



Beat, Stomp, and Clap to Fitness Cultural Dance Rhythms

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CULTURAL DANCE

Benefits, Preparation, and Implementation

This dance form represents the values, beliefs, traditions, and ways of living of a culture as expressed through the movements, rhythms, and formations of the dances. Frequently referred to as folk or ethnic dances, these dances occur in many variations.

Benefits for Students:

- Gain an understanding of how the movements, rhythms, and formations reflect various cultures' traditions, beliefs, and values.
- Develop respect for a variety of cultures and each culture's way of living.
- Learn to perform movements, rhythms, and formations from a variety of cultures.
- Increase movement skills, rhythmic response, memory, directionality, sequencing, and spatial awareness.
- Develop cooperation skills.
- Experience and learn an enjoyable, sociable, lifelong form of physical activity.

Lesson Preparation Tips for the Teacher:

- Select dances that are developmentally appropriate and represent the culture authentically.
- Review the directions, movements, formations, and music.
- Choose one of the following instructional strategies: Part to Whole, Video, Peer Teaching, or Big Screen.
- Prepare artifacts, background and cultural information, materials, maps, DVD's, videotapes, books, pictures, props, clothing and other information that will be included while presenting the dance.
- Contact students, parents, and/or community members who can teach or help you teach cultural dances. Community cultural organizations can also provide resources.

Lesson Implementation Tips for the Teacher:

- Present background information on the dance using prepared materials. Show students the location of the country on a map.
- Introduce the music. Play the music so students can hear the tempo, rhythm, and phases of the music.
- Teach dance using one or more of the following instructional strategies and tools; Part to Whole, Video, Peer Teaching, or Big Screen.
- Teach movements first before using them in the dance formation.
- When the dance requires partners and the class has an uneven number of students, develop a variation to use a group of three or the teacher can partner with a student.
- Emphasize clarity of rhythm for each movement to help students dance in unison.
- When a circle formation is needed, use floor tape to create a circle to help students maintain a safe spatial relationship.
- Practice maintaining spatial relationships to keep the space between dancers consistent and safe.
- Use the words, leader or follower or partner one and partner two.
- Emphasize the cooperative nature of cultural dances. Everyone must stay focused and work together for the dance to be successful.

African Step Dance

Retrieved 1/8/2016 from <http://www.stepafrika.org/company/what-is-stepping/>
Link to Instructional Video



WHAT IS STEPPING?

Stepping is a rising art form and an important part of America's artistic and cultural heritage. In stepping, the body is used as an instrument to create intricate rhythms and sounds through a combination of footsteps, claps and the spoken word.

ORIGIN OF STEPPING

Stepping is based on a long and rich tradition in African-based communities that use movement, words and sounds to communicate allegiance to a group. It draws movements from African foot dances, such as Gumboot, originally conceived by miners in South Africa as an alternative to drumming, which was banned by authorities.

The stepping tradition in the United States grew out of song and dance rituals practiced by historically African American fraternities and sororities, beginning in the early 1900s.

STEPPING TODAY

In addition to step shows and competitions on college campuses, today stepping can also be found in schools, churches and community organizations around the country. The form is also spreading its wings to new venues and participants, such as Latino and Asian American Greek-letter organizations.

RESOURCE:

<http://www.stepafrika.org/company/>

You will receive YouTube URL of you dancing via email!

Secondary Maori Stick Dance

Standards for Physical Education

Standard 1: The physically literate individual demonstrates competency in a variety of motor skills and movement patterns.

1) Learning Objective: Students will develop manipulative skills using Maori sticks with an emphasis on hand-eye coordination.

Standard 3 - The physically literate individual demonstrates the knowledge and skills to achieve and maintain a health-enhancing level of physical activity and fitness.

2) Learning Objective: Students will enhance the skill-related components of reaction time and coordination.

Standard 4: The physically literate individual exhibits responsible personal and social behavior that respects self and others.

3) Learning Objective: Students will work cooperatively with a variety of partners using props responsibly and safely.

Standards for Dance Education

Standard 3: Applying and demonstrating critical and creative thinking skills in dance.

4) Learning Objective: Students will create their own 8 counts of rhythmic stick actions.

Standard 4: Demonstrating and understanding dance in various cultures and historical periods.

5) Learning Objective: Students will learn about Maori culture through experiencing a dance from the Maori culture.

Instructional Strategies:

- Command Style A: Teacher makes all decisions.
- Practice Style B: Students carry out teacher-prescribed tasks
- Divergent Style G: Students solve problems without teacher assistance.

Suggested Time Allotment: 30 minutes

Materials/Equipment

- Picture of Maori people
- DVD of the Polynesian Cultural Center performers—Maori segment: Maori sticks
- CD or iPod Player
- Maori music for stick dance or music with a strong identifiable rhythm.
Suggestion: “Drums” by Ibiza Royal Drums
- Sets of sticks for each student. Use dowels with an 1 ¼ thickness cut 14 inches long OR rolled up newspaper with a 1 ¼ inch thickness bound with two elastics.

Introduction

The Maoris are the people who are indigenous to New Zealand. In New Zealand's early history, the rhythmic throwing and catching of sticks developed eye/hand coordination, and served as a way of training young Maori warriors to catch enemy spears in battle. The players stood or knelt in a circle. As the tempo of the chant increased, those who dropped their sticks dropped out of the game. The last person in was the winner. The sticks these young warriors played with were three feet long. Today the dancing stick game, which uses sticks about 14 inches long, is called “Titi Torea” which means double short sticks.

Manipulative Action Glossary:

Toe: Tilt stick and hit tip of Maori stick on the floor

Heel: Hold stick vertically and hit bottom of stick on the floor

Flick: Small hand-toss to self at very low level rotating stick 306 degrees

Click: Hit both sticks together while holding them vertically

Toss Right: Extend right hand to diagonal and toss stick to a partner

Toss Left: Extend left hand to diagonal and toss stick to a partner

Toss Both: Hold sticks vertically and toss in air to partner; attempt to toss sticks so they remain vertical in the air and do not rotate

Catch: One hand or both hands

Class Progression A—Solo Stick Dance

Give each student a pair of sticks. Using command style of teaching, teach the following stick dance sequences. Teach Set One. Practice. Teach Set 2. Practice. Combine set 1 and set 2. Practice and continue adding on sets.

Begin after the first 45 seconds of the music. Hold for two crashes of the symbols, then begin . . .

Set 1: 4X

- 1-2 Hit toes of sticks on ground 2X
- 3-4 Hit toes of sticks together crossing the tips 2X
- 5-6 Hit bottom or "heel" of sticks on ground 2X (sticks should be vertical)
- 7-8 Hit sticks together 2X

Set 2: 4X

- 1-2 Hit heels of sticks 2X
- 3-4 Hit toes of sticks 2X
- 5-6 Flip the Right stick $\frac{1}{2}$ vertical spin and catch on 5
- 7-8 Flip Left stick $\frac{1}{2}$ vertical spin and catch 7.

Set 3: 4X

- 1-2 Hit heels of sticks 2X
- 3-4 Hit toes of sticks 2X
- 5 Flip both sticks in $\frac{1}{2}$ vertical spin 5
- 6 Hit sticks together 6
- 7 Hit heel of stick on 7
- 8 Hold

Set 4: 2X

- 1-2 Hit toes of on ground in front 2X
- 3-4 Hit toes of sticks 2X—right stick to right side of body; left stick to left side of body
- 5-6 Flip the Right stick $\frac{1}{2}$ vertical spin and catch
- 7-8 Flip Left stick $\frac{1}{2}$ vertical spin and catch
- 9-10 Repeat counts 3-4
- 11-12 Repeat counts 1-2
- 13-14 Flip both stick $\frac{1}{2}$ flip and catch on count 14
- 15-16 Hit sticks together on 15. Hold 16.

Set 5: 2X

- Ct. 1 Hit toes of sticks on floor diagonal left
- Ct. 2 Hit toes of sticks on floor in front
- Ct. 3 Hit toes of sticks on floor diagonal right
- Ct. 4 Hit toes of sticks on floor in front
- Ct. 5 Flip both sticks $\frac{1}{2}$ way and catch
- Ct. 6 Hit sticks together
- Ct. 7 Hit heels of sticks on ground
- Ct. 8 Hold count 8
- 9-10 Toss right stick straight up on one and catch on 2

- 11-12 Hit sticks together 2X
- 13-14 Toss Left stick straight up on 5 and catch on 6
- 15-16 Hit sticks together 2X

Set 6: 2X

Repeat Set 5., but on counts. 9-10, and 13-14, toss both sticks straight up and catch.

Class Progression B: Partner Stick Dance

8 cts. Partners face each other in cross-legged position in 4 counts. Hit heels of sticks on ground on count 5 and hold 6-8.

Set 1: 2X

- 1-2 Hit heels of sticks on ground 2X
- 3 Hit sticks together
- 4 Reach across as if to shake hands with your partner, and hit right sticks together.
- 5-8 Repeat counts 1-4, but hit left sticks together

Set 2: 4X

- 1-2 Repeat counts 1-2 of Set 1
- 3 Repeat count 3 of step 1
- 4 Hit both of the sticks against your partner's sticks

Set 3: 2X

Repeat set 1. However, toss the stick to partner rather than hitting partner's stick

Set 4: 4X

Repeat set 2. However toss both sticks to partner rather than hitting both of partner's sticks. (Designate one partner to toss sticks on the inside and the other partner to toss sticks to the outside.)

Set 5: 2X

- Ct. 1 Hit toes of sticks on floor diagonal left
- Ct. 2 Hit toes of sticks on floor in front
- Ct. 3 Hit toes of sticks on floor diagonal right
- Ct. 4 Hit toes of sticks on floor in front
- Ct. 5 Flip both sticks ½ way and catch

- Ct. 6 Hit sticks together
- Ct. 7 Hit heels of sticks on ground
- Ct. 8 Hold count 8
- 9-10 Toss right stick across to partner and catch on 10
- 11-12 Hit sticks together 2X
- 13-14 Toss Left stick straight up on 5 and catch on 6
- 15-16 Hit sticks together 2X

Set 6: 2X

Repeat Set 5, except on counts 9-10, and 13-14, toss both sticks across to partner and catch. One partner will need to throw sticks inside the other partner's sticks.

Class Progression C: Partners create a stick dance sequence

Partners create an 8-count stick dance that is repeatable. Add this on to the end of the choreographed material in Progression B.

Culmination: Combine Progression A, B, and C. Have half of the class

Learning Objective 1 & 2 – Assessment (Psychomotor)**Use a class roster to rate each student**

Proficient: Student can rhythmically coordinate all parts of the dance to the tempo and beat of the music. Can perform catches, tosses, flicks, and beats consistently throughout the dance.

Developing: Student can rhythmically coordinate most part of the dance to the tempo and beat of the music. Can perform catches, tosses, flicks, and beats somewhat consistently throughout the dance.

Basic: Student can rhythmically coordinate only 1 parts of the dance or a few parts form all three sections of the dance to the tempo and beat of the music. Performs catches, tosses, flicks, and beats inconsistently throughout the dance.

Learning Objective 3 – Assessment (Affective)

Student's Name:	CONSISTENTLY	NEEDS IMPROVEMENT
Maori sticks were used safely throughout the Dance		
Student worked cooperatively with all partners		

Learning Objective 4 (Cognitive)**Use a class roster to rate each student**

Proficient: 8 count rhythmic sequence used all 7 manipulative actions (heel, toe, flick, click, toss right hand, toss left hand, toss both simultaneously).

Developing: 8 count rhythmic sequence used 5-6 of the manipulative actions

Basic: 8 count rhythmic sequence used 3-4 of the manipulative actions.

Learning Objective 5 (Cognitive)

Have students complete an entry ticket quiz during the next class session:

1. What is the origin of the stick dance?
2. What country is the stick dance from?
3. What are three characteristics of the Maori culture?
4. What skill-related fitness components were developed in this dance?

Elementary Maori Stick Dance

Standards for Physical Education

Standard 1: The physically literate individual demonstrates competency in a variety of motor skills and movement patterns.

1) Learning Objective: Student will develop manipulative skills using Maori sticks with an emphasis on hand-eye coordination.

Standard 4: The physically literate individual exhibits responsible personal and social behavior that respects self and others.

2) Learning Objective: Students will work cooperatively with a variety of partners using props responsibly and safely.

Standards for Dance Education

Standard 3: Applying and demonstrating critical and creative thinking skills in dance.

3) Learning Objective: Students will create their own 8 counts of rhythmic stick actions.

Standard 4: Demonstrating and understanding dance in various cultures and historical periods.

4) Learning Objective: Students will learn about Maori culture through experiencing a dance from the Maori culture.

Instructional Strategies:

- Command Style A: Teacher makes all decisions.
- Practice Style B: Students carry out teacher-prescribed tasks
- Divergent Style G: Students solve problems without teacher assistance.

Suggested Time Allotment: 30 minutes

Materials/Equipment

- Picture of Maori people
- DVD of the Polynesian Cultural Center performers—Maori segment: Maori sticks
- CD or iPod Player

- Maori music: “Tutira Mai Nga Iwiw” (Stand Together) by Wi Huata. This can be found on line at folksong.org.nz.
- Sets of sticks for each student. Use dowels with an 1 ¼ thickness cut 14 inches long OR rolled up newspaper with a 1 ¼ inch thickness bound with two elastics.

Introduction

The Maoris are the people who are indigenous to New Zealand. In New Zealand's early history, the rhythmic throwing and catching of sticks developed eye/hand coordination, and served as a way of training young Maori warriors to catch enemy spears in battle. The players stood or knelt in a circle. As the tempo of the chant increased, those who dropped their sticks dropped out of the game. The last person in was the winner. The sticks these young warriors played with were three feet long. Today the dancing stick game, which uses sticks about 14 inches long, is called “Titi Torea” which means double short sticks.

Class Progression A—Solo Stick Dance

Give each student a pair of sticks. Using command style of teaching, teach the following stick dance sequences. Teach Set One. Practice. Teach Set 2. Practice. Combine set 1 and set 2. Practice and continue adding on sets.

Set 1:

Tutira mai nga iwi
Tatou tatou e
Tutira mai nga iwi
Tatou tatou e

- 1-2 Hit toes of sticks on ground 2X
 - 3-4 Hit toes of sticks together crossing the tips 2X
 - 5-6 Hit bottom or “heel” of sticks on ground 2X (sticks should be vertical)
 - 7-8 Hit sticks together 2X
- Repeat this for a total of 2X

Set 2:

Whai-a te marama-tanga
Me te aroha – e nga iwi!

- 1-2 Hit heels of sticks 2X
 - 3-4 Hit toes of sticks 2X
 - 5-6 Flip the Right stick ½ vertical spin and catch on 5
 - 7-8 Flip Left stick ½ vertical spin and catch 7.
- Repeat for a total of 4X

Set 3:

Ki-a K'tapa-tahi,
Ki-a ko-tahi ra.
Tatou tatou e.

- 1-2 Hit heels of sticks 2X
 - 3-4 Hit toes of sticks 2X
 - 5 Flip both sticks in ½ vertical spin 5
 - 6 Hold
 - 7 Hit sticks together
 - 8 Hold
- Repeat for a total of 2X

Take 2 beats to turn and face partner.

Class Progression B: Partner Stick Dance

Set 1:

Tutira mai nga iwi
Tatou tatou e

- 1-2 Hit heels of sticks on ground 2X
- 3 Hit sticks together
- 4 Reach across as if to shake hands with your partner, and hit right sticks together.
- 5-8 Repeat counts 1-4, but hit left sticks together
- 9-16 Repeat cts. 1-4.

Set 2:

Tutira mai nga iwi
Tatou tatou e

- 1-2 Repeat counts 1-2 of Set 1
 - 3 Repeat count 3 of step 1
 - 4 Partners hit both of their sticks against their partner's sticks
- Repeat for a total of 4X

Set 3:

Whai-a te marama-tanga
Me te aroha – e nga iwi!

- 1-2 Hit heels of sticks on ground 2X
 - 3-4 Hit sticks together 2X
 - 5-6 Toss right stick up and catch on 6
 - 7-8 Hit sticks together 2X
 - 9-16 Repeat counts 1-8. However, on 13-14, toss left stick up.
- Repeat counts 1-6 2X

Set 4:

- 1-8 Repeat Set 3. However on counts 5-6 and 13-14 toss both sticks up and catch.
- Repeat for a total of 2X

Set 5:

1-2 Repeat Set 1 from Class progression 1. Follow that with reaching sticks up in the air and saying "Tatou Tatou E!"

Class Progression C: Partners create a stick dance sequence

1. Partners create an 8 count stick dance that is repeatable.
2. Play Tutira Mai Nga Iwi and let them practice and perform this.
3. Divide class into two groups. Have one half perform their duet creations for the other half. Switch.

SAMOAN SASA (CLAP DANCE)

Created by Vicki Millar, Livermore, CA

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Grade Level: Intermediate Grade/Middle School

SHAPE America Standard 1. The physically literate individual demonstrates competency in a variety of motor skills and movement patterns

(S1.M1.6) Dance & rhythms Demonstrates correct rhythm and pattern for one of the following dance forms: folk, social, creative, line or world dance.

(S1.M1.7) Demonstrates correct rhythm and pattern for a different dance form from among folk, social, creative, line and world dance.

(S1.M1.8) Exhibits command of rhythm and timing by creating a movement sequence to music as an individual or in a group.

Objectives:

As a result of participating in this learning experience participants will:

1. Feel the beat through rhythmic hand and arm movements.
2. Learn sequencing of rhythmic phrases.
3. Appreciate Samoan culture.
4. Build rhythmic hand sequences with a partner.
5. Observe a partner and provide constructive feedback.

Equipment: Ipod; DVD player

Music: *The Serpent's Egg* by Dead Can Dance, "Mother Tongue", Track 9, and *Verve Remixed2*, "Sinnerman", Track 2 (latter for students who may struggle with rhythm)

Youtube Resources:

<https://www.youtube.com/watch?v=tC0gCTZFvx4>

<https://www.youtube.com/watch?v=oNodJ7z-1hU>

Lesson Development

Introduction: Have students sit cross legged on floor in a group. Ask for volunteers to explain, in their own words, what rhythm is. "Is rhythm difficult to feel?" As a fun introduction to "feeling the beat" show students five minute clip from the movie, "Footloose" where high school student Ren is trying to teach Willard how to feel the beat so he can attend an upcoming prom.

Activity:

1. Play music selection: "Sinnerman", and have students listen to the beat. Have them put the beat into their hands by clapping, snapping fingers, slapping lap.
2. Explain that music for set dances is usually counted in sets of 8 beats. "Listen for the down beat and count the music in sets of 8 with me." Students clap to the beat of the music.
3. "Try clapping on the first beat of the set and slapping your thighs on the remaining beats." Practice.
4. Have class experience the first beat of the phrase as a snap, and the remaining beats as claps.
5. Ask for suggestions in other ways to show the beat with the hands.

Introduction to Samoan Dance:

1. "Rhythm is an important part of many cultures. In Samoa, an island country in the South Pacific, rhythm, dancing, singing, and music play a big part of this culture. The Sasa is an energetic Samoan dance in which rows of dancers, usually sitting cross-legged, perform fast, synchronized movements with their hands and arms in time to the beating of drums. The hand movements often depict activities taken from daily life."
2. Show video clip of Youtube Sa Sa vidoes.
3. Have students respond to the following questions:
 - "Have you ever seen dance like that before?"
 - "What do you think was the most interesting (difficult, unusual) part of the dance?"
4. "Not all Sasa's are exactly the same. Today we're going to do our own version."

Progression 1: Command Style A.

1. Students should be arranged in rows and columns about three feet apart from each other.
2. A complete Sasa dance is described below. Using this style the teacher will demonstrate and teach the dance in segments (8 to 16 counts a segment). The students will replicate the phrases.
3. After a set is taught, students should stand up and rotate front row to the back to give each row the chance to have experience in the front.
4. The teacher should provide a clear starting cue to establish a rhythm and pace such as: "5, 6, 7, 8" or "5, 6, ready, go".
5. After a set is taught, music should be added and the set practiced.
6. Once a set is understood, a new segment will be taught, practiced and added on to the previous segment.
7. The teacher should watch for student involvement and comprehension of movement, and be prepared to stop, re-teach, and refine as necessary.

Progression 2: Practice Style B.

1. Once the students have learned all of the Sasa movement sets, divide them into partners to practice and refine.
2. Challenge the students to count verbally together each beat to instill rhythmic comprehension.
3. Allow students to practice 5-7 minutes without music. Then add music—cuing the students when to begin.
4. The teacher should move among the partner groupings to observe, give feedback, and provide additional instruction when necessary.

Progression 3: Reciprocal Style C.

1. Divide the class into Group A and Group B keeping partnerships in tact.
2. Have a partnership from Group A identify and watch a specific partnership from Group B as they perform the Sasa to music.
3. Ask students to watch for and be prepared to respond to the following questions (written on a chalk board):
 - Did the partners perform to the beat of the music?
 - Did the partners perform the correct sequence of movement sets?
 - Did the partners exhibit the energy and accuracy that the Sasa should have?

Progression 4: Divergent Production Style H.

1. Have duets combine with the duet they observed to create a quartet.
2. Quartets will now be asked to create their own Sasa sequence that is a total of 8 beats long and will be repeated for a total of 16 counts.* The sequence should be practiced and refined.
3. The teacher should circulate among the students to provide feedback and assistance where needed.

*Depending on the skill of the group as a whole, the sequence can be extended to two sets of 8 counts repeated, resulting in a 32 count sequence.

Progression 5: Command Style A.

1. Have one half of the class perform for the other half, adding on their 8 count set of Sasa actions (performed twice for a total of 16 beats) to the end of the original Sasa just before the final 13 count set.
2. The teacher should start and stop the performers using the music as the cue.

Closure: Invite the students to share their thoughts about the Sasa experience; working in duets? working in quartets?

Assessment: Objectives 1 and 2. Self Assessment: At the conclusion of the lesson, have each student complete the self assessment on page 28.

Samoan Sasa**Music:** "Mother Tongue" from *The Serpent's Egg***32 Beats:** music introduction**Set 1 (16 beats)**

Students begin sitting cross legged in evenly spaced rows and columns (about three feet apart). Keep knees bouncing through the dance.

4 counts: "Pati" four times ("Pati" is a hand clap with flat palms creating a higher pitched sound)

4 counts: "Po" four times ("Po" is a hand clap with cupped palms creating a lower pitched sound)

Repeat this 8 count sequence for a total of 16 counts.

Set 2 (16 beats)

Count 1: Pati

Count 2: Po

Count 3: flick both hands up to just above head level

Count 4: slap thighs

Repeat this 4 count sequence three more times for a total of 16 counts.

Set 3 (16 beats)

Count 1: flick wrists about 12 inches in front of face ending with palms facing away from face

Count 2: slap ground at left diagonal

Count 3: flick wrists in front of face again

Count 4: slap ground at right diagonal

Count 5: flick wrists in front of face again

Count 6: slap ground in front of you

Count 7: Pati

Count 8: Po

Repeat this 8 count sequence for a total of 16 counts.

Set 4 (16 beats)

Counts 1, 2: Right arm moves straight out to right and does two shakes as if shaking someone's hand in the air. Left hand touches side of head with left elbow out to left.

Counts 3, 4: Reverse the in-the-air hand shake going to the left—left arm is out to left side doing two shakes while right hand touches the side of the head.

Counts 5, 6: Do in-the-air hand shake with right arm straight in front of face while left hand returns to side of head

Count 7: Clap both hands together straight out in front of face and shout "Talofa! (hello in Samoan)

Count 8: Hold

Repeat this 8 count sequence for a total of 16 counts. On count 7 the second time through, shout "Samoa!"

Set 5: 16 Beats

"Butterfly slaps"

Count 1: Sitting cross legged -Slap hands onto elbows -- arms form a square shape in front of the body and are parallel to the floor.

Count 1 &: Bring backs of palms straight up where they hit each other in front of face. Elbows will now be touching. Forearms are now perpendicular to the floor.

Counts 2&, 3&, 4: Repeat the first two actions (open, close, open, close, open).

Count 5: Pati

Count 6: Po

Count 7: Pati

Count 8: Po

Repeat this 8 count sequence for a total of 16 counts.

Set 6: 16 Beats

"Cracking the Coconut"

Count 1: Use right hand to "scoop" up the coconut initiating with pinky side of right hand.

Counts 2, 3, 4: Slice pinky side of right hand into palm of left hand 3 times as if cracking open a coconut.

Counts 5, 6: With right fist on top of left fist do a wringing action twice as if squeezing coconut milk out through the stringy remnants of the coconut husk.

Count 7: Throw away the husk with right hand by tossing it over the right shoulder.

Count 8: Hold

Repeat this 8 count sequence for a total of 16 counts.

[This where students will eventually insert their own Sasa creations.]

Set 7: 13 Beats

Count 1: Bring left elbow up to shoulder level in front of body and bend forearm straight up. Hit the left elbow with right hand.

Count 2: Reverse, hitting the right elbow with the left hand.

Count 3: Pati

Count 4: Slap lap

Count 5: Repeat count 1

Count 6: Repeat count 2

Count 7: Pati

Count 8: Slap lap

Count 9: Pati

Count 10: Slap lap

Count 11: Pati

Count 12: Slap Lap

Count 13: Throw arms up in the air and shout "Chew!"

Samoan Sasa

Student's Name: _____

Date: _____

Class Period: _____

Please assess yourself with respect to the following criteria:

I was able to learn all 7 sets of the Sasa Dance.

Yes _____ Some _____ No _____

I was able to put forth the energy and commitment that the Sasa requires.

Yes _____ Some _____ No _____

I was able to feel the beat and perform the Sasa with accurate rhythm.

Yes _____ Some _____ No _____

Samoan Sasa

Reciprocal Style C Task Card



Name of Performer:_____

Name of Observer:_____

DATE:_____

OBSERVER: Please watch your partner perform the assigned 3 movements from the Sasa. Check the appropriate column, “Yes” or “No”.

PERFORMER: Perform the assigned 3 movements from the Sasa. You may do these movements several times while your observer is watching you.

	Yes	No
WHAT TO OBSERVE		
Did your partner move to the beat of the music?		
Was your partner able to bounce their knees while also doing the hand movements?		
Did your partner perform the 3 movements in the correct order?		