the term has become much narrower in scope, usually referring specifically to the International Standard and International Latin style dances. In the United States, two additional variations—"American Smooth" and "American Rhythm"—have also been popularized and are commonly recognized as styles of "ballroom dance".

#### Break dancing






Breakdance, breaking, b-boying or b-girling is a 11) \_\_\_\_\_ dance style that evolved as part of the hip hop movement among African American and Latin American youths in the South Bronx of New York City during the early 1970s. It is normally danced to funk or hip hop music, often remixed to prolong the breaks, and is arguably the best known of all hip hop dance styles. Breakdancing is generally 12) \_\_\_\_\_ and highly improvisational, allowing the incorporation of many different elements. A basic 13) \_\_\_\_\_ might include toprock, a transition into downrock, a display of power moves, and finally a climactic freeze or suicide.

## Appendix 4






### Vocabulary Activities

**Task1.** Brainstorm on the word - “Dance”

**Task2.** Match the words with their definitions and pictures.

1) Pointe	a) type of shoe which is worn mainly by men during ballet and some folk dances	 <p>a)</p>
2) Tutu	b) shoes which are used for tap dance	 <p>b)</p>
3) Leotard	c) is a lightweight shoe designed specifically for ballet dancing	 <p>c)</p>
4) Tap shoes	d) woolen socks used for warming the muscles	 <p>d)</p>
5) Soft slipper	e) a ballet dancer's skirt made of many layers of material.	 <p>e)</p>



6) Stage boots	f) trainer	 <p>f)</p>
7) Pants	g) a piece of clothing that fits tightly over the body from the neck down to the tops of the legs.	 <p>g)</p>
8) Leg warmer	h) trousers are worn during the classes of different dance	 <p>h)</p>
9) Unitard	i) the hard tops of the toes of a kind of shoe that a ballet dancer balances on.	 <p>i)</p>
10) Sneakers	j) a piece of clothing that fits tightly over the body from the neck down to the whole body.	 <p>j)</p>

**Task3.** Match the words with their definitions.

1) Elevation	a) Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
2) Ethnic	b) Execution of dance movement in class or on stage.
3) Folk	c) Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow
4) Genre	d) Dance as it is being explored by current choreographers.
5) Improvisation	e) Describes a dance sequence that has been created with specific intent.
6) Performance	f) The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.
7) Warm up	g) Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration.
8) Choreography	h) Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop).
9) Classical	i) Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
10) Contemporary	j) Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

## Appendix 5

# Writing Skills

## Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. What role does dance play in your life? Artistically? Socially? Culturally?
2. What did you learn about dance today?
3. What kind of dance did you learn today?

## Appendix B

### Lesson Plan 2

Topic – Introduction to Dance

Dance Etiquette

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – reading, speaking and dancing

**Class objectives:**

- to practice speaking skills,
- to practice reading skills,
- to practice dancing skills,
- to revise the staff covered during the previous lesson,
- to activate Ss schemata,
- to identify and practice the new vocabulary,
- to identify the dance etiquette
- to use guessing strategy,
- to use problem-solving strategy,
- to use skimming and scanning strategies,
- to test the comprehension of the text,
- to practice the dance etiquette in real life situation.

**Learning outcome** - By the end of the lesson students will:

- use covered vocabulary in real life situations,
- identify the dance etiquette and use in real life,

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
20 min	<b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson and asks them to make a circle. Each of the Ss takes turns and gives instructions concerning the basic ballet positions/steps and the others perform the steps.	T → Ss S → S	To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To revise the stuff covered during the previous lesson.
20 min	<b>Homework checking</b> Ss in their groups present their presentations.	S → S T → Ss	To see whether Ss have done the homework assignment and how well they know the covered material and whether they need further practice.
10 min	<b>Word-puzzle</b> Ss work in pairs. They are given word-puzzle with words related to dance terminology and clothing. <b>See Appendix 3 Task1</b>	S → S	To revise the covered vocabulary.
15 min	<b>Brainstorming</b> T writes the word “etiquette” on the blackboard. One of the Ss comes to the blackboard and writes the words that others brainstorm. Discussion on the following question: • What is etiquette?	T → Ss S → S	To activate Ss schemata.
50 min	<b>Pre-reading</b> Discussion on the topic personal etiquette and dance etiquette. What is polite and what is impolite to do on the dance floor. <b>See Appendix 1 Task1</b> Ss work in groups of 4 and are given different situations. Ss write solutions to these situations and present their ideas to the class. <b>See Appendix 1 Task2</b>	T → Ss S → S	To prepare Ss for reading. To use guessing strategy. To use problem-solving strategy. To practice speaking skills.
	<b>While-Reading</b> Ss skim the text and guess the meaning of the unknown words from the context. <b>See Appendix 2 Task1,2</b> Ss scan the text “Dance etiquette” and answer the questions. <b>See Appendix 2 Task3,4</b>	T → Ss S → S	To identify the new vocabulary. To use skimming and scanning strategies. To test the comprehension of the text.

	<p><b>Post-Reading</b>  <b>Role Play</b>  Ss work in groups of 4. Each of the groups is invited to dance party. Every group has 2 girls and 2 boys. Boys and girls are working separately in the 1<sup>st</sup> episode, while in the second episode they work together.  First episode: They decide what kind of dance party they are invited to and what they will wear.  Second episode: In the Dance party: Music is playing and boys invite the girls to dance.  <b>See Appendix 1 Task3</b></p>	S → S	<p>To practice the new vocabulary.  To practice the dance etiquette in real life situation.  To practice speaking skills.</p>
2min	<p><b>Homework</b>  Ss in groups make up a story and put a dance.   Writing a reflection.  <b>See Appendix 4 task1</b></p>	T → S	

## Appendix 1

# Speaking Activities

## Questions for General Discussion

### Task1.

1. What is etiquette?
2. What is personal etiquette and dance etiquette?
3. What is polite and what is impolite to do on the dance floor?

### Task2. Give solutions to these questions.

1. What would you wear if you were invited to the ball?
2. What would you do if you invited somebody to dance with you but you were declined?
3. What would you do if somebody invited you to dance but you did not want to dance with him or her?
4. What would you do if you were invited to dance but you do not have comfortable outfit and shoes?

### Task3. Perform the role play

## Role Play

Description of the situation:

Two girls and two boys are invited to the dance party. Girls and boys do not know each other.

During first episode: Boys separately and girls separately make a dialogue about

- what kind of dance party you are invited to.
- what you should wear.

During second episode: Both boys and girls are in the dance party. Boys see that the girls are not invited to the dance floor. So, they decide to invite the girls to dance.

Make a dialogue (boys  $\leftrightarrow$  girls) and try to invite the girls to the dance floor using the rules of dance etiquette.

## Appendix 2

# Reading Activities

## Text

**Task1.** Scan the text and answer the questions.

**Task2.** Skim the text and guess the meaning of the unknown words from the context.

## Dance etiquette

Dance etiquette is a set of guidelines that help us **navigate** the social **dimensions** of dancing. It makes the difference between having a happy or unhappy dancing experience, the difference between people wanting, or not wanting to dance with you.

Let's start!

### What to Wear?

Dancing has its own culture. If you want to join a group of dancers and enjoy their company, it is a good idea to follow the accepted customs of their dance group. One of the ways you get accepted into a group is by the way you're dressed. The more formal the dance is, the more formal the **outfit** is. For example, if you are invited to a formal **charity ball**, anything less than a tuxedo for men or ball gown for women would be inappropriate. On the other hand, at a dance lesson at your local studio, there is usually no need to dress formally. This is not as hard as it may seem! If you are in doubt, follow the crowd! See what others do. You also can ask the dance organizers about the dress code.

### Comfort and safety:

Wear clothing that makes it easy and enjoyable to dance, both for yourself and your partner.

Regardless of how informal the dance is, always wear dance shoes. Do not wear sneakers or other shoes with rubber or **spongy soles**. They can stick to the floor during turns and spins and cause ankle and knee **injuries**.

Sleeves that are **baggy** or cut low in the armpit are not a good idea, especially in Latin and swing dances, because dancers need access to partner's back, and hands may get caught in baggy sleeves.

Accessories like big rings, watches, brooches, loose/long necklaces, and big belt buckles can be dangerous. They can catch in partner's clothing, **scratch and bruise**.

Gentlemen: if you have no place to leave your keys, carry them in the left pocket of your trousers. This makes it less likely to bruise your partner.

Long hair should be put up or tied in a pony tail. It is difficult to get into closed dance position when the lady has long flowing hair (hair gets caught in gentleman's right hand). It is also not fun to be hit in the face with flying hair during turns and spins.

### Personal Grooming



Dancing is an activity where two people come in close contact. Thus, before a dance:

- Shower and use a deodorant,
- Brush teeth and use mouthwash or breath mint,
- **Abstain** from foods that produce strong odors, like those heavy in garlic,
- The **odor** of cigarettes on one's breath or clothing can be very unattractive.

During a dance:

- Check your grooming periodically
- During active dance sessions, freshen up and towel off periodically in the bathroom
- Gentlemen, you can carry an extra shirt with you, in case you need a change.

### Asking for a Dance

- ``May I have this dance?"
- ``May I have this Waltz/Rumba/Foxtrot/etc."
- ``Would you like to dance?"
- ``**Care to dance?**"
- ``Shall we dance?"

### Whom to Ask

If each person dances with only one or two others, the social dynamics of dancing will be compromised. For that reason, dance etiquette strongly **encourages** everyone to dance with many different partners. This is to ensure a **diversity** of partnerships on the floor, and to give everyone a chance to dance. Specifically, dance etiquette rules are against asking the same partner for more than two **consecutive dances**.

### Declining a Dance

Being declined is always unpleasant. For beginners and shy individuals it is even harder to take, and may **discourage** them from social dancing. Dance etiquette requires that one should avoid declining a dance under most circumstances. For example, there is no correct way of **refusing** an invitation on the basis of preferring to dance with someone else. According to tradition, the only **graceful** way of declining a dance is either (a) you do not know the dance, (b) you need to take a rest, or (c) you have promised the dance to someone else.

The last excuse should be used only **sparingly**. When declining a dance, it is good form to offer another dance instead: ``No, thank you, I'm taking a break. Would you like to dance later?" Also, declining a dance means sitting out the whole song. It is inconsiderate and rude to dance a song with anyone after you have declined to dance it with someone else.

However, if someone tries to **monopolize** you on the dance floor, makes inappropriate advances, is unsafe, you are within the bounds of etiquette to politely but firmly decline the dance. Perhaps the simplest and the best way is to say ``No, thank you," without further explanation or argument.

Adapted from <http://www.utdallas.edu/~aria/dance/etiquette.html>

**Task3.** Answer the questions

1. What is dance etiquette?
2. What are the main things that you should take into consideration before going to dance?
3. Why is it not polite to ask the same partner for more than two consecutive dances?
4. What is the most polite way to decline the dance?
5. Does dance etiquette allow declining a dance in a rude way?

**Task4.** Read through the statements and put T (True) if the statement is true or F (False) if the statement is false.

- Your outfit and accessories should be comfortable, safe, and also reflect the culture and level of formality of the dance group. The comfortable dance shoes are not so important.
- Ask everyone to dance. Do not monopolize one partner for the whole night.
- Today's beginners will be the good dancers of tomorrow, so be nice to them and dance with them.
- Do not decline a dance unless you absolutely have to. Having declined a dance, you can dance the same song with someone else.

## Appendix 3

### Vocabulary Activities

**Task1.** Solve the word puzzle by finding words related to dance terminology and dance clothing.

#### Dance terminology & Dance clothing

r y h p a r g o e r o h c c p	pointe	performance
s d l a c i s s a l c h j o s	improvisation	
l v s v u o o x e h o w i l o	tutu	
o n o i t a v e l e n n c k f	elevation	
j j y j n v s z d y t g t c t	leotard	
g e n r e l p h m e e l a s s	ethnic	
c v a a h k l o f y m s b j l	contemporary	
n o i t a s i v o r p m i f i	soft slipper	
g k y a e z h k u e o u d b p	choreography	
k l e o t a r d t t r n h h p	genre	
s t n a p w x e u h a i j h e	warm up	
j p w a r m u p t n r t g j r	classical	
e k z m j u s a x i y a a d c	pants	
p e r f o r m a n c e r y g y	folk	
k f z q s u c u z u c d r w u	unitard	

## **Appendix 4**

# **Writing Skills**

## **Questions for Reflection**

**Task1.** Answer the following questions in your reflections.

1. What did you like in today's lesson?
2. What etiquette did you find useful to know?
3. Will you use all etiquettes that you have learnt during this lesson in your real life?

## Appendix C

### Lesson Plan 3

#### Topic - Folk Dances

**Level** – Intermediate

**Age** – 13-16

**Time** - 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Visuals/blackboard

Tap recorder

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – reading, speaking, listening, writing and dancing

**Class objectives:**

- to practice speaking skills,
- to practice listening skills,
- to practice reading skills,
- to practice dancing skills,
- to develop noticing skills
- to revise the staff covered during the previous lesson,
- to compare the dances of different nations,
- to raise Ss' awareness about folk dances,
- to practice intonation and pronunciation,
- to recognize the names of folk dances of different countries,
- to identify and recognize the main steps of Ververi.

**Learning outcome** - By the end of the lesson students will:

- use the knowledge of folk/national dances in real life,
- identify the characteristic features of each national dance,
- identify the differences between national and classical dances,
- recognize the names of folk dances of different countries,
- perform the main steps of Ververi.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
15 min	<b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson and ask them to make a circle. Each of the Ss take turns and gives instructions concerning the basic ballet positions/steps and the others perform the steps.	T → Ss S → S	To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To revise the staff covered during the previous lesson.
15 min	<b>Homework checking</b> Ss in their groups present their stories and dances.	T → S	To see whether Ss have done the homework assignment and how well they know the covered material and whether they need further practice.
10 min	<b>Discussion</b> T asks questions about the similarities and differences of folk and classical dances. <b>See Appendix 1 Task1</b>	T → Ss	To practice speaking skills.
15 min	<b>Video watching</b> Ss watch a video about different national dances of the world. The whole class discusses the characteristic features of each national dance. <b>See Appendix 1 Task2</b>	S → computer T → S	To practice speaking skills. To compare the dances of different nations. To develop noticing skills.
13 min	<b>Listening Gap-filling</b> “A Quick Guide to Dance” Part 2 Ss are given the transcript of the text with missing words. Ss listen to the recording and complete the missing words. Ss check the answers with T. <b>See Appendix 3 Task1</b>	T → S	To practice listening skills.
5 min	<b>Pre-reading</b> Ss in pairs do matching activity concerning the characteristic feature of each national dance. <b>See Appendix Task1</b>	S → S	To identify the characteristic feature of each national dance.
15 min	<b>While-Reading</b> Students read a text about the folk dances, answer the questions and then do matching activity in groups. <b>See Appendix Task2 and Task3</b>	T → Ss S → S	To raise Ss’ awareness about folk dances. To practice intonation and pronunciation. To recognize the names of folk dances of different countries.

30 min	<p><b>Post-Reading</b>  T asks all the students to come to the middle of the room and make a circle. T assigns one student to read the steps of Armenian folk dance (Ververi). The others listen to the reader and try to perform the steps.  <b>See Appendix 2 Task4</b></p>	<p>T → S  S → S</p>	<p>To practice reading skills.  To practice listening skills.  To identify and recognize the main steps of Ververi.</p>
2min	<p><b>Homework</b>  Writing a reflection.  <b>See Appendix 4</b></p>	<p>T → S</p>	

## Appendix 1

### Speaking Activities

#### Questions for General Discussion

##### Task1.

1. What are the differences of folk/national and classical dances?
2. What are the similarities of folk/national and classical dances?
3. Are the steps of these two types dances (folk/national and classical) the same? (If yes, how? If no, how?)
4. How do decorations and costumes differ in two types of dances?

### Video Link

##### Task2.

Different national dances - <http://www.youtube.com/watch?v=ZDlapusAJHA>

#### Questions for General Discussion

1. Which national dance did you like most? (Why?)
2. Which national dance did you dislike? (Why?)
3. How do various national dances differ from each other? (In what way?)



## Appendix 2

### Reading Activities

**Task1.** Match the dances with their descriptions.

1) Tango	k) This dance is also known as “Raqs Sharqi” and is traditionally a solo dance done by women. This Middle Eastern dance was taught within families and performed during celebrations.
2) Ballet	l) Also known as “B-boying”. This athletic and extremely visual solo dance form originated among African American and Puerto Rican youths in New York City during the early 1970s.
3) Belly Dance	m) It was developed over centuries in the temples in Southern India. It was handed down as a living tradition from one generation to the next under the Devadasi system, wherein women were dedicated in serving the deity as dancers and musicians.
4) Break Dance	n) This is danced to slow, melodic music and it requires the dancers to execute fluid and delicate movement.
5) Flamenco	o) This is a dance form with origins from the Cuban Son and Afro-Cuban dance. This partner dance is quite sensual in its form since it’s known for having flirtatious movements.
6) Bharata Natyam	p) It is a popular dance of Greek origin. This is not a traditional Greek folkdance, but a mixture of the slow and fast versions of the hasapiko dance.
7) Tap Dance	q) Known for its beauty and grace; It is a dance which originated during the Italian Renaissance courts in the 15th century. Later on, it developed into a concert dance.
8) Waltz	r) It is an expressive dance which was originally developed from the songs of Andalusia in Spain, wherein it expressed both the blessings as well as hardships of daily life.
9) Salsa	s) An Argentinean dance known to be one of the most difficult to master. Nevertheless, it never fails to amaze each time it is performed.
10) Polka	t) It is most commonly known as a group of dances that developed with the swing style of jazz music in the 1920s-1950s. This is the blanket term for dances such as the Boogie Woogie, Jitterbug and Lindy Hop, among others.
11) Swing	u) One of the primary dances in Portugal, it involves the dancers tapping their feet and quickly changing their positions.
12) Irish Step dance	v) Its name comes from the tapping sound that’s made when small metal plates on a dancer’s shoes make contact with a hard floor. It was first seen in the US during the late 19th century.
13) Tarantella	w) It is the national dance of Poland, and its rhythm is also the nation’s national anthem.
14) Mazurka	x) Casually known as riverdance thanks to the popularity of an interval act in 1994 called Riverdance; this dance can be done solo or by a group and is characterized by stiffened upper bodies while performing

	quick and intricate footwork.
15) Sirtaki	y) It is a lively dance form that originated in Italy. There are many folk dances in Italy but it is iconic, instantly recognizable as an image of Italian culture. In addition to the distinct movements and musical accompaniment, it dance has a colorful history and origin story.

**Task2.** Read the text and answer the questions.

## What is Folk Dance?

There are just about as many definitions of international folk dance as there are participants! Some people like to define international folk dance as the *social dances of the world*. Others call them ethnic dances; some describe them as the dances of the common folk or non-performance dance. International folk dancers are "Dancers Without Borders."

We enjoy doing the dances done by people in other countries at weddings, parties, festivals – just about any time people get together and music is present. The music starts to play and people start to dance. Dancers have been collecting and sharing these dances for decades. They have formed clubs that gather to learn new dances, practice difficult dances and enjoy dancing the dances they know.



The bulk of the dances currently done by the international folk dance community are from Eastern Europe: Bulgaria, Romania, Macedonia, Croatia, Serbia, Hungary, and Greece. Thrown into that mix are dances from countries to the south such as Israel and Turkey, from the countries to the north such as Poland, Russia, Sweden and Norway, and from west as far as the British Isles. Sprinkle in some dances from France, Denmark, Finland, Armenia, Albania, Germany, Italy, Japan, Mexico, the U.S. and Canada, and you're still missing some of the dances! The repertoire includes dances from all over the world.

Dances that might be done for seven to 10 minutes in the country of origin have typically been recorded in a two-to-three minute version for use in our dance venues. Some of the dances have simple steps and rhythms; some are choreographed in the style of a particular culture. They range from slow and meditative to vigorously aerobic.

Despite sharing a common repertoire of dances, each dance class, club or group is a bit different. Newcomers to this activity should take the time to visit more than one dance venue (assuming there are many to choose from in the local area). It is similar to trying on many pairs of shoes before you find the right ones, or visiting many Chinese restaurants before you find your favorite.

Adapted from <http://www.folkdance.com/faq.htm>

### Answer the questions

1. How do people characterize folk dances?
2. How will you describe the steps of folk dances?

### Task3. Match the dances with their countries.

1. Moldova	a. Kalinka, Khorovod
2. Romania	b. Carnavalito, Cuando (dance), Gato (dance)
3. Macedonia	c. Krakowiak, Kujawiak, Mazur, Oberek, Polonaise
4. Croatia	d. Gavotte (dance), Marchoise
5. Greece	e. Hora
6. Israel	f. Jarabe tapatío
7. Spain	g. Finnish tango, Finnish polka
8. Turkey	h. Beaver Boogie-Woogie
9. Poland	i. Schuhplattler, Zwiefacher
10. Russia	j. Pogonisos, Serviko
11. India	k. Bertpar (Castle Dance), Gyond par (Group Dance), Harsnapar (Bride Dance), Kochari (Nomads Dance)
12. France	l. Hora
13. Argentina	m. Valle, Shota (dance), Dance of Osman Taka
14. Finland	n. Kolo
15. Armenia	o. Erev Ba, Kol Dodi
16. Albania	p. Lezginka
17. Germany	q. Bhangra, Charkula, Dandiya
18. Japan	r. Saltarello, Tarantella, Sardinia
19. Mexico	s. Kopačka (The farmers dance)
20. U.S	t. Yosakoi
21. Canada	u. Fandango, Flamenco, Jota
22. Italy	v. Contra dance, Modern Western square dance, Square dance, Tap dance
23. Kavkaz	w. Agir halay, Duz halay, Agir Malatya

**Task4.** Read the steps of Armenian folk dance “Ververi” and perform it.

**Formation:** Make a semi circle or a line.

**Starting position:** Elbows bent, forearms together (left over right), hands joined with fingers-clasped, feet in the second closed position.

**Step 1:** Stand in the second closed position.

**Step 2:** Lift and bend your left leg to the right. It should be in front of your right knee.

**Step 3:** Put your left leg back to the same position.

**Step 4:** Lift and bend your right leg to the left. It should be in front of your left knee now.

**Step 5:** Put your right leg back on the floor.

**Step 6:** Cross your legs by moving your left leg only (left over right).

**Step 7:** Make a step to the right with your right leg.

**Step 8:** Now you are in the second closed position.

**Step 9:** Perform the same steps again.

## Appendix 3

### Listening Activities

The recording and the script are adapted from:

<http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance>

**Task1.** Listen to the recording and fill in the gaps.

#### “A Quick Guide to Dance” Part 2

##### Indian Dancing

Indian classical dance is a misnomer, and actually refers to Natya, the sacred Hindu musical theatre styles. Its theory can be traced back to the Natya Shastra of Bharata Muni ( 1) \_\_\_\_\_ BC).

Dances performed inside the sanctum of the temple according to the rituals were called Agama Nartanam. This was a 2) \_\_\_\_\_ dance form.

Dances performed in royal courts to the accompaniment of classical music were called Carnatakam. This was an 3) \_\_\_\_\_ art form.

Darbari Aatam form of dance appealed more to the commoners and it educated them about their religion, culture and 4) \_\_\_\_\_ life. These dances were performed outside the temple precincts in the courtyards.

The Sangeet Natak Akademi currently confers classical status on eight "dance" forms: Bharatanatyam; Kathak; Kathakali; Kuchipudi; Manipuri, Mohiniaattam; Odissi and Sattriya

##### Line dancing

A line dance is a formation dance in which a group of people dance in one or more lines, executing the same 5) \_\_\_\_\_. Certain line dances may be considered variations of circle dances, where people are joined by hands in chain, e.g., the Dabke dance of the Middle East. In fact, most 6) \_\_\_\_\_ dances may be danced in a line formation, rather than in a circle; this is most common when only a small number of dancers are available.

##### Salsa

Salsa refers to a fusion of informal dance styles having roots in Cuba and the Caribbean, Latin America and North America. Salsa is danced to Salsa music. There is a strong African influence in the 7) \_\_\_\_\_ and the dance.

Salsa is usually a partner dance, although there are recognized solo steps and some forms are danced in groups of 8) \_\_\_\_\_, with frequent exchanges of partner. Improvisation and social dancing are important elements of Salsa but it appears as a performance dance too.

##### Samba

Samba is a lively, rhythmical dance of Brazilian origin in 2/4 time danced under the Samba music. However, there are three 9) \_\_\_\_\_ to every bar, making the Samba feel like a 3/4 timed dance. Its origins include the Maxixe. There are two major streams of Samba dance that differ significantly: the Brazilian Samba music has been danced in Brazil since its inception in the late 19th century. There is actually a set of dances, rather than a single dance, that define the

Samba dancing scene in the country; thus, no one dance can be claimed with certainty as the 10)  
" \_\_\_\_\_ " Samba style.

## Appendix 4

# Writing Skills

## Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. Did you like folk dances? (Why? / Why not?)
2. Did you like the music of folk dances? (Why? / Why not?)
3. Why do people dance folk dances?

## Appendix D

### Lesson Plan 4

Topic – Folk Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – reading, speaking, writing and dancing

**Class objectives:**

- to develop Ss' reading skills,
- to develop Ss' speaking skills,
- to develop Ss' dancing skills,
- to activate Ss' schemata.
- to retell the read material,
- to produce comprehension skills,
- to revise the stuff covered during the previous lesson,
- to reinforce the knowledge of how to warm up the muscles,
- to identify the differences and similarities between Italian, Indian and Greek folk dances.

**Learning outcome** – By the end of the lesson students will:

- reinforce the knowledge of how to warm up the muscles,
- identify the differences and similarities of three folk dances (Italian, Indian and Greek),
- produce the steps of Tarantella.



<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
20 min	<p><b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson and asks Ss to come to the middle of the classroom. Ss are given instructions how to warm up their muscles. Each of the Ss reads one instruction and the others perform the movement. <b>See Appendix 2 Task1</b></p>	<p>T → Ss S → S</p>	<p>To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To revise the stuff covered during the previous lesson. To reinforce the knowledge of how to warm up the muscles.</p>
20 min	<p><b>Homework checking</b> Ss in their groups present their dances and songs.</p>	<p>S → S T → Ss</p>	<p>To see whether Ss have done the homework assignment and how well they know the covered material and whether they need further practice.</p>
8 min	<p><b>Pre-reading</b> Ss are shown pictures of three different folk dances – Italian, Indian and Greek. They look at three pictures and discuss the differences and similarities between dance settings. <b>See Appendix 1 Tsak1</b></p>	<p>S → S</p>	<p>To activate Ss’ schemata. To develop Ss’ speaking skills. To prepare for reading.</p>
40 min	<p><b>While-Reading</b> <b>Jigsaw</b> Ss are divided into three groups in each group there are four people. The 1<sup>st</sup> group gets a text about Italian folk dance, the 2<sup>nd</sup> group about Indian folk dance, the 3<sup>rd</sup> group about Greek folk dance. Ss in their groups read their texts and write down the peculiarities of the given dance. Then Ss change their groups. Now there are four groups with three people in each. Each S presents his/her dance in new groups. (The speaker is recorded). After finishing, Ss with T discuss the differences and similarities between 4 dances. <b>See Appendix 2 Task2</b></p>	<p>T → Ss S → S</p>	<p>To identify the differences and similarities between three folk dances. To retell the read material. To develop reading skills. To develop speaking skills.</p>
40 min	<p><b>Tarantella steps</b> One S is given the instructions of Italian Folk dance Tarantella. He/she reads the steps and others try to perform them. <b>See Appendix 2 Task3</b></p>	<p>T → Ss S → S</p>	<p>To produce comprehension skills. To develop dancing skills.</p>
2 min	<p><b>Homework</b> Writing a reflection. <b>See Appendix 3 Task1</b></p>		

Appendix 1

Speaking Activities

Task1. Look at the pictures and discuss the differences and similarities between three folk dances.



## Appendix 2

### Reading Activities

#### Warm up Instructions

**Task1.** Read and perform the instructions.

Stretch your neck upwards, gently, then turn your head slowly to the right and then to the left.

Lift your shoulders up and down - then roll each shoulder round.

Relaxed shoulders are a must for dancing.

Free your hip joints by gently swinging each leg back and forth - you will probably need to hold onto something for this one.

Knee joints take quite a lot of pressure when dancing - loosen the joints by lifting each one in turn.

This is good for circulating the fluid around the joint

Extend your foot and move your ankles round - work each one in a gentle motion.

Give your toes a little workout - rise onto them then gently lower until they are flat on the floor.

Stretch your arms out and circle each wrist. Wiggle your fingers to release tension.

Retrieved from <http://www.step-by-step-dance.com/warm-uptips.html>

## Appendix 2

**Task2.** Read the texts

### **Italian Folk Dance By Fiona Story**

In Italian culture, the word “tarantella” evokes images of a frenzied spinning dance traditionally played at weddings. It is considered unlucky to dance the Tarantella alone so it is often danced by couples or by two women. However, this popular native dance of Southern Italy has a history and myth spanning several centuries.

The dance, originally an Italian folk dance of the lower- and middle-classes, has been labeled as a dance to cure sickness and as a dance of courtship. In the courtship version of the dance, the woman uses rapidity and liveliness to excite the love of her partner. In turn, the man tries to charm her with his agility, elegance and demonstrations of tenderness. The dance is one of unity and separation, which sees dancers flying into each other’s arms only to bind away again.

Three possible sources of origin for the dance are given. The first originates with the bite of the Tarantula, Arania or Apulcian Spider. The dance itself was used to cure the poison from the bite of the spider. Town folks would play music and the afflicted person would dance non-stop to avoid succumbing to the poison.

The second origin lies in the religious story of the St. Vitus Dance, which is commonly referred to as the outbreak of dancing in the Middle Ages. The myth begins with the young people of Saxony dancing in the churchyard of St. Magnus. Fifteen youths and four girls were dancing and singing so loudly that they disturbed the priest. Angered, the priest prayed to God and St. Magnus to make the youth dance for a whole year. The outbreak of dancing went unexplained until the realization that the dancers had been bitten by the Tarantula Spider.

The final possible origin for the dance is said to be in the villages of Toranto and Tarantum. Women working in the fields would use frenetic dancing when they were bitten by spiders in order to sweat the venom out through their pores.

The Tarantella-type of dancing is not limited to just Italy. In Buzabatt, Persia, there is a Tarantella dance which is similar to the one found in Southern Italy. The Furlana or Fourlane found in Venice is also similar to the Tarantella although it is more irregular and brusque and danced mainly among gondoliers.

Retrieved from <http://ottawaitalians.com/Heritage/tarantella.htm>

## Greek Folk Dances

*“The dance, of all the arts, is the one that most influences the soul. Dancing is divine in its nature and is the gift of the gods”. Plato*

Greece is one of the few countries in the world where folk dances are as alive today as they were in ancient times. Dance has always played an important role in the life of a Greek. It is an expression of human feelings and everyday life. The Greeks danced at religious festivals and ceremonies, they danced to ensure fertility, to prepare for war and to celebrate victories; they danced at weddings, to overcome depression and to cure physical illness. Almost every dance has a story to tell. Dance was regarded as one of the highest forms of art. Plato agreed with his mentor Socrates that every educated man should know how to dance gracefully by which he meant the manly exercises that kept the body strong and supple and ready to do its duty on the battlefield. The Pyrrhic, or weapon dance (a form of mock combat) taken from Crete and perfected in Sparta, was the ideal.

There are two distinct categories in the traditional Greek dance; the springing/leaping dance and the shuffle/dragging dance known as *sirtos*: the latter being the oldest form of dance. Most dances are circle dances, start with the right foot and move counter-clockwise. Each dancer is linked by a handkerchief or by holding hands, wrists or shoulders. In mixed dances, the man will lead the dance, which allows him in most regions to improvise or break away allowing him to express himself. Until recently, men and women rarely danced together although chains of men and women danced together at the same time, the women in the inner circle and the men in the outer circle. The order of dance varies from region to region. In general, the men are commonly at the beginning in descending order of age, followed by the women also ranked according to seniority. Sometimes the married men come before the bachelors and likewise for the women. The oldest inhabitant always leads the dance. In the islands the circle is usually formed of groups of families, the husband leads the wife who is followed by the eldest son, his wife and their children. Occasionally the local priest will lead the first dance symbolizing a blessing. In ancient times a man never held a woman's hand but a handkerchief. This also applied to married couples. In some regions a woman could not dance next to a man who was not a member of a family. Therefore a child or an old man would be placed in between. Most women's dances are slow, simple and dignified whereas the men's dances often portray their manhood.

Adapted from <http://www.nostos.com/dance/>

## **Indian Folk Dances**

India is a land of varied cultures and traditions. Diversities in all spheres make the Indian culture quite unique. Indian folk and tribal dances are product of different socio-economic set up and traditions. Indian folk and tribal dances are simple and are performed to express joy.

Folk dances are performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding and festivals. The folk dances are extremely simple with minimum of steps or movement. Indian folk dances are full of energy and vitality. Some dances are performed separately by men and women while in some performances men and women dance together. On most occasions, the dancers sing themselves, accompanied by artists with instruments. Each form of folk dance has a specific costume and rhythm. Most of the costumes, worn for folk dances, are colorful with extensive jewels and designs.

### **East India**

Chhau is a popular folk dance of Bihar. Since masks form an important feature of this dance it is called 'Chhau', which means mask. All the Chhau performers hold swords and shields while performing. The stages are decorated and brightly lit by torches, lanterns and flickering oil lamps. The musical instruments used are the Dhol (a cylindrical drum), Nagara (a huge drum) and Shehnai (reed pipes). The Chhau dance is performed by men and boys. Chhau dance is full of energy and strength. It is interesting to note that the entire body of the dancer is engaged as a single unit. This body language of the dancer has to be poetic and powerful.

### **North India**

Dumhal is a popular dance of Kashmir. This dance is performed with long colorful robes, tall conical caps (studded with beads and shells). Dumhal dance is accompanied by songs which the performers themselves sing. It is supported by drums. There is an interesting tradition associated with Dumhal dance where the performers of this dance place a banner into the ground at a fixed location and they begin to dance around this banner.

### **South India**

Padayani is one of the most colorful and popular dances of Southern Kerala. Padayani is associated with the festival of certain temples, called Padayani or Paddeni. Such temples are in Alleppey, Quilon, Pathanamthitta and Kottayam districts. The main Kolams (huge masks) displayed in Padayani are Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird).

### **West India**

Dandiya is a popular folk dance of Rajasthan. Dressed in colorful costumes the performers play skillfully with big sticks in their hands. Dandiya dance is accompanied by the musical instrument called the 'Meddale' played by the drummer in the centre. The Bhil tribal of Rajasthan perform a variety of dances. All these folk dances correspond to the agricultural cycle. The Ghumer dance, Raika and Jhoria are some examples of this type of dance. The Gher dance is a favorite and popular dance of the Mina tribe who are similar to the Bhils while Valar is typical dance of the Garasias of Rajasthan.

Adapted from <http://www.culturalindia.net/indian-dance/folk-dances/>

## Appendix 2

**Task3.** Read the instructions and perform the steps.

### Tarantella Steps

In Tarantella men and women stand in a circle – face to face each other.

Step 1: The right leg crosses the left one, while the left one does two hops.

Step 2: Change the legs. The left leg crosses the right one and the right leg does two hops. Meanwhile the right hand goes above the head, and the left hand goes behind the back. With the change of the leg, the hands also changed.

Repeat the same steps 4 times.

Step 3: Hug each other with the right hand. The left hand should be up above the head.

Step 4: Put the right leg in front of the left leg and gallop by moving forward.

Do 4 turns.

## Appendix 3

# Writing Skills

## Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. Do you enjoy dancing with others as part of a small group?
2. Did you feel uncomfortable in any part of the dance learning experience? What part and why?
3. Would you like to do this dance lesson again?



## Appendix E

### Lesson Plan 5

#### Topic – Ball Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – reading, speaking and dancing

**Class objectives:**

- to develop Ss' speaking skills,
- to develop Ss' listening skills,
- to develop Ss' reading skills,
- to develop Ss' dancing skills
- to revise the stuff covered during the previous lesson,
- to revise and reinforce the knowledge of action words,
- to identify the new vocabulary,
- to express the comprehension of new vocabulary through body,
- to activate Ss' schemata,
- to use predicting strategy,
- to identify the ball dance types,
- to enhance Ss' noticing strategy,
- to define the differences and similarities between ball dances,
- to demonstrate the comprehension of instructions given by the native speakers.

**Learning outcome** - By the end of the lesson students will:

- use covered vocabulary in real life situations,
- identify the types of ball dances,
- be able to perform Waltz steps.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
15 min	<p><b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson.</p> <p><b>Warm up for dancing</b> <b>“Quick Response”</b> T calls out a word or a phrase and Ss show the movement that represents the word/phrase. <b>See Appendix 4 Task1</b></p>	<p>T → Ss S → S</p>	<p>To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To revise the stuff covered during the previous lesson.</p>
15 min	<p><b>Pantomime</b> <b>Vocabulary game (Action words)</b> T puts the folded papers with the action words on the table. Each of the students comes and takes one paper and shows the movement. Others try to guess the word. <b>See Appendix 4 Task2</b></p>	S → S	To revise and reinforce the knowledge of action words.
10 min	<p><b>New Vocabulary</b> T shows pictures of the types of dance formations and elicits the answers from the Ss. If the Ss do not know the answer T writes the word on the blackboard. <b>See Appendix 4 Task3</b></p>	T → S	To identify the new vocabulary.
15 min	<p><b>Game</b> T splits the group into two groups. Each group gets a handout with the names and pictures of dance formations. The members of the first group tell the names of dance formations to the second group. The members of the second group should form the formation that they hear. Then the second group gives instructions. If one of the groups does not know how to form the formation, it loses a point.</p>	S → S	To express the comprehension of new vocabulary through body.
20 min	<p><b>Pre-listening</b> Prediction/Discussion T asks Ss questions <b>See Appendix 1</b></p>	T → Ss	<p>To activate Ss’ schemata. To prepare for listening. To use predicting strategy. To develop Ss’ speaking skills. To identify the ball dance types.</p>
	<p><b>Listening</b> Ss listen to the mini-lecture about Tango and Waltz and take notes. Then compare their answers with the listening. <b>See Appendix 3 Task1</b></p>	<p>S → Tape recorder Ss → T</p>	To develop Ss’ listening skills.

20 min	<p><b>Pre-reading</b>  <b>Video watching</b>  Ss watch a video on four types of ball dances and discuss the videos.  <b>See Appendix 2 Task1</b></p> <p><b>While-reading</b>  Ss read a text about ball dances  <b>See Appendix 2 Task2</b></p> <p><b>Post-reading</b>  T asks questions  <b>See Appendix 2 Task2</b></p>	T → Ss	<p>To develop Ss' reading skills.  To develop Ss' speaking skills.  To enhance Ss' noticing strategy.  To define the differences and similarities between ball dances.</p>
25 min	<p><b>Learning the steps of Waltz</b>  Ss listen to the instructions given by the professional dancers from New York. Ss listen to the recording twice. They try to figure out the steps and perform the steps. T helps if Ss have difficulties.  <b>See Appendix 3 Task2</b></p>	<p>S → recording  S → S</p>	<p>To develop Ss' listening skills.  To demonstrate the comprehension of instructions given by the native speakers.  To develop dancing skills.</p>
2min	<p><b>Homework</b>  Prepare for Story presentations  Writing a reflection  <b>See Appendix 5 Task1</b></p>	T → S	

## **Appendix 1**

# **Speaking Activities**

## **Questions for General Discussion**

### **Task1.**

1. What kind of ball dances do you know?
2. Do you like ball dances?
3. How do ball dances differ from folk and classical dances?
4. Where were they originated?

## Appendix 2

### Reading Activities

#### Video links for discussion

**Task1.** Watch the videos and discuss the differences and similarities between four types of ballroom dances.

1. Waltz - <http://www.youtube.com/watch?v=g1o31fsZxCc>
2. Viennese Waltz - <http://www.youtube.com/watch?v=tRTVoN95miM>
3. Tango - <http://www.youtube.com/watch?v=DbsBg-Ek57o>
4. Foxtrot - <http://www.youtube.com/watch?v=SQ69x8NSzfQ>
5. Quick Step - [http://www.youtube.com/watch?v=KcBop6cQV\\_k](http://www.youtube.com/watch?v=KcBop6cQV_k)

**Task2.** Read the text and answer the questions.

#### The Types of Ball Dances

**Waltz:** When people hear the phrase “Ballroom Dance” they invariably think of the Waltz. Waltz is the fundamental Ballroom dance. The Waltz originated from the dances of several different peoples in Europe but its main predecessors were the "Matenick" and a variation called the "Furiant" that were performed during rural festivals in the Czech Republic. The original waltz had a much faster tempo and was more similar to our modern “Viennese Waltz”. The modern “Slow Waltz” is derived from an American version of the Waltz called “The Boston” which was characterized by the slow tempo, long flowing steps, and the closed position which made our slow waltz what it is today.

Like all dances of Standard category, Waltz is a progressive dance. It is characterized by the pendulum swing body action. Other general elements of ballroom technique important for Waltz are foot parallelism, rise and fall, contra body movement and sway.

**Tango: Ballroom Tango** is a ballroom dance that branched away from its original Argentine roots by allowing European, American, Hollywood, and competitive influences into the style and execution of the dance.

The present day ballroom tango is divided into two disciplines: American Style and International Style. Both styles are enjoyed as social and competitive dances, but the International version is more globally accepted as a competitive style. Both styles share a closed dance position, but the American style allows its practitioners to separate from closed position to execute open moves.

**Viennese Waltz:** **Viennese Waltz** (German: *Wiener Walzer*) is the genre of a ballroom dance. It emerged in the second half of the 18th century from the German dance and the Ländler in Austria and was very popular.

The Viennese Waltz is a rotary dance where the dancers are constantly turning either toward the leader's right (natural) or toward the leader's left (reverse). A true Viennese waltz consists only of turns and change steps. Other moves such as American-style figures and side sway or underarm turns are modern inventions and are not normally danced at the annual balls in Vienna. Furthermore, in a properly danced Viennese Waltz, couples do not pass, but turn continuously left and right while travelling counterclockwise around the floor following each other.

**Foxtrot:** The Foxtrot (also: "Fox trot", "foxtrot", "fox trot") is a ballroom dance which takes its name from its inventor, the vaudeville actor Harry Fox. According to legend, Fox was unable to find female dancers capable of performing the more difficult two-step. As a result, he added stagger steps (two trots), creating the basic Foxtrot rhythm of slow-slow-quick-quick. The dance was premiered in 1914, quickly catching the eye of the talented husband and wife duo, Vernon and Irene Castle, who lent the dance its signature grace and style. It was later standardized by Arthur Murray, in whose version it began to imitate the positions of American Tango.

**QuickStep:** The **quickstep** is a light-hearted member of the standard ballroom dances. The movement of the dance is fast and powerfully flowing and sprinkled with syncopations. The upbeat melodies that quickstep is danced to make it suitable for both formal and informal events. Quickstep was developed in the twenties in New York and was first danced by Caribbean and African dancers. Its origins are in combination of slow foxtrot combined with the Charleston. This dance gradually evolved into a very dynamic one with a lot of movement on the dance floor, with many advanced patterns including hops, runs, quick steps with a lot of momentum, and rotation. The tempo of Quickstep dance is rather brisk as it was developed to ragtime era jazz music which is fast-paced when compared to other dance music.

## Questions

1. How does Waltz differ from Tango and Viennese Waltz?
2. How does Foxtrot differ from Quick step?

## Appendix 3

# Listening Activities

The recording and the script are adapted from:

<http://learnenglish.britishcouncil.org/en/magazine-articles/quick-guide-dance>

**Task1.** Listen to the mini-lecture about Tango and Waltz and take notes.

**Tango:** Tango is a social dance originating in Buenos Aires Argentina. The musical styles that evolved together with the dance are also known as “tango”. Early tango was known as tango criollo, or simply tango. Today, there are many tango dance styles, including Argentine Tango, Uruguayan Tango, Ballroom tango (American and International styles), Finnish tango, Chinese tango, and vintage tangos. The Argentine tango is often regarded as the “authentic” tango since it is closest to that originally danced in Argentina and Uruguay, though other types of tango have developed into mature dances in their own right. Music and dance elements of tango are popular in activities related to dancing, such as figure skating, synchronized swimming, etc., because of its dramatic feeling and its cultural associations with romance and love.

**Waltz:** A waltz is a ballroom and folk dance in 3/4 time, done primarily in closed position. The waltz first became fashionable in Vienna around the 1780s, spreading to many other countries in the years to follow. The waltz, and especially its closed position, became the example for the creation of many other ballroom dances. Subsequently, new types of waltz have developed, including many folk and several ballroom dances. In the 19th century the word primarily indicated that the dance was a turning one; one would "waltz" in the polka to indicate rotating rather than going straight forward without turning.

**Task2.** Listen to the professional dancers from New York and perform the Waltz steps.

The video is adapted from: <http://www.youtube.com/watch?v=fdStVuh56sY>

## Appendix 4

# Vocabulary Activities

### Task1. "Quick response"

1. Stretch your legs
2. Jump
3. Skip
4. Slide
5. Gallop
6. Shake your body
7. Bounce
8. Twist your ankle
9. Bend your knee
10. Wiggle your fingers
11. Swing your leg
12. Pounce
13. Squirm

### Task2. Pantomime

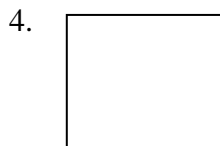
1. Stretch
2. Jump
3. Skip
4. Slide
5. Gallop
6. Shake
7. Bounce
8. Twist
9. Bend
10. Wiggle
11. Swing
12. Pounce
13. Squirm

### Task3. Dance formations

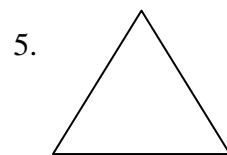
1. \_\_\_\_\_  
**Single line**

2. \_\_\_\_\_  
\_\_\_\_\_  
**Double lines**

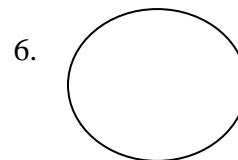
3. X X X  
X X X  
**Scattered**



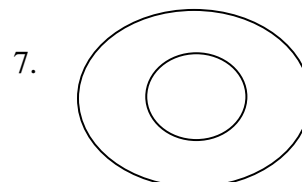
### Square



### Geometric shapes



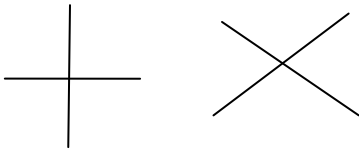
### Circle





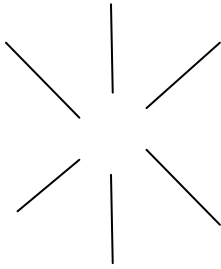
**Double Circles**

8.



**Cross or X shape**

9.



**Spokes of a wheel**

## Appendix 5

# Writing Skills

## Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. What did you like in today's lesson? What did you dislike? Bring arguments.
2. Which Ballroom dance do you prefer? Why?
3. Do you enjoy dancing Waltz? Would you like to dance with partner? Why? Why not?

## Appendix F

### Lesson Plan 6

Topic – Ball Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – speaking and dancing

**Class objectives:**

- to practice Ss' speaking skills,
- to practice Ss' listening skills,
- to practice and develop presentation skills,
- to practice and develop Ss' dancing skills,
- to revise the main steps of Waltz,
- to practice new vocabulary related to feelings,
- to reinforce the new vocabulary,
- to illustrate the meaning of the story through dance.

**Learning outcome** - By the end of the lesson students will:

- use covered vocabulary in context,
- be able to perform Waltz steps in pairs.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
10 min	<p><b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson.</p> <p><b>Warm up for dancing</b> <b>“Quick Response”</b> T calls out a word or a phrase and Ss show the movement that represents the word/phrase.</p> <p><b>See Appendix 2 Task1</b></p>	<p>T → Ss S → S</p>	<p>To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To revise the stuff covered during the previous lesson.</p>
15 min	<p><b>Revising Waltz steps</b> Ss come to the middle of the class. One of the Ss takes the leaders role. He/she gives instructions and others perform the steps. After revising the main steps Ss stand face to face each other and do the Waltz steps in pairs. T gives instructions.</p>	<p>T → S S → S</p>	<p>To revise the main steps of Waltz.</p>
15 min	<p><b>Discussion</b> T asks questions T gives handouts with the words expressing feelings and asks whether Ss can act the feelings out.</p> <p><b>See Appendix 1 Task1</b> <b>See Appendix 2 Task2</b></p>	<p>T → S</p>	<p>To practice speaking skills. To practice new vocabulary related to feelings. To test the comprehension of each feeling.</p>
13 min	<p><b>Pantomime</b> T divides Ss into 2 groups (7/8). The groups write words (feelings) on the paper and exchange the papers. Each group gets the words and tries to show the feelings through dance.</p>	<p>S → S</p>	<p>To reinforce the new vocabulary.</p>
20 min	<p><b>Story making and performing</b> T divides the group into 3 groups and gives them worksheets. Ss make up a story with the given words and perform their stories. Ss take turns and tell the story.</p> <p><b>See Appendix 1 Task 2</b></p>	<p>S → S</p>	<p>To practice dance skills. To practice new vocabulary. To illustrate the meaning of the story through dance.</p>
45 min	<p><b>Story presentation</b> As homework, Ss have made power point presentations in groups of three, in each group there is 5 people. Ss present their stories.</p>	<p>S → Tape recorder Ss → T</p>	<p>To practice and develop presentation skills. To practice speaking skills.</p>
2min	<p><b>Homework</b> Watch the movie “Pride and Prejudice” Writing a reflection <b>See Appendix 2 Task1</b></p>	<p>T → S</p>	

## Appendix 1

### Speaking Activities

#### Task1.

1. What kind of feelings do people have?
2. Which feelings do you see in people's faces when you walk in the street?
3. What parts of the body were used to express feelings? Can you show?
4. What feelings are easy to express through pantomime?
5. What feelings are easy to express in real life?

**Task2.** In groups of 5 make up a story with the given words and act it out through dance.

- Ball
- Dress
- Music
- Love
- Gentleman
- Lady
- Ballroom
- Dance
- Anger
- Jealous
- Beauty
- Selfish
- Go away
- Depressed
- Leave alone
- Alone
- Cry
- Invite to dance
- Happy
- Handsome
- Arrogant
- Devoted

## Appendix 2

### Vocabulary Activities

#### Task1. “Quick response”

1. Stretch your legs
2. Jump
3. Skip
4. Slide
5. Gallop
6. Shake your body
7. Bounce
8. Twist your ankle
9. Bend your knee
10. Wiggle your fingers
11. Swing your leg
12. Pounce
13. Squirm

#### Task2. Look at the words describing feelings. Could you act them out?

##### Positive Feelings

- Happy
- OK
- Very well
- Clean
- Strong
- Beautiful
- Excited
- Attracted
- Handsome
- Gorgeous
- Empowered
- Intelligent
- Smart
- Free
- Better
- Agreeable
- Brave
- Calm
- Delightful
- Eager
- Jolly
- Joyful
- Kind
- Nice
- Proud
- Optimistic
- Loving
- Open
- Understanding
- Reliable
- Amazed
- Lucky
- Fortunate
- Cheerful
- Moody
- Playful
- Wonderful
- Supportive

## Negative Feelings

- Angry
  - Sad
  - Hungry
  - Cold
  - Hot
  - Warm
  - Foolish
  - Silly
  - Hurt
  - Nervous
  - Scared
  - Evil
  - Pessimistic
  - Sadistic
  
  - Annoyed
  - Depressed
  - Sick
  - Fear
  - Guilt
- Chilly
  - Thirsty
  - Sick
  - Tired
  - Weak
  - Terrible
  - Dreadful
  
  - Jealousy
  - Self-pity
  - Anxiety
  - Frustration
  - Envy
- Dirty
  - Ugly
  - Defeated
  - Embarrassed
  - Stupid
  - Dumb
  
  - Longing
  - Shame
  - Selfish

## Appendix 3

### Writing Activities

#### Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. Did you feel comfortable when dancing with a partner? Why? Why not?
2. Did you enjoy the process of making up a story and act it out?
3. Would you like to do such activity more often?



## Appendix G

### Lesson Plan 7

Topic – Ball Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – speaking, reading, listening and dancing

**Class objectives:**

- to practice Ss' speaking skills,
- to practice Ss' listening skills,
- to practice Ss' reading skills,
- to practice Ss' dancing skills,
- to practice intonation and pronunciation,
- to revise the steps of Waltz,
- to revise the vocabulary related to feelings,
- to analyze the characters of the movie “Pride and Prejudice”,
- to raise awareness about Jane Austin,
- to recognize the manners of 19<sup>th</sup> century's people,
- to identify the meaning of new words,
- to test Ss' comprehension.

**Learning outcome** - By the end of the lesson students will:

- use covered vocabulary in discussions,
- be able to perform Waltz steps in pairs.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
15 min	<p><b>Warm Up</b></p> <p>T enters the classroom, greets the students tells about the outline of the lesson.</p> <p>T asks Ss to come to the middle of the classroom and make double circle. Before starting to dance Waltz Ss take turns and tell about Waltz what they remember. After discussion one of the Ss gives instructions and the others dance Waltz in pairs.</p>	<p>T → Ss</p> <p>S → S</p>	<p>To tell the Ss about the agenda of the class.</p> <p>To warm up the Ss and prepare them for the class.</p> <p>To revise the stuff covered during the previous lesson.</p>
20 min	<p><b>Homework checking</b></p> <p><b>Discussion about the movie “Pride and Prejudice”</b></p> <p>T asks questions concerning the movie, the characters and about protagonists’ feelings, emotions and characteristic features.</p> <p><b>See Appendix 1 Task1</b></p>	<p>T → S</p> <p>S → S</p>	<p>To practice speaking skills.</p> <p>To analyze the characters of the movie.</p> <p>To revise the vocabulary related to feelings.</p> <p>To raise awareness about Jane Austin.</p> <p>To recognize the manners of 19<sup>th</sup> century’s people.</p>
10 min	<p><b>Listening</b></p> <p>T screens an episode from the movie “Pride and Prejudice”. Ss listen to Mr. Darcy’s and Elizabeth’s conversation and elicit the meaning. T asks comprehension questions.</p> <p><b>See Appendix 3 Task1</b></p>	T → S	<p>To practice Ss’ listening skills.</p> <p>To test Ss’ comprehension.</p>
25 min	<p><b>Learning the steps of the dance</b></p> <p>T asks Ss to come to the middle of the classroom. T screens the episode once more. Ss try to perform the steps of the dance, danced by Mr. Darcy and Elizabeth. Ss help each other and give instructions. T also helps Ss.</p>	S → S	<p>To practice Ss’ dancing skills.</p> <p>To prepare for role play.</p>
8 min	<p><b>Reading</b></p> <p>T distributes handouts with the script of Mr. Darcy’s and Elizabeth’s speech.</p> <p>T with Ss discusses the meaning of unknown words.</p> <p>T assigns roles and Ss in pairs read the conversation.</p> <p><b>See Appendix 2 Task1</b></p>	S → S	<p>To identify the meaning of new words.</p> <p>To practice Ss’ reading skills.</p> <p>To develop Ss’ pronunciation and intonation.</p> <p>To prepare for role play.</p>
40 min	<p><b>Role play</b></p> <p>T divides the group into pairs. Ss learn the script of the speech by heart, almost with the same intonation and pronunciation. They both perform the dance and produce the speech.</p>	S → S	<p>To practice speaking skills.</p> <p>To practice pronunciation.</p> <p>To practice dancing skills.</p>
2min	<p><b>Homework</b></p> <p>Writing a reflection</p> <p><b>See Appendix 2 Task1</b></p>	T → S	

## **Appendix 1**

### **Speaking Skills**

#### **Questions for movie discussion**

##### **Task1.**

1. Did you like the movie? Why? Why not?
2. Would you like to live in the 19<sup>th</sup> century? Why? Why not?
3. What kind of characters did you notice in the movie?
4. Was Mr. Darcy a positive or negative figure?
5. How you will describe Elizabeth?
6. How did Elizabeth and Darcy differ from each other?
7. What feelings did Elizabeth have?
8. What was the importance of the dance in the movie?

## Appendix 2

# Reading Skills

**Task1.** Put the dialogue into right order, then read it as much as possible similar to the original speech.

### PRIDE AND PREJUDICE

Adapted from the book by Jane Austin

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1. **ELIZABETH:** To make out your character Mr. Darcy.
2. **MR. DARCY:** Mr. Wickhman is blessed with such happy manners, he is sure of making friends. Whether he's capable of retaining them is less certain.
3. **MR. DARCY:** Do you talk as a rule, while you are dancing?
4. **ELIZABETH:** He's been so unfortunate as to lose your friendship. And I dare say that is irreversible event.
5. **MR. DARCY:** I hope to afford you more clarity in the future.
6. **ELIZABETH:** Yes, we often walk to Meryton. It's a great opportunity to meet new people. In fact, when you met us, we'd just had the pleasure of forming a new acquaintance.
7. **MR. DARCY:** It is. Why do you ask such a question?
8. **ELIZABETH:** You may.
9. (The dance begins. Silence.)
10. **ELIZABETH:** I love the name of dance
11. **MR. DARCY:** I hope to afford you more clarity in the future.
12. (The dance ends) (They bow to each other. Mr. Darcy goes off and Elizabeth remains.)
13. **ELIZABETH:** No. No, I prefer to be unsociable and taciturn. Makes it all so much more enjoyable, don't you think?
14. **MR. DARCY:** And what have you discovered? Very little.
15. **ELIZABETH:** Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But now we may be silent.
16. **MR. DARCY:** I am perfectly happy to oblige, please advise me of what you would like most to hear.
17. **ELIZABETH:** I hear such different accounts of you as puzzle me exceedingly.
18. **MR. DARCY:** May I have the next dance, Miss Elizabeth? (Dance 4)
19. **ELIZABETH:** It is your turn to say something, Mr. Darcy - I talked about the dance, now you ought to remark on the size of the room or the number of couples.
20. **MR. DARCY:** Tell me, do you and your sisters very often walk to Meryton?
21. **MR. DARCY:** Indeed. (Silence.)

## Answer key

**MR. DARCY:** May I have the next dance, Miss Elizabeth? (Dance 4)

**ELIZABETH:** You may.

(The dance begins. Silence.)

**ELIZABETH:** I love the name of dance)

**MR. DARCY:** Indeed. (Silence.)

**ELIZABETH:** It is your turn to say something, Mr. Darcy - I talked about the dance, now you ought to remark on the size of the room or the number of couples.

**MR. DARCY:** I am perfectly happy to oblige, please advise me of what you would like most to hear.

**ELIZABETH:** Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But now we may be silent.

**MR. DARCY:** Do you talk as a rule, while you are dancing?

**ELIZABETH:** No. No, I prefer to be unsociable and taciturn. Makes it all so much more enjoyable, don't you think?

**MR. DARCY:** Tell me, do you and your sisters very often walk to Meryton?

**ELIZABETH:** Yes, we often walk to Meryton. It's a great opportunity to meet new people. In fact, when you met us, we'd just had the pleasure of forming a new acquaintance.

**MR. DARCY:** Mr. Wickhman is blessed with such happy manners... he is sure of making friends. Whether he's capable of retaining them is less certain.

**ELIZABETH:** He's been so unfortunate as to lose your friendship. And I dare say that is irreversible event.

**MR. DARCY:** It is. Why do you ask such a question?

**ELIZABETH:** To make out your character Mr. Darcy.

**MR. DARCY:** And what have you discovered? Very little.

**ELIZABETH:** I hear such different accounts of you as puzzle me exceedingly.

**MR. DARCY:** I hope to afford you more clarity in the future.

(The dance ends) (They bow to each other. Mr. Darcy goes off and Elizabeth remains.)

## Appendix 3

# Listening Skills

### Task1.

Episode from the movie Pride and Prejudice - <http://www.youtube.com/watch?v=HzKyrBPh6NA>

### Script

**MR. DARCY:** May I have the next dance, Miss Elizabeth? (Dance 4)

**ELIZABETH:** You may.

(The dance begins. Silence.)

**ELIZABETH:** I love the name of dance)

**MR. DARCY:** Indeed. (Silence.)

**ELIZABETH:** It is your turn to say something, Mr. Darcy - I talked about the dance, now you ought to remark on the size of the room or the number of couples.

**MR. DARCY:** I am perfectly happy to oblige, please advise me of what you would like most to hear.

**ELIZABETH:** Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But now we may be silent.

**MR. DARCY:** Do you talk as a rule, while you are dancing?

**ELIZABETH:** No. No, I prefer to be unsociable and taciturn. Makes it all so much more enjoyable, don't you think?

**MR. DARCY:** Tell me, do you and your sisters very often walk to Meryton?

**ELIZABETH:** Yes, we often walk to Meryton. It's a great opportunity to meet new people. In fact, when you met us, we'd just had the pleasure of forming a new acquaintance.

**MR. DARCY:** Mr. Wickhman is blessed with such happy manners... he is sure of making friends. Whether he's capable of retaining them is less certain.

**ELIZABETH:** He's been so unfortunate as to lose your friendship. And I dare say that is irreversible event.

**MR. DARCY:** It is. Why do you ask such a question?

**ELIZABETH:** To make out your character Mr. Darcy.

**MR. DARCY:** And what have you discovered? Very little.

**ELIZABETH:** I hear such different accounts of you as puzzle me exceedingly.

**MR. DARCY:** I hope to afford you more clarity in the future.

(The dance ends) (They bow to each other. Mr. Darcy goes off and Elizabeth remains.)

## Appendix 4

# Writing Skills

## Questions for Reflection

**Task1.** Answer the following questions in your reflections.

1. Did you feel comfortable when watching the movie in English?
2. How did you feel when imitating the main characters?
3. What would you do different in this lesson, if you were the teacher?

## Appendix H

### Lesson Plan 8

Topic – Latin American Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – speaking, reading, listening and dancing

**Class objectives:**

- to practice Ss' speaking skills,
- to practice Ss' listening skills,
- to practice Ss' reading skills,
- to practice Ss' dancing skills,
- to practice Ss' presentation skills.
- to test Ss' comprehension,
- to develop Ss' scanning and skimming strategies,
- to develop Ss' guessing strategy,
- to test Ss' comprehension of the text,
- to develop Ss' noticing strategy,
- to recognize the history of Latin American dances.

**Learning outcome** - By the end of the lesson students will:

- tell about the history of Latin American dances.



<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
15 min	<p><b>Warm Up</b> T enters the classroom, greets the students tells about the outline of the lesson. T asks questions about Latin American dances. <b>See Appendix 1 Task1</b></p>	<p>T → Ss S → S</p>	<p>To tell the Ss about the agenda of the class. To warm up the Ss and prepare them for the class. To activate Ss' schemata and prepare them for listening.</p>
13 min	<p><b>Listening</b> Ss listen to the recording about Latin American dances and take notes. <b>See Appendix 3 Task1</b> After listening Ss do gap filling activity. <b>See Appendix 3 Task2</b></p>	<p>T → S S → S</p>	<p>To practice Ss' listening skills. To identify the details. To recognize the history of Latin American dances.</p>
15 min	<p><b>Pre-reading</b> Ss watch a video about the History of Salsa. <b>See Appendix 3 Task2</b> <b>Discussion</b> T asks comprehension question <b>See Appendix 1 Task2</b></p>	<p>T → S</p>	<p>To practice Ss' listening skills. To practice Ss' speaking skills. To test Ss' comprehension. To activate Ss' schemata. To prepare for reading. To recognize the history of Latin American dances.</p>
10 min	<p><b>While-reading</b> Ss scan the text and match the headings with the paragraphs. <b>See Appendix 2 Task1</b> Ss skim the text and understand the meaning of highlighted words from the context. <b>See Appendix 2 Task2</b></p>	<p>S → S</p>	<p>To develop Ss' scanning and skimming strategies. To develop Ss' guessing strategy. To focus on details. To test Ss' comprehension of the text. To recognize the history of Latin American dances.</p>
15 min	<p><b>Post-reading</b> Discussion T asks questions concerning the differences between the video and the text. <b>See Appendix 1 Task3</b></p>		<p>To practice speaking skills. To develop Ss' noticing strategy.</p>
50 min	<p><b>Story Presentation and Performances</b> Ss in their groups of 5 present the stories and dances.</p>	<p>S → S</p>	<p>To practice speaking skills. To practice presentation skills. To practice dancing skills.</p>
2min	<p><b>Homework</b> Writing a reflection <b>See Appendix 4 Task1</b></p>	<p>T → S</p>	

## **Appendix 1**

### **Speaking Skills**

#### **Questions for General Discussion**

##### **Task1.**

1. What do you know about Latin American dances?
2. Do you know any type of Latin American dances?
3. What is the difference between Latin American dances and other types of dances?
4. Do you like Latin American dances? Why? Why not?
5. What feelings do the Latin American dances express?
6. Would you like to be professional Latin American dancer? Why? Why not?

#### **Questions for Video Discussion**

##### **Task2.**

1. How did Africans come to America?
2. How was Rumba originated?
3. What are the main types of Cuban Rumba?
4. What did Africans bring with them?
5. How will you describe these people and their culture?

#### **Questions for Video and Text Discussion**

##### **Task3.**

1. What are the differences between video information and text information?
2. Which one does give general information about Latin American culture? How do you know?
3. Which one does give more information about Latin American dances? How do you know?

#### 4. Appendix 2

## Reading Skills

**Task1.** Scan the text and match the headings with the paragraphs.

**Task2.** Skim the text and guess the meaning of the highlighted words from the context.

### The History of Latin American Dances

#### Headings

- I. Introduction of Latin American dances
  - II. The emergence of new culture
  - III. The importance of Aztec Calendar Stone
  - IV. The prohibition of dancing
  - V. The history of Latin American dances
- 
- A. Three such dances : the Samba, Rumba, and Cha Cha, plus the Paso Doble from Europe and the Jive from North America, have been singled out and are now performed all over the world as Latin-American dances in international Dance Sport competitions, as well as being danced socially. These dances are for couples, usually each consisting of a man and a lady. The holds vary from figure to figure in these dances, sometimes in closed ballroom hold, sometimes with the partners holding each other with only one hand. These 'Latin-American' dances were only been introduced into Western-European society in the twentieth century, and have some **diverse** origins in previous eras.
  - B. The three dances from Latin America evolved as a **fusion** of Indigenous, European and Negro forms. The European **conquerors** imported African slaves from various parts of West Africa into a large part of the Americas at an early stage, mainly because of the difficulty the Europeans had in **persuading** the Indigenous to work for them. The African slaves were imported in such number that by 1553, they **outnumbered** the Europeans in Mexico, and the Viceroy, Luis de Velasco, urged Charles V of Spain to **prohibit** further **influx**.
  - C. Dancing played a substantial part in all three component cultures: European, Negro and Indigenous. In 1569, the Viceroy of Mexico ordered the Aztec Calendar Stone to be buried because the main recreation of the Negroes had become dancing around it. **Subsequently**, Velasco decided to prohibit dancing on working days.
  - D. Through the 17th and 18th centuries, a gradual fusion of the three cultures occurred to produce a new culture: Creole. As European dances were imported into Latin America, they were **adopted** and 'creolized'. In Cuba, the Contradance became the Contradanza Habanera (i.e., from Havana) with the adoption of a syncopated.

Adapted from <http://danceimage.com.au/webpages/latin.html>

## Appendix 3

### Listening Skills

The recording and the script are adapted from:

<http://www.buzzle.com/articles/history-of-latin-dance.html>

**Task1.** Listen to the recording and take notes.

**Task2.** Complete the gaps with a word from the box.

Macarena, Brazilian Samba, Tango, Rumba, Lambada, Mambo, Cha Cha Cha, Salsa
---

1. \_\_\_\_\_ biggest contribution to the Latin American dances is that it led to the origin of Cha Cha Cha.
2. A famous song has been associated with \_\_\_\_\_, since its inception.
3. \_\_\_\_\_ found its originators among the Brazilian people.
4. \_\_\_\_\_ derives its name from a strong flavored sauce.
5. By 1950s \_\_\_\_\_ had been picked up by the middle classes.
6. \_\_\_\_\_ was known as the 'Triple Mambo'.
7. The frilly short skirts worn by the women and formal pants by men became the iconic dressing style of \_\_\_\_\_ dancers.
8. \_\_\_\_\_ is one of most sensual art form in the history of Latin American dances.

## Script

### History of Latin Dance

*“Work like you don't need the money. Love like you've never been hurt. Dance like nobody is watching”. — Mark Twain*

Whether it's the Salsa, Mambo, Cha Cha Cha, Macarena or Lambada, all of them have two common factors - rhythm and rhyme. Rhythm is defined by distinct beats and rhyme gets the whole lot grooving! We all have at some point danced, seen the dance, or wished to dance in the sensuous Latin style. The frilly colorful dresses, haute pair of heels, and gorgeous bodies have enamored endless spectators. Streamline bodies of male dancers have left enough number of women, just gaping at them.

The history of these dances can be traced back to Europeans and African slaves. As a recreational activity, these slaves would create music with the beat of the drums or with tapping of feet. This form of music developed over the years, into Latin music for such dances. They would dance to these beats, to relax after a hard day's labor. Latin music later evolved as an amalgamation of jazz and Afro-American music.

#### **Salsa**

Salsa has its roots from the fusion of Cuban and Puerto Rican music and the jazz culture of New York. To look at its etymology, 'Salsa' literally means 'sauce'. Evidently, it derives its name from a strong flavored sauce. The dance form originates from the time when the slaves were given the liberty to dance to their own beats, on the streets. The congregation on the streets to perform these dances was called 'Santerias'. The music had complex drum beats known as 'toques'. The early stages of Salsa saw drummers mimicking the dancer's body, whereas in the modern-day, it is the dancer dancing to the beats of the drummer.

#### **Mambo**

Mambo grew as a dance form of the Haitians in Cuba. Back home in Haiti, 'Mambo' means a voodoo priestess who performs the rituals of witchcraft while dancing. The music of Mambo is a blend of the Swing and Cuban music. It was Perez Prado, who introduced the dance in a night-club in Havana, in 1943. The Mambo craze did not last long however. Its biggest contribution to the Latin American dances is that it led to the origin of Cha Cha Cha.

#### **Cha Cha Cha**

Cha Cha Cha gained popularity in 1954, as an offshoot of Mambo. Previously, Cha Cha Cha was known as the 'Triple Mambo'. This dance form developed as dancers began dancing to the 'Rumba' with an extra beat. The dance derives its name from the beat, that the feet create, while performing the dance.

#### **Macarena**

The credit of Macarena goes to a Venezuelan dance teacher, who came up with the dance steps to engage her class in some activity. The famous song by 'Los del Rio' has been associated with it, since its inception.

#### **Brazilian Samba**

As the name suggests, the dance found its originators among the Brazilian people. The slaves from south-west Africa came to Brazil to work in the colonies in the Bahia plantation. For these slaves, Samba meant praying and calling upon the blessings of God. It was when the African rhythms merged with Latin beats, that it gave birth to this unique style of dancing. Samba was danced on the streets and at the festivals to celebrate.

### **Tango**

The exact origins of tango remain largely unrecorded, and thus debatable. This dance form has been immensely influenced by the African slaves who were brought to Argentina back in the mid-1800s. This very sensual and an erotic dance developed in the ghettos of Buenos Aires. Back then, it was considered a dance form for the lower classes. By 1950s the dance form had been picked up by the middle classes too. But, there remained a myopic attitude about it. The higher class thought tango to be a dance of womanizers and vagabonds. The modern day tango was revived in the 1980s in Europe as the younger generation began looking at it as an art form. Over the years, this dance has seen many changes and variations in its movements and style.

### **Lambada**

Lambada known as 'the forbidden dance' originated in Brazil in the 1980s. This dance form derives its name from both, the rhythm and the movement of whole act. The modern Lambada draws some of its style from Samba and other dance forms. However, its foundation rests on Carimbó, a popular dance in northern Brazil. The side to side movements, spins by the female dancer, and the categorical hip movement of Carimbó were adapted in lambada. Even the frilly short skirts worn by the women and formal pants by men became the iconic dressing style of lambada dancers.

### **Rumba**

This dance form was introduced to the American dance culture somewhere at the start of the 20th century. Rumba is a dance that portrays love, sensuality, and passion. It is rather a rhythmic interaction between two people that uses the old premise of a woman trying to win a man's heart with her charms. The dance is one of most sensual art form in the history of Latin American dances. Dance has always been a spontaneous reaction to a jubilant mood and thus, happiness many times finds its manifestation in this art form. Many dancing styles have evolved and transformed over the ages, yet it remains an inherent quality among us, waiting to be explored. So pull on those dancing shoes and shake a leg like there's no tomorrow!

## **Video Watching**

**Task2.** History of Salsa From Africa to New York 1 of 3 -

<http://www.youtube.com/watch?v=HtJKDvhA7YM>

## **Appendix 4**

### **Writing Skills**

#### **Questions for Reflection**

##### **Task1.**

1. What kind of difficulties did you have while making your presentation?
2. Before this lesson did you know the history of Latin American dances? What did you learn?
3. What kind of Latin American dance would you like to dance? Why?

## Appendix I

### Lesson Plan 9

Topic – Latin American Dances

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Visuals/blackboard

Loud speakers

Handouts, cards, worksheets, chalk

**Skills to be emphasized** – speaking, reading, and dancing

**Class objectives:**

- to practice Ss' speaking skills,
- to practice Ss' reading skills,
- to practice Ss' dancing skills
- to revise the stuff covered during the previous lesson,
- to produce comprehension skills,
- to test Ss' comprehension of the text,
- to activate Ss' schemata.
- to retell the read material,
- to identify the differences and similarities between six different Latin American dances.

**Learning outcome** - By the end of the lesson students will:

- tell about the history of different Latin American dances,
- perform Salsa steps.



<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
15 min	<p><b>Warm Up</b></p> <p>T enters the classroom, greets the students tells about the outline of the lesson.</p> <p>T asks questions about Latin American dances.</p> <p><b>See Appendix 1 Task1</b></p>	<p>T → Ss</p> <p>S → S</p>	<p>To tell the Ss about the agenda of the class.</p> <p>To warm up the Ss and prepare them for the class.</p> <p>To revise the stuff covered during last lesson.</p>
10 min	<p><b>Pre-reading</b></p> <p>Ss are shown videos of different Latin American dances. Ss watch the videos and discuss the differences and similarities between dances.</p> <p><b>See Appendix 1 Task2</b></p>	T → S	<p>To activate Ss' schemata.</p> <p>To develop Ss' speaking skills.</p> <p>To prepare for reading.</p>
50 min	<p><b>While-reading</b></p> <p><b>Jigsaw</b></p> <p>Ss are divided into three groups in each group there are four people. The 1<sup>st</sup> group gets a text about Samba, the 2<sup>nd</sup> group about Cha Cha and Paso Doble, the 3<sup>rd</sup> group about Jive and Rumba. Ss in their groups read their texts and write down the peculiarities of the given dances. Then Ss change their groups. Now there are four groups with three people in each. Each S presents his/her dances in new groups. (The speaker is recorded). After finishing, Ss with T discuss the differences and similarities between 4 dances.</p> <p><b>See Appendix 2 Task1</b></p>	<p>S → S</p> <p>T → S</p>	<p>To identify the differences and similarities between six dances.</p> <p>To retell the read material.</p> <p>To develop reading skills.</p> <p>To develop speaking skills.</p>
45 min	<p><b>Reading and performing Salsa</b></p> <p>T divides the group into 4 groups. Each group gets 1 method how to dance Salsa. Ss read the steps in their groups and figure out the steps. After being ready, each group gives instructions to the other groups. Other groups perform the steps, while the original group monitors them.</p> <p><b>See Appendix 2 Task3</b></p>	S → S	<p>To test Ss' comprehension skills.</p> <p>To practice dancing skills.</p> <p>To practice speaking skills.</p>

## Appendix 1

### Speaking Skills

#### Questions for General Discussion

##### Task1.

1. What Latin American Dances do you know?
2. How were Latin American dances originated?
3. Who were the inventors of Latin American dances?
4. Which nations dance these dances today?

#### Video Links

##### Task2.

1. Samba - <http://www.youtube.com/watch?v=liFi-3tIMkQ&list=PL01A476283CF1D86A>
2. Rumba - <http://www.youtube.com/watch?v=ubU7bOpB1KM>
3. Cha Cha Cha - <http://www.youtube.com/watch?v=AE4xw36L4xc>
4. Jive - <http://www.youtube.com/watch?v=eQX4PZ6vOMk>
5. Salsa - <http://www.youtube.com/watch?v=wjG99Kbp1qQ>
6. Paso Doble - <http://www.youtube.com/watch?v=GBvgoJHbkwo>

## Appendix 2

# Reading Skills

### Task1.

#### Samba

The Portuguese imported many slaves from Angola and Congo into Brazil in the 16th century, who in turn brought their dances such as the Catarete, the Embolada and the Batuque. These dances were considered sinful by the Europeans as they involved the touching of navels. The Embolada is about a cow with balls on its horns for safety, and became a term meaning 'foolish'. The Batuque became so popular that Manuel I passed a law forbidding it. It was described as a circle dance with steps like the Charleston done to hand clapping and percussion, and with a solo couple performing in the centre of the circle.

A composite dance evolved in the 1830's combining the plait figures from these Negro dances and the body rolls and sways of the indigenous Lundu. Later, carnival steps were added like the Copacabana (named after a popular beach near Rio de Janeiro). Gradually members of the high society in Rio embraced it, although they modified it to be done in closed ballroom dancing position (which they knew was the only correct way to dance anything). The dance was then called the Zemba Queca, and was described in 1885 as "a graceful Brazilian dance". This was later called the 'Mesemba'. The origin of the name 'Samba' is unclear: perhaps it is a corruption of Semba, although another suggestion is that is derived from 'Zambo' which means the offspring of a Negro man and a native woman.

The dance was later combined with the Maxixe. This was also originally Brazilian: a round dance described as like a Two Step, and named after the prickly fruit of a Cactus. The Maxixe was introduced into the U.S.A. at the turn of the 20th century.

The Maxixe became popular in Europe after a demonstration in Paris in the early twentieth century. It was described as having the steps of the Polka done to the music of the Cuban Habanera. The present day Samba still contains a step called the Maxixe, consisting of a chasse and point.

A form of the Samba called the Carioca (meaning: from Rio de Janeiro) was revived in U.K. in 1934. It was popularized by Fred Astaire and Ginger Rogers in their first film together: 'Flying Down to Rio'. The Carioca spread to the U.S.A. in 1938. In 1941, its popularity was boosted by performances by Carmen Miranda (Maria do Carmo Miranda da Cunha) in her films, particularly 'That Night in Rio'.

The Samba was further popularized in the 1950's by Princess Margaret, who played a leading role in British society. The Samba was formalized for international propagation by Pierre Lavelle in 1956.

The dance in its current international form still has figures with very different rhythms, betraying the heterogeneous origins of the dance, e.g. the Boto Fogo is danced to a '1 & a 2' quarter beat rhythm, whereas the Natural Rolls are danced to the simpler '1 2 &' half beat rhythm. The dance still retains a hip movement on the half beats between steps (the 'samba tic'), a flat carriage of the torso, and is danced with the weight forward onto a bent standing leg.

## **Rumba**

Rumba had its origin with the African Negro slaves imported into Cuba, whose dances emphasized the movements of the body rather than the feet. The tune was considered less important than the complex cross rhythms, being provided by a percussion of pots, spoons, bottles, etc.

It evolved in Havana in the 19th century by combination with the Contradanza. The name 'Rumba' possibly derives from the term 'rumboso orquestra' which was used for a dance band in 1807, although in Spanish, the word 'rumbo' means 'route', 'rumba' means 'heap pile', and 'rhum' is of course an intoxicating liquor popular in the Caribbean, any of which might have been used descriptively when the dance was being formed. The name has also been claimed to be derived from the Spanish word for 'Carousel'.

The rural form of the Rumba in Cuba was described as a pantomime of barnyard animals, and was an exhibition rather than a participation dance. The maintenance of steady level shoulders while dancing was possibly derived from the way the slaves moved while carrying heavy burdens. The step called the 'Cucaracha' was stomping on cockroaches. The 'Spot Turn' was walking around the rim of a cartwheel. The popular Rumba tune 'La Paloma' was known in Cuba in 1866.

The Rumba was introduced into the U.S.A. in the 1930's as a composite of this rural Rumba with the Guaracha, the Son, and the Cuban Bolero (unrelated to the Spanish Bolero).

The British dance teacher Pierre Lavelle visited Havana in 1947 and discovered that the Rumba was danced with the break step on beat 2 of the bar, rather than on beat 1 as in the American Rumba. He brought this back to Britain, together with the names of the many steps he learned from Pepe Rivera in Havana.

With only a transfer of weight from one foot to the other on beat 1 of each bar, and the absence of an actual step on this beat, the dance has developed a very sensual character. Beat 1 is a strong beat of the music, but all that moves on that beat are the hips, so the music emphasizes the dancing of the hips. This together with the slow tempo of the music (116 beats/minute) makes the dance very romantic. Steps are actually taken on beats 2, 3, and 4. Knee straightening, weight transfer, and turns are performed on the intervening half beats.

## **Paso Doble**

The name 'Paso Doble' in Spanish means 'Two Step', and may be distinguished from 'Paso a Dos' which means 'Dance for two'. "Two Step" refers to the marching nature of the steps, which may be counted '1,2' for 'Left, Right'.

This may be contrasted with its description as the 'Spanish One Step', so called because only one step is taken to each beat of music.

The Paso Doble was one of many Spanish folk dances associated with various facets of Spanish life. In particular, the Paso Doble is based on the Bullfight. It portrays the Torero (the male dancer) and his cape (his partner), and is danced to the characteristic march music used for procession at the beginning of a corrida. Bullfights date back to ancient Crete, but only in the 1700s were they held in Spain. The dance itself became popular amongst the upper classes of Paris in the 1930's, and acquired a set of French names for many of the steps.

The dance has still only limited popularity amongst English speaking society. The only places in Sydney where it is played regularly at social dances are the Italian and other European clubs.

The competition version of the Paso Doble is danced with a high chest, the shoulders wide and down, and with the head kept back but inclined slightly forward and down, ("keep watching that bull" urged my latin teacher). The weight is forward, but most forward steps have heel leads. Often it is choreographed to the tune 'Espana Cani' (the Spanish Gypsy Dance), which has three crescendos in the music. These highlights are usually matched in the choreography by dramatic poses, adding to the spectacular nature of the dance.

## **Cha Cha Cha**

Cha Cha evolved and developed around the mid-1950's. When the English dance teacher Pierre Lavelle visited Cuba in 1952, he realized that sometimes the Rumba was danced with extra beats. When he returned to Britain, he started teaching these steps as a separate dance.

The name could have been derived from the Spanish 'Chacha' meaning 'nursemaid', or 'chachar' meaning 'to chew coca leaves', or from 'char' meaning 'tea', or most likely from the fast and cheerful 'Cuban dance: the Guaracha. This dance has been popular in Europe before the turn of the century.

The "Cha Cha" is danced currently at about 120 beats per minute. The steps are taken on the beats, with a strong hip movement as the knee straightens on the half beats in between. The weight is kept well forward, with forward steps taken toe-flat, and with minimal torso movement. The chasse on 4&1 is used to emphasize the step on beat 1, which may be held a moment longer than the other steps to match the emphasis of the beat in the music.

## **Jive**

This dance originated with the Negroes in the South East of U.S.A., where it had an affinity with the war dances of the Seminole Indians in Florida. One reference suggests that the Negroes copied it from the Indians. Another suggests that the Negroes brought the dance from Africa, and the Indians copied it. The latter is more likely, as the word "Jive" is probably derived from "Jev" meaning "to talk disparagingly" in the West African Wolof language. The word "Jive" also has a similar meaning in Negro slang: "misleading talk, exaggerations", although this could have been derived from a modification of the English word "jibe". The word has several other slang meanings: "gaudy merchandise", "marijuana", and "sexual intercourse". It is unclear whether any of these meanings predated the use of the term for the dance, and hence which is a metaphor for which.

In the 1880's, the dance was performed competitively amongst the Negroes in the South, and the prize was frequently a cake, so the dance became known as the Cake Walk. It often consisted of two parts performed alternately: a solemn procession of couples, and an energetic display dance, all done in finest clothes. The associated music became known as Ragtime, possibly because the participants dressed up in their best "rags" or clothes or possibly because the music was syncopated and "ragged". The music and dances subsequently became popular amongst the Negroes in Chicago and New York.

Retrieved from <https://sites.google.com/site/cfedancestudios/history-of-dances/samba>  
<http://donhe.topcities.com/pubs/paso.html>  
[http://www.fredastairemiamibeach.com/cha\\_cha](http://www.fredastairemiamibeach.com/cha_cha)  
<http://danceimage.com.au/webpages/latin.html>

**Task2.** Read the steps of the Salsa and try to perform.

### **Method 1**

#### Mastering the Basics

1. Start in the closed dance position. The lead takes his partner's right hand in his left and places his right hand on her left shoulder blade. The partner should keep her left hand on his right shoulder, with her arm over his. Or start in the hand-in-hand position. The lead has his palms facing upwards, and the partner takes his hands with her palms down. This allows for more freedom of movement.
2. Have good posture. When dancing, you should always keep your spine straight, your chin up and your shoulders back. Your chest should naturally then puff out a bit. Your body should be held with strength at all points. Always look up. Keep your head held up or tilted to look at your partner. Do not look at your feet or your partner's. Looking at your feet is a dead giveaway that you're nervous and not sure what you're doing. Keep your arms bent at a 90 degree angle from the elbows. In this position, your hands are most easily accessible to your partner. Your arm should rest on horizontal plane.
3. Move your hips. Most of the movement in the Salsa comes from the hips, so you will want to keep your hips loose. Don't be afraid to sway your hips. Even if you're just moving your foot, know that a slight hip movement goes along with it. If you move your right foot out, your right hip juts out a bit, too.
4. Choose a song that has a 4/4 beat (four beats to the bar) and a fast tempo. Before you start a song, make sure that you can keep up with the speed and identify the beats for your steps. Count as you listen to the song. If you count out the beats in the music, you will be able to find the Salsa beat and identify which steps go with which beat. If you can't keep count while you're listening to the song, it's best to choose a different one.  
4/4 time is counted in 8-counts. You'll be doing one standard Salsa step in 8 beats.

### **Method 2**

#### Dancing as the Lead

1. Lead by giving claves. The leader in the dance should guide the follower by giving claves. Claves are little tugs or pushes that let the follower know when to turn, hesitate, dip, or perform other moves. A clave should be a gentle push on the woman's shoulder or waist using the hand that is resting there.
2. Start with both of your feet together.  
On the first beat, step forward with your left foot.  
On the second beat, rock back on your right foot.  
On the third beat, step back with your left foot, placing the weight on the ball of your foot.  
On the fourth beat, place your weight toward the heel of your foot (you do not pick it up and move it). Apart from a slight shift in weight, the fourth beat is held.

On the fifth beat, step back with your right foot.

On the sixth beat, rock forward on your left foot.

On the seventh beat, step forward with your right foot, placing the weight on the ball of your foot.

On the eighth beat, spread out your weight evenly on your right foot, but not lifting it up.

Think in terms of fast, fast, slow. 1 and 2 are fast, 3 is slow (because 4 is held). The same goes for 5 through 8. 1, 2, 3 is left, right, left and 5, 6, 7, is right, left, right. That's it!

3. Start with both of your feet together

Hold the beat on the first beat and do not move.

On the second beat, step forward with your left foot.

On the third beat, rock back on your right foot.

On the fourth beat, step back with your left foot.

On the fifth beat, hold the beat and do not take any steps (but do even out your weight).

On the sixth beat, step back with your right foot.

On the seventh beat, rock forward on your left foot.

On the eighth beat, step forward with your right foot.

### **Method 3**

#### Dancing as the Follower

1. Move when the lead tells you to. As the follower, you must be attuned to what the lead is directing you to do. Pay attention to all the clues that your partner gives you and move instinctively in the direction that he is pushing you in. Do not lead or pull your dance partner around. As the follower, you should wait for his lead and follow in line with the dance.

2. Start with both of your feet together.

On the first beat, step back with your right foot.

On the second beat, step forward with your left foot.

On the third beat, step forward with your right, starting with the ball of your foot.

On the fourth beat, hold the beat, transfer the weight to your heel, and do not take any steps.

On the fifth beat, step forward with your left foot.

On the sixth beat, step back with your right foot.

On the seventh beat, step to distribute your weight back onto the ball of your left foot.

On the eighth beat, hold the beat and do not take any steps, but distribute your weight onto your heel.

3. Start with both of your feet together.

Hold the first beat.

On the second beat, step back with your right foot.

On the third beat, step forward with your left foot.

On the fourth beat, step forward with your right, starting with the heel of your foot.

On the fifth beat, hold the beat, transfer the weight to your ball, and do not take any steps.

On the sixth beat, step forward with your left foot.

On the seventh beat, step back with your right foot.

On the eighth beat, step to distribute your weight back onto the ball of your left foot.



## Method 4

### Adding Turns and Tricks

1. Do a turn by yourself. Often, Salsa is peppy and can be danced in a club. While you may be dancing with someone technically, they are not holding you or you are not holding them. If that's the case, do a solo turn.  
On the first beat, step forward with your left foot.  
On the second beat, turn around (180 degrees), moving your weight to the ball of your right foot.  
On the third beat, turn to face your original direction (completing the circle), bringing your feet together.  
On the fourth beat, hold.
2. Learn turns for partner dancing. For an underarm turn to the right, have the lead only hold his partner's right hand. He should raise it to head height on 3, creating a "J" in the air (swings out on 2). That's his only job.  
With your left foot brought forward on 5, turn to the right on 6.  
Bring your left foot to your right foot on 7.  
Hold 8.
3. Do a turn to the left. For the man, all you have to do is take the woman's right arm and move it to her left, cuing her to turn left. She will turn on 7. For the women (or the follower):  
With your right foot forward on six, turn 180 degrees to your left (in other words, turn around) on 7. Your right heel should be up, with most of your weight on your left.  
Hold 8. You will be facing backwards.  
On 1, complete the turn, bringing your right behind your left. This is your natural 1 position.
4. Work on the cross body lead. If you're bored with moving back and forth and back and forth, the cross body lead can get you to different parts of the dance floor.  
For the lead, back away from your partner to the right on 5 (presuming an "On 1" step), allowing her to cross in front of you (hence the name). You would normally just step back - with a cross body lead, step back and to the right. All other steps are as normal.  
For the follower, step forward on 6. Your left goes forward on 5 as normal. Then, instead of bringing your right back on 6, step forward. Then on 7, bring your left to meet it, resuming the step and holding on 8.
5. Learn the open break. This is the move where the woman comes in front of the man (not facing him) and they trade spots. Here's the footwork for the two parts:  
For the lead:  
Step with your left foot back on 1. You both will be going back.  
Cross over with your right on 2.  
Bring your left to a natural position on 3. At this point, the woman should be in front of you (not facing you).  
Cross behind your left with your right foot on 5.  
Bring your left next to your right on 6.  
Step with your right in place on 7. Resume a normal step.

For the follower:

Step with your right foot back on 1. This is normal.

Step forward with your left on 2. This is also normal.

Step forward with your right on 3, turning 90 degrees to the left. The lead will be behind you.

Cross behind your right with your left foot on 5.

Pick up your right and set it back down on 6. You don't need to move it very much.

Bring your left to your right on 7. Hold 8.

Retrieved from <http://www.wikihow.com/Dance-Salsa>

## Appendix J

### Lesson Plan 10

#### Research Presentations

**Level** – Intermediate

**Age** – 13-16

**Time** – 11:00-13:00

**Location** – American University of Armenia

**Materials used:** Computer

Projector

Loud speakers

Chalk

**Skills to be emphasized** – speaking, listening, dancing and presentation

**Class objectives:**

- to practice Ss' speaking skills,
- to practice Ss' presentation skills,
- to develop Ss' dancing skills,
- to develop Ss cultural competence and raise awareness about different dances.

<b>Time</b>	<b>Procedure</b>	<b>Interaction</b>	<b>Purpose</b>
120 min	<b>Research Presentation</b> Ss in groups of 5 present their research projects concerning one type of dance. Ss present the history of the particular dance and teach the steps of that dance to their peers.	S → S	To practice Ss' speaking skills. To practice Ss' presentation skills. To develop Ss' dancing skills. To develop Ss cultural competence and raise awareness about different dances.