

LESSON 7: NORWEGIAN MOUNTAIN MARCH

Grade-Level Outcomes

Primary Outcome

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

Embedded Outcome

Challenge: Recognizes individual challenges and copes in a positive way, such as extending effort, asking for help or feedback and/or modifying the tasks. (S5.M3.6)

Lesson Objectives

The learner will:

- demonstrate correct rhythm and sequence.
- execute the correct number of sets as needed for each part of the dance.
- demonstrate patience while they learn the pattern of the dance.
- learn where the waltz originated.

Equipment and Materials

- Music for Norwegian mountain march
- Music-playing device
- Pieces of cloth or pinnies

Introduction

Does anyone know which body of water Norway is on? (Norwegian Sea) Who can point to it on the map? What did you find out about Norway in your research? This dance depicts a mountain guide leading two climbers up a mountain. As they travel up the mountain, the climbers' ropes get tangled and the guide goes back to help untangle them. They then can resume climbing up the mountain. The rhythm for this dance is the waltz. The waltz came from folk dances from Germany and Austria in the 18th century and is still very popular today.

Instructional Task:

Beginning Steps to the Norwegian Mountain March

■ PRACTICE TASK

Formation: Groups of three students forming a triangle (mountain guide in the front, two climbers behind making the other two corners of the triangle. Pieces of cloth or pinnies are used to connect the group together.

Each climber has a pinnie. The guide is the front point. In her right hand is a pinnie that connects her to climber 3 (with the climber's right hand).

In the guide's left hand is a pinnie that is held by climber 2. The two climbers in the back are connected by holding a pinnie in their inside hands.

- 1 = guide
- 2 = climber
- 3 = climber

Part 1

Using the waltz rhythm and footwork, the group walks forward for a total of eight sets.

Down, up, up (LF, RF, LF)

Down, up, up (RF, LF, RF)

Down, up, up (LF, RF, LF)

Down, up, up (RF, LF, RF)

Down, up, up (LF, RF, LF)

Down, up, up (RF, LF, RF)

Down, up, up (LF, RF, LF)

Down, up, up (RF, LF, RF)

The following cue is very helpful for clarification in part 2:

Cue

1 up up

2 up up

3 up up

4 up up

5 up up

6 up up

7 up up

8 up up

Refinement

Make sure that students' waltz steps are smooth.

Student Choices/Differentiation

- This is a circle dance, but teach it with all students facing the front for clarification. Once there is mastery, move it to a circle with all groups facing LOD and the guide being the front point.
- Recite a few sets and see whether students can tell you how many you recited. For example:
 Down, up, up
 Down, up, up
 Down, up, up
 Down, up, up = 4 sets
- As they move forward, every time the guide steps on the "down" part, she looks back to check the safety of the climber, rotating looks back left and right.

What to Look For

- Students are maintaining their triangle form.
- Students are executing the correct down, up, up rhythm and footwork.
- Students are keeping the correct down, up, up sequence going uninterrupted. It doesn't matter if they start with the wrong foot.
- To help with part 2, have students move around in their own space using the footwork before gathering in their triangle. Have them go forward, go backward, and turn around.

Instructional Task: Part 2 of Dance

■ PRACTICE TASK

Part 2

All dancers continue the footwork without interruption. Each dancer has two sets to execute his or her solo turn.

The pattern is:

1. Climbers in the back raise their inside hands so that the guide can back up and go under their material.
2. The climber on the left turns toward his or her right arm, but passes under the guide's right arm and the other climber's left arm.
3. Climber 3 turns to the left, turning left under the left arm (and not passing anyone, and pretty much on his or her own spot).
4. The guide, now having both arms crossed, turns toward the arm that is on top. This opens up the group, but all dancers will need to adjust to face the LOD quickly to begin the dance again from the top.

Student Choices/Differentiation

- The goal for the group is to not get disconnected from its material, and not to get so tangled up that the dancers can't get out of the mess.
- Establish the part 2 pattern before adding footwork and solo sets.
- Once the pattern is established, each number (as indicated to the left under practice task) has two sets to execute his or her solo turn. When dancers aren't moving, they are continuing with waltz footwork in place.

What to Look For

- Students are staying on beat.
- Students are executing the footwork while on the spot when it isn't their turn to turn.

Instructional Task: Perform Total Dance

■ PRACTICE TASK

Perform entire dance without music.

When students have mastered the steps without music, add music.

Guiding questions for students:

- How many sets does each dancer have to execute during his or her turn?
- Why do you think it is called the Norwegian mountain march?

EMBEDDED OUTCOME: S5.M3.6. Help students with coping strategies such as extending effort, asking for help or feedback, or modifying the task.

The dance is related to mountain climbing. Whether we are climbing a mountain or studying for a difficult exam, life gives us many challenges.

What to Look For

- All dancers shift to face the LOD after the guide has untangled the group.
- Students work cooperatively with all partners to execute the dance.

Formal and Informal Assessments

Exit slip: Briefly describe a time when you coped in a positive way during a difficult challenge in physical activity.

Closure

- Who can recite two sets of the waltz?
- We know this dance is about mountain climbing, but what body of water is Norway located next to?
- In which countries did the waltz originate?

Reflection

- Did I use the cues until mastery?
- How often did I have to jump in with verbal cues to help students keep going when they got off rhythm or footwork?
- Are students finding successful ways to cope with challenges?
- Did I recognize when I needed to slow my verbal cues because some students were having difficulty in footwork or transitions?

Homework

The final stop next class will be back home in the United States. Try to find out when folk dancing started in the United States.

Talk to your grandparents to find out what countries they or their relatives came from, and share that with us next class.

Resources

Internet keyword search: “Norwegian mountain march music,” “folk dance”