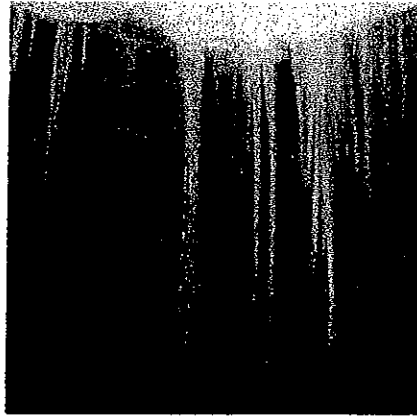


# POLAR ZONES

By: Dr. Mila Parrish



**Studio/School/Institution:** Arizona State University

**City, State:** Tempe, AZ

**Teaching Environment:** Moving Inventors Community Dance School

**Age and/or Grade:** 9-12 years (4<sup>th</sup>-5<sup>th</sup> grades)

**Standards Benchmark Age and Grade:** 9-12 years (4-5<sup>th</sup> grade)

**Primary Standard:**

**V. Inter-Connecting:** Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.

**Secondary Standard(s):**

**I Performing, 2d Movement Skills**

Technical Skills: Articulation of movement: Demonstrate ability to move with clarity of motion and definition of intent.

**I Performing, 2e Movement Skills**

Sequencing: Demonstrate the ability to sequence a series of movements and to remember them in a short phrase.

**I Performing, 3c Elements of Dance**

Dance Qualities: Explore dance using different qualities or characteristics of movement: tension, force, effort and weight.

**I Performing, 4b Performance Values**

Replication, Reflection, Refinement, and Revision: Repeat movement, dance phrases, and patterns for performance accuracy.

**II Creating, 1a Apply Choreographic Principles, Structures, and Processes**

Generate Original Choreography: Improvise to discover and explore new ways of combining axial and locomotor movements varying the use of the dance elements of space, time, and energy.

**II Creating, 1d. Constructive Cooperation:** Demonstrate the ability to work cooperatively with a partner or group of dancers.

**II Creating, 2a Create and Communicate Meaning**

Communicate in Dance: Improvise, choreograph, and perform dance movement based on ideas, experiences, feelings, concepts, or images.

**III Responding, 2a Observation and Response Skills**

Observe or perform dance and identify movements of a variety of qualities or styles, and communicate the main ideas, theme, or feeling of the dance.

**III Responding, 2d Observation and Response Skills**

Participate as an observant and thoughtful audience member. Respond with constructive comments about the performance.

**IV Interconnecting 3c Connect Dance and Other Disciplines**

Learn content knowledge in other disciplines through movement experiences. Create movement based on ideas from another discipline or art form.

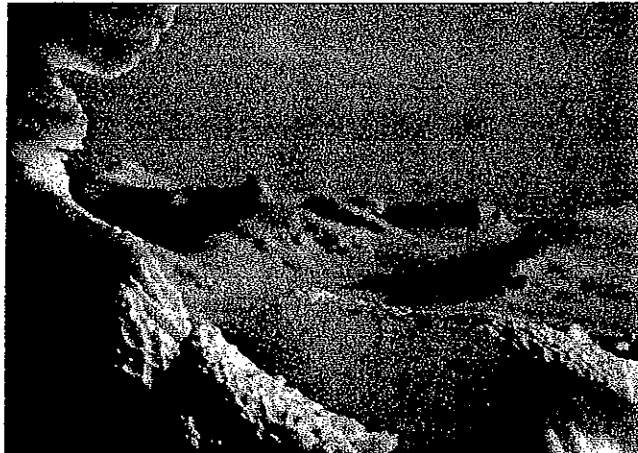
**Duration of the Activity:** 2 hours.

**Materials and Supplies Needed:** Pencils, Soundtrack "Antarctica: An adventure of a different nature", or other nature soundtrack, arctic images in books and magazines or viewed as a PowerPoint slide show, copies of blank polar zones worksheet.

## Description of Activity:

### **Introduction to Activity (45 min)**

1. Provide a short introduction and show images from Antarctica including the native animals in their habitat. View a section of the "Antarctica: An adventure of a different nature video (15 min).
2. Discuss the characteristics of the geographical environment (10 min). During the discussion create a Polar Facts list of students comments on the board.
3. Improvise movement concepts and discuss concept of abstraction.
  - a. Explore and physicalize (10 min) movement concepts promoted in lesson including: body shape, special pathways and levels, sustained and sudden time effort.
  - b. Address how dance is a way to abstract concepts (10 min). (Ex: jagged movements demonstrate the cracks in thin ice or smooth movements demonstrate frozen sheets of ice. Ask students to identify what would be less successful forms of abstraction (hugging arms into chest pretending to be cold).



### **Activity 1 Polar Partners** (45 min)

1. In small groups students create Polar Partner Sculptures (10 min). Using the Polar Facts students create 3-4 abstract sculptures and to focus on the concepts of cooperation and partnering as they transition between shapes.
2. Share Polar Partner Sculptures with another small group (5 min).
3. Discuss issues important in the region (5 min). Examples include: melting polar ice caps, the ozone layer, and pollution. Students brainstorm how they can make a difference; add these comments to the Polar Facts on the blackboard.
4. Students create additional shapes representing Antarctic challenges, revise existing shapes and combine all (10 min).
5. Present Polar Partner Sculptures to the class (10 min). After each dance, identify the Antarctic issues addressed, how the concept of abstraction was presented, and what students felt was most interesting aspect of their own dance.
6. Students record their impressions in their journals (5 min).

**Primary Activity Polar Zones** (45 min) Create dance using the polar zones worksheet. Directive: Work together to create a short dance using 5-8 of the Polar Zones ideas and facts.

1. Introduce the Polar Zones worksheet. In groups students fill in worksheet using facts, descriptive language and observations from a Polar Partner dance (10 min).
2. Create dance using 5-8 concepts from the Polar Zones worksheet and a representation of sustained and sudden effort, body shape, spatial pathways and levels (20 minutes).
3. Share dances and observation (10 min). In the discussion students describe the polar issue and facts expressed in the dance and the most interesting aspect of the dance.
4. Self-reflection (10 min) Students record their observations in their journals and answer 3 questions (1) Identify 2 things you would like to remember about this experience and how it could assist you with future choreography. (2) What did you learn about Antarctica? (3) What do you want to learn more about?

### **Wrap-up** (5 min)

1. Lead a reflective discussion on what the students learned about Antarctica and abstraction in dance.

**Assessment:** See attached chart.

**Adaptations for Diverse Learners:** The following accommodations could be made for a blind student:

- 1) The student performs the journaling activity verbally while an aid (assigned help, student from class, teacher) writes down what is said.
- 2) The student improvises his/her own movement with promptings of the polar facts, images, and movement descriptions from the aid as requested.
- 3) The student collaboratively creates Polar Zone Dance with peers and the aid as requested.

**Assessment Chart:**

**Indicator of Learning or Standard**

**NI—Needs Improvement P—Proficient: Meets Expectations O—Outstanding**

Standard		Assessment Rubric						
		Indicators of Learning	Indicators			Standard		
			NI	P	O	NI	P	O
Primary	<b>V. Inter-Connecting:</b> Relate and transfer ideas, meanings and experiences from other disciplines and areas of knowledge to dance and movement experiences; relate and transfer dance and movement experiences to other disciplines and areas of knowledge.	1. Polar Partner sculpture references imagery and Antarctic content.						
		2. Polar Zone dance expresses comprehension of curricular content.						
		3. Polar Zone Dance demonstrates the transfer of academic content in the movement using abstraction.						
Secondary Standards	<b>I Performing, 2d Movement Skills Technical Skills: (1)</b> Articulation of movement: Demonstrate ability to move with clarity of motion and definition of intent.	1. Performs dance with clear articulation of movement.						
		2. Performs dance with intent realized by the movement.						
		3. Performs dance with artistic expression.						
	<b>I Performing, 3c Elements of Dance Dance Qualities:</b> Explore dance using different qualities or characteristics of movement: tension, force, effort and weight.	1. Performs dance with expressive Time effort qualities						
		2. Performs dance with expressive shape and space qualities.						
	<b>I Performing, 4b Performance Values</b> Replication, Reflection, Refinement, and Revision: Repeat movement, dance phrases, and patterns for performance accuracy.	1 Performs Polar Partner dance with group.						
		2 Performs Polar Partner dance accurately from memory.						
		3 Revise and perform Polar Zone dance with precision and accuracy.						
	<b>II Creating, 1a Apply Choreographic Principles, Structures, and Processes</b> Generate Original Choreography: Improve to discover and explore new ways of combining axial and locomotor movements varying the use of the dance elements of space, time, and energy.	1. Choreographs Polar Zones dance with range of axial and locomotor movement						
		2. Choreographs Polar Zones dance with range of space.						
		3. Improvises and choreographs original movements based upon the Polar Facts.						
	<b>II Creating, 1d. Constructive Cooperation:</b> Demonstrate the ability to work cooperatively with a partner or group of dancers.	1 Choreography reflects ideas of the group.						
2 Cooperation and collaboration observed in dance making activities								
<b>II Creating, 2a Create and Communicate Meaning</b> Communicate in Dance: Improve, choreograph, and perform dance movement based on ideas, experiences, feelings, concepts, or images.	1. Improvise movement stimulated by Antarctic themes and issues.							
	2. Choreograph abstract movement stimulated by polar facts and issues.							

<b>III Responding, 2a Observation and Response Skills</b> Observe or perform dance and identify movements of a variety of qualities or styles, and communicate the main ideas, theme, or feeling of the dance.	1. Identify and describe movement in journal						
	2. Express and describe how Antarctic themes were abstracted in their dance.						
	3. Refine, memorize and practice the choreography to express the meaning and structure of Antarctic themes.						
<b>III Responding 2d Observation and Response Skills</b> Participate as an observant and thoughtful audience member. Respond with constructive comments about the performance.	1. Verbally contributes to class discussion.						
	2. Comments are relevant, supportive and constructive						
	3. Offers suggestions to help improve peer choreography.						
<b>IV Interconnecting 3c Connect Dance and Other Disciplines</b> Learn content knowledge in other disciplines through movement experiences. Create movement based on ideas from another discipline or art form.	1. Polar Zone dance relates to curricular content of Antarctica.						
	2. Choreography follows prescribed content: 5-8 Polar facts, movement content including time effort; spatial pathway, level and body shapes.						

## Polar Zones worksheet (filled in)

### Animal Description

You can stay underwater for an hour	You have a thick layer of fat under your skin	You spend most of your life in the sea
You are almost invisible against a white background	You migrate 11,000 miles between the Arctic and the Antarctic	Your long teeth developed into tusks
Your blubber gives you energy	You nest in colonies on rocky coast	

### Animal Action

Migration	Camouflage	Hunting for food
Lying on the warm beach and sleep	Raising your young in a personal incubator	Roaming far and wide looking for food
Hibernating for the winter	Hiding from your enemies	Wandering over land
Change color in winter	Strong and fearless	Drifting for hundreds of miles
Stalking your prey	Digging up shellfish	Swimming
Creeping slowly, then pounce	Flying and Soaring	Slipping on ice
Creeping over rocks	Finding shelter in a snow drift	Sleeping snugly warm
Keeping your eggs warm	Hidden in the snow	Jumping off small rocks
Building a nest with stones	Wander across the frozen sea	Blending into the background
Shaking off the water	Crossing a icy river	Traveling in packs
Diving to the ocean floor	Soaring through the air	Gathering food for the winter
Digging tunnels under the snow	Waking up & peaking out of your burrow	Diving to the surface of the ocean
Storing food for winter	Soaring and flying out of the water	

### Environment

Covered with ice and snow	Bitter arctic wind	Large pieces of floating ice
Trickling cold ice water	Darkness for six months	Land of the dark
Ice shelves	Breathing holes in ice	Land of the light
Winters are severe sub-zero temperatures	Snow dusts the tops of hills and mountains	The moon shines day and night
The sunlight grows stronger	Streams of melt water flow	The cold wind blowing
The ground slowly warms	The sea begins to freeze	The sun shines day and night
Water freezes and thaws	Blocks of floating ice	

### Issues concerns

Forming a protective circle around your young	Completely covered by an ice cap	Ozone layer
Stay close to the ground to hide from the cold	Escaping danger	Suddenly the ice begins to break
The sea begins to break up with loud snaps	Hunting by day and night	Pollution

**Mila Parrish Ph.D.**, Assistant Professor, received a BFA in choreography and performance and K-12 Teachers Certification from the University of Michigan; an MA in Dance Education from Columbia University and a Ph.D. from The Ohio State University in Art Education. Dr. Parrish is a Certified Movement Analyst (CMA) from the Laban Institute of Movement Studies in NYC with research interest in Labanotation enhanced movement cognition, telematic pedagogy and multimedia development. She serves on the Board of the National Dance Education Organization (NDEO); dance and the Child-international (daCi) where she is also the Newsletter Editor; and on the Professional Advisory Committee (PAC) for the Dance Notation Bureau. Before joining the faculty in at ASU, Dr. Parrish was a professional dancer and choreographer in NYC, performing with modern, ballet and theatre companies, most notably, The Jean Erdman Theater of Dance, with whom she toured nationally. Her company, *Koshin Dance Theater* has been presented at various NYC venues including DIA Center for the Arts, P.S. 122, the Morningside Dance Festival and St. Mark's Church. At ASU, Dr. Parrish teaches dance pedagogy for K-12 teacher preparation, Laban Movement Analysis, and directs the summer intensive teacher-training workshop in dance education and technology. She instituted Moving Inventors a creative dance laboratory, which serves as a hands-on training school for dance education students. Mila is nationally and internationally recognized for her work in educational technology. Her research and publications establish new trends in movement technology, K-12 integrated curriculum and teacher training in the digital arena. Recent publications include: forthcoming chapter on technology in dance education for the International Handbook of Research in Arts Education (2006), and *Process-Based Dance Documentation* CD-ROM on Bebe Miller's work *Prey*; and the award winning website *Interactive Gateway: Happenings in the Digital Classroom* on Art, Culture and Politics of the 1960's as experienced through Yvonne Rainer's pivotal work Continuous Project Altered Daily.

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