

CORNERSTONE 2021 RESOURCE

Israeli Dance *Specialty Track, session 2*

AUTHOR(S):	Erica Goldman
TOPIC (S)	<i>Dance and Movement, Israel Programming, Camp-wide/Large Group Programs</i>
SUMMARY	Israeli dances and methods for teaching them, as well as how to utilize Israeli dance to teach about Israeli culture and Jewish values
GOALS:	Participants will learn Israeli dances (both classics and modern ones), tips on how to teach them, ideas on how Israeli dance can be used as a ritualistic bonding activity for a camp group, ideas on how Israeli dance can be used to teach aspects of Jewish and Israeli culture and history.
AUDIENCE:	Any group size (6 or more is best), age 11+
TIMING:	75 minutes
APPENDICES:	N/A
MATERIALS NEEDED:	Music: the dance cuts of any songs to be played, plus a method to play them (computer, bluetooth speaker, sounds system) and any other hardware needed to make that happen (playing music from an iphone on a speaker? Make sure the speaker is bluetooth enabled and/or that you have the correct wires to connect the devices, etc.) Water and cups!
SET-UP DETAILS:	Any large flat space. Best indoors on sprung floors (like a gym) but could be done anywhere there is room to spread out, a surface to dance on, and a sound system to handle the size of the space. Be sure participants have a place to put belongings (jackets, notebooks, bags, phones, whatever) out of the way so they are not in danger of being stepped on/broken or a distraction.

SESSION TIMELINE

- 00:00-00:05 - Simon Says Warm Up
- 00:05-00:20 - Three Dances With a Theme
- 00:20-00:35 - Israeli Dancing around the World
- 00:35-00:60 - Jaimalé
- 00:60-00:75 - Camp Favorites and Teaching Prep

SESSION OUTLINE:

- 00:00-00:05 - Simon Says Warm Up

Invite participants to stand up and find their dance space again, and play a quick game of Simon Says just like in Session One with the addition of “mayim” and “tzerchessia” as movements along with “touch your head” and “touch your toes” etc. Goals are the same as Session One and should be explicitly mentioned. After, leader will point out that the “Ritual Comfort” effect as discussed in Session One probably kicked in when participants arrived and understood that this day would start out the same way as the day before.

- 00:05-00:20 - Three Dances With a Theme

Do Mayim Mayim, Or, and Shemesh (from Session One), and talk briefly about how the names of these dances represent something about where they come from: they mean “Water”, “Light”, and “Sun” and are reflective of a the main concerns of people living in a desert. Leader will give short history of the dance Mayim Mayim: in 1937 on Kibbutz Na’an in then-Palestine/”Eretz Yisrael” (before the State of Israel) after a prolonged search for a source of water to sustain the community, a source was found and this dance was done in celebration. The movements of the mayim step mimics that of water, the jumping up and down is reflective of the joy of the discovery, and the words of the song are Biblical, so at that time (in 1937) the dance combined the emotions of that specific moment, the events of that moment, and reminded everyone of their roots of Judaism through the lyrics. Today it ties dancers to the history and emotions of the founding of the state of Israel as well as their Judaism.

- 00:20-00:35 - Israeli Dancing around the World

Leader will explain about the global nature of these (and all the other) Israeli dances; the same choreography is done to this music everywhere around the world that Israeli dancing is found, including Australia, Poland, Venezuela, etc. Even if someone didn’t know speak any French or know any French people, if they show up to an Israeli dancing session in Paris on a Thursday night and if the dance leader played Mayim or Od Lo Ahavti Dai, everyone would be doing the same exact steps as the person learned at camp in the US, or in Israel, or anywhere else. Discuss how Israeli dancing adapted to the pandemic times, and the huge proliferation of online sessions. This has had a deep effect on the community - what will it mean for the future? Leader will provide participants with links to attend sessions on their own between Cornerstone and camp (and beyond!) including <http://www.nirkoda.com/virtual>, which is one compilation of online session information.

- 00:35-00:60 - Jaimalé

Leader will teach the dance Jaimalé by Ariane Butel, and after dancing it with the music once, show some clips of the people who have filmed themselves doing it around the world. Then dance with the music again.

- 00:60-00:75 - Camp Favorites and Teaching Prep

Leader will ask participants to name some of the favorite dances at their camps. If some like Turkish Kiss or Sieben Sieben or Zodiak are named by a big majority, dance one or two together after a quick review. Then leader will find some camp favorites that are not widely shared and ask participants to think about how they would teach those dances including what words they would use to name the steps and what meanings they might want to convey through those dances. Point out some of the pedagogy that has been used so far in the teaching, like “scaffolding” and mirroring and using different terminology to reach various kinds of learners all at once.

Invite some or all of those participants who named camp favorites that are not known by everyone to prepare to teach in breakout rooms in session 3. Make sure those who will be teaching have the music they need to do so, or that leader has it and can share as needed.

Throughout: leader will be sure participants can take breaks and drink water as needed!

BRINGING IT BACK TO CAMP & SHIFTING TO IN PERSON:

In person: having taught Od Lo Ahavati Dai in session one, today's leader could teach the variation, which is to make a smaller inner circle and bigger outer circle, if there are enough participants. Inner circle faces out, takes hands, and does the exact same dance as choreographed/learned previously (starting crossing right foot over left etc), just facing out. Outer circle faces in as normal, also doing the same steps. Result is that the inner circle rotates counterclockwise while outer circle rotates clockwise. On part two when dancers walk forward, instead of clapping they give the opposite person a high-five. Important: no other steps are modified in any way. (Afterward, leader will point out that for this to work, the inside circle must be smaller than the outside circle and will suggest ways to facilitate this with groups at camp.)

In person: the conversation about cultural values expressed in arts (folkdance) is best with a group that has already done some Israeli dancing and already has the sense of the circle dynamic, holding hands equally etc, already, from another time and not from the same moment – then it's a more interesting reveal of “that's why we do that!”. It can also be adapted to teaching more about Israel by including lessons about what the name “Israel” means, why its flag (and those of other nations) looks the way it does (in this case, art materials for drawing flags should be given to campers when they are designing their own planets), why the national anthem is what it is and why. This can also be used as an introduction to a lesson or other activity about kibbutzim, teaching what they were and how they functioned, each one self-sufficient and everyone having a job to contribute to the well-being of the whole, etc.

Mayim Mayim (and/or the other nature-themed dances) can be used as an introduction to a lesson or activity about water conservation in modern Israel, or a lesson or activity about tree-planting in Israel.