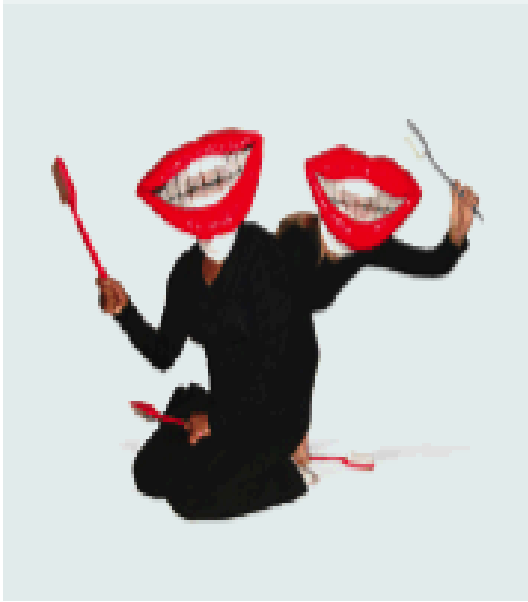


# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide



### The Program: The Better to Bite You With

"**The Better To Bite You With**" is an interactive dance/multimedia program based on the universal tale: *Little Red Riding Hood*. Turning to the theme of teeth, it is woven with technology, narration, music ranging from Dixieland to Vaudeville to Tchaikovsky, King Crimson, and of course dance! Besides the strong dance/arts connection, students also learn about dental hygiene and tooth care. The interactive work was inspired by fascinating new technology in dental x-rays, used in the presentation, that creates instant colorful digital representations of teeth, gums and bones.

### The Artists

**Louise Reichlin & Dancers**, a performing unit of **Los Angeles Choreographers & Dancers (LA C&D)**, specializes in educational performances and workshops for families and children. LA C&D has toured schools for ICAP and the Arts Prototype Schools in the LAUSD since 1980. Over 2,500 sponsors include the LA County Museum of Art, the Mark Taper Auditorium at the LA Central Library, Young Audience's "Share the World" project, touring for the Orange Co. Performing Arts Center "From The Center," for the Los Angeles and Ventura County Schools, the Las Vegas Cultural Affairs Dept. and touring in MT, ID and WY. Besides major theatre performances, LA C&D also completed a performance series for the LA Zoo and were official entertainers for the XXIIIrd Olympiad. Louise Reichlin has been teaching and choreographing in LA since 1971 after dancing in New York doing both modern dance and Broadway shows, and touring the USA, Canada, and Guatemala. She founded LA C&D in 1979 and her work has won outstanding reviews. Louise has been on the Faculty of USC and UC Irvine. Honors include a Horton Award (the Gary Bates Award, a three pronged award for creativity, sustained professional achievement, and service to the Community) received in 2002. As an educator she travels to many schools each year. As a choreographer, her recent projects include the dance multimedia theatre piece "The Patchwork Girl of Oz", a cirque live music production "Dream Scapes," and new work to live orchestra with The Pasadena Pops.



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# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Program: The Better to Bite You With

Study Guide

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## Note to Teachers

Throughout the materials references are made to the Visual and Performing Arts Standards and the five strands that they are grouped under. There are also references for the other areas of the curriculum under the California Content Standards. Pages 9-14 provide a more detailed account of the Standards fulfilled. All Content Standards breakdowns are for Grade Two, unless otherwise noted. Other grades are available on request.



# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (Before the Performance)

### Objectives

To view the student as a creative individual who is capable of developing an aesthetic perception of dance so **that the student will:**

1. (Artistic Perception) Perceive and respond using the elements of dance – time, space and energy - and develop a dance vocabulary. The program will help the student develop an appreciation for dance as an art form and see how movement comes from natural moves we all do.
2. (Creative Expression) Feel that they also can create and dance by participating in the program with many volunteering and all participating in their seats.
3. (Historical and Cultural Context) Learn how natural moves can be shaped into dance enriched by music here mostly from the United States. Much of the music is called "Dixie Land" influenced by New Orleans, and ranges from early Vaudeville to Adrian Belew's rock style to a jazz adaptation of Tchaikovsky.
4. (Aesthetic Valuing) Critically assess and derive meaning from the performance of the original work based on the elements of dance and aesthetic qualities. The students will be able to describe how the movement in this dance communicates ideas and they will identify with characters and go through emotional experiences with them.
5. (Connections, Relationships, Applications) Discover the many connections dance has with the other arts, mathematics, literature, history and social science, and the sciences. Many of them are part of the performance. Students also apply what they learn in the dance to learning across subject areas. Our narration emphasizes the dance elements, dance as an expression of feelings, and dance that creates moods and atmospheres- all shaped around the timeless fairy tale of *Little Red Riding Hood*. Besides the strong dance/arts connection, students also learn about dental hygiene and tooth care. The interactive work was inspired by fascinating new technology in dental x-rays, used in the presentation, that creates instant colorful digital representations of teeth, gums and bones.

### Introduction to Dance

Dance is moving, and many of the moves that we think of as dance come from natural moves that we have been doing since we were born. To make a move special, we work with the three elements of dance: space, time, and energy. Space is where we move in a room or outside, or how we hold our bodies. Time is how fast we move and what rhythms we use. Energy can be smooth or soft like a gentle wind moving a cloud, or can come rushing towards you like a shooting star.

Some dances are about the elements of dance itself. Some dances are about how we feel. Some dances create moods or atmospheres. Some dances are from a specific culture and have music or words from that culture. Some dances help tell stories. Some dances are a combination of these. Through the use of dance in our program, students participate in an adventure where Li'l Red understands how to maintain healthy eating and good oral hygiene. Mr. G. Wolf portrays the negative role model.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (Before the Performance)

### Study Questions

1. Q. What is dance?  
A. Please see introduction above for many answers. Depending on the grade level, a student might read the Introduction above, or the teacher would in a younger class.
2. Q. What are the elements of dance?  
A. Space, time, and energy.
3. Discussion: We usually think that stories have to be in words. When you see a production, what do you think the choreographer and dancers do to add to a story? Think about the elements of dance (space, time, energy). How can movements show things like how Li'l Red loves red things, like red foods and red clothes? How can they show that you have a toothache? How can they show Mama Green loves Li'l Red? How do the costumes and props add to the story?
4. Q. In the opening dance of the "Better to Bite You With," what is the main dental hygiene message?  
A. BRUSH YOUR TEETH!
5. Q. What are green foods that make both you and your teeth healthy?  
A: Broccoli, spinach, bok choy, celery, lettuce, etc. Name some more.
6. Q. What are red foods with sugar that cause cavities?  
A. Red juices, red candies (Twizzlers, red jelly beans, Red Hots), etc. Name some more.
7. In what ways are sports similar to dance? Different? What about training? Do any of you have special ways you warm up for these activities?
8. What kinds of dance have you done? Have the students talk about their own dance experiences. Almost everyone has danced at a party or in front of a television show even if they haven't studied or performed.

### Motivational Activities (*Dance Standards 1.1-1.5, 2.1-2.7, 4.2; Science Standard 4a, 4d*)

1. Try any game or sport (like football or baseball) using slow motion. Try calling "freeze" at different times and holding the positions. What do you have to do to hold your weight on one foot?
2. Try to express an emotion or feeling without using words, such as "I like you and would like to be your friend," or "I am sad and want to be by myself," or "I feel wonderful and every part of me feels good."
3. Try to draw a portrayal of an animal or human tooth. To find an image of a tooth online, Google "animal tooth" or "human tooth" (*Note: Fulfills Grade One Science Standard 4a.*).
4. Predict the outcome of a person who does not practice good dental hygiene. This is a major topic in our production, so discuss it with your students before the performance. For more information about good dental hygiene visit [www.webmd.com](http://www.webmd.com) and search "**Dangers of Plaque & Gingivitis to Your Health**".

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (Before the Performance)

**New Vocabulary**     *(Science Standards 1.5, 4.1-4.3, Dance Standard 5.0)*

**Nutrition:** The process by which organisms take in and utilize food material. "Nutritional food" is good food!

**Enamel:** The hard white substance covering the crown of a tooth.

**Dental Hygiene:** The practice of keeping your mouth in a healthy condition. You can keep your mouth healthy by brushing and flossing your teeth DAILY, as well as periodically visiting a dentist.

**Plaque:** Plaque is a sticky mix of bacteria. Bacteria produce adhesive chemicals and eventually form a sticky film on the teeth where the bacteria can live. Plaque makes your teeth "feel fuzzy." This fuzzy film is soft enough to come off by using fingernail at first. However, it starts to harden within 48 hours and in about 10 days the plaque becomes rock-hard tartar that causes tooth decay. Plaque causes cavities!

**Tooth Cavities:** A cavity is a hollow space or a pit in a tooth. Food and bacteria can get caught in this hollow space and cause decay!

**Jazz:** A style of dance music often marked by improvisation. See "Tie-Ins to the Music Used in Our Performance" below for more information.

**Unison:** At the same time; all together! From the Latin word "unum."

### **Tie-ins to the Music Used in Our Performance**     *(Music Standards 3.3, 5.1)*

Louise Reichlin, who choreographed and narrates our performance, was inspired to do this dance when she was at her dentist office and saw the way x-rays are now shown in color on computers. She decided to use jazz music in the first performances that were commissioned by Culver City at the Jazz Bakery.

Our performance uses several different types of jazz music. Jazz is a style of music that originated in the early 1900's in the South. It is influenced from both African and European music traditions. Since its birth, well over 25 distinct Jazz styles have emerged, all of which are still played today.

Many of the jazz artists that inspired Louise are used in our performance. We also use a lot of Firehouse Five Plus Two's music. Firehouse Five Plus Two was a popular 1950's Dixieland jazz band, consisting of employees of the Walt Disney Studios animation department. Our performance is also influenced by Vaudeville—a theatrical genre of variety entertainment popular around the turn of the 20<sup>th</sup> century. Louise had always wanted to use the music from "The Nutcracker" by the famous Russian composer Tchaikovsky (P. Chaikovsky) and the music used is a vocal, jazz version. Please see our "Music Resources" on page 7.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (Before the Performance)

### History of Little Red Riding Hood (Music Standard 5.1, History Standard 3.4.3)

The origins of *Little Red Riding Hood* trace back to 17<sup>th</sup> century Europe, where much darker versions of the story were told. The tale was told by French and Italian peasants, with one of the original versions being titled *La fina nonna* or "The False Grandmother." Charles Perrault is credited as the father of America's commonly told version. Perrault also introduced the girl's famous red hood. We have updated our story even further. In our performance, Little Red Riding Hood has become just Li'l Red... and she has a toothache!

### Characters of *The Better to Bite You With*

Li'l Red..... loves everything red, including clothes and sweets. She also has a toothache.

Mama Green.....loves her daughter. She is very healthy but her daughter Li'l Red is not.

Grandma Blue.....Li'l Red's Grandma who will take her to the dentist.

Mr. G. Wolf.....although lovable, he is our villain. He tries to eat Li'l Red, but is unable to because he loses his teeth due to poor dental hygiene.

Elizabeth the Elk.....Mr. G. Wolf's girlfriend

Tooth Fairy.....part of the rich tradition of what happens when you lose a tooth.

## (After the Performance)

### Dance & Physical Education (Dance Standards 1.1-1.5, 2.1-2.7)

1. Review some of the ways you can vary a natural move such as a walk to make it special for dance. Use space, time, and energy for this. For example try:
  - A) Changing your focus
  - B) Carrying a prop
  - C) Doing it slow-motion or going from freeze to freeze like a series of photographs
  - D) Changing the tempo, or how fast it happens
  - E) Changing dynamics or energy level. (Example: walking: under water, like an athlete in the Olympics, as if you have just run 200 meters, running: to catch a bus, away from someone.)
2. Now choose any game or sport you know and experiment with these ways to make them dance.
3. Try the dance warm-up of plié and elevé and see if you can jump higher or further, or run faster.

### Written Composition (Dance Standards 4.1-4.4, 5.1-5.4; All Writing Skills)

Have the student write a letter to **Louise Reichlin & Dancers, LA Choreographers & Dancers**, either about the program or about how they related to some of the Study Guide activities. Address the letters to **LA Choreographers & Dancers**, 351 South Virgil Avenue, Los Angeles, CA 90020. Or send Louise an e-mail at: [Louisehr@LACHoreographersAndDancers.org](mailto:Louisehr@LACHoreographersAndDancers.org)

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (After the Performance)

### Resources for Expanded Learning (p 1 of 2) (*Dance Standards 5.1-5.4*)

#### Library & Computer Resources (*Dance Standards 3.1-3.3, 5.1-5.4, History Standard 3.4.3*)

1. Look up 'Dance' in the dictionary
  - a. How many kinds of dance can be found in Los Angeles?
  - b. Under the dance type known as folk or ethnic, explore what ethnic groups in Los Angeles have dance forms that they practice in groups or clubs and compare and contrast how they are alike or different using what you have learned about dance in this program
  - c. What books or web sites could assist in this project? Perhaps if they are in other languages, someone could translate for the group.
2. Look up 'Dance' on the Internet. Visit some of the pages. On our home pages is the 'Southern California Dance and Directory.' It currently lists over 550 local professional dance companies and dance organizations as well as our own company. The address is:  
<http://www.LAChoreographersAndDancers.org>. Click on Southern California Dance Directory.
3. Look up "Little Red Riding Hood folktale" on the Internet. Visit some of the pages. The goal of this activity is to compare and contrast different versions of the story.

#### Printed Resources (*History Standard 3.4.3*)

1. *Movement Awareness & Creativity*, Bartal, Lea and Nira Ne'eman. Harper & Row, NY.
2. *The Jazz Dance*, Stearns, Marshal and Jean. Doubleday. (History of vernacular dance in America with emphasis on Black history and tap dance).
3. *Little Red Riding Hood* by Charles Perrault or the Brothers Grimm.

#### Music Resources (*Dance Standards 5.1; Music Standards 3.1, 5.1*)

Our program uses the following music:

- |                                |                            |                                 |
|--------------------------------|----------------------------|---------------------------------|
| 1. Mississippi Rag             | Firehouse Five Plus Two    | (Dixieland/Traditional Jazz)    |
| 2. Everybody Loves My Baby     | Firehouse Five Plus Two    |                                 |
| 3. Things With Wings           | Liz Story Solid Colors     | (New Age)                       |
| 4. 12 <sup>th</sup> Street Rag | Firehouse Five Plus Two    |                                 |
| 5. Animal Dance                | King Crimson, Adrian Belew | Desire of the Rhino King (Rock) |
| 6. St. Louis Blues             | Firehouse Five Plus Two    |                                 |
| 7. Dance of Reeds              | P.Chaikovsky Classicapella | From "Nutcracker" (Vocal Jazz)  |

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

## Study Guide (After the Performance)

### Resources for Expanded Learning (p 2 of 2) (*Dance Standards 5.1-5.4*)

#### Influential Choreographers (*Dance Standards 3.0, 5.0*)

*\*Resource option for older students (Content VS Structure in Choreography)*

##### Louis Horst

Preclassic and Modern Forms.

Basing studies on preclassic musical forms, as well as painting and art styles throughout the ages.

##### Doris Humphrey

Strong sense of structure.

Idea of a phrase

Theatrical idea important.

Climax at beginning, ending at lowest point or stillness.

Climax in middle, begins low dynamic - builds - ebbs.

Climax at end, beginning still or low and building to big ending.

##### Martha Graham

Dramatic idea and theatrical vision.

Set vocabulary used to mean different things.

##### George Balanchine

Neo-classic approach.

Strong visual sense on dancer look.

##### Busby Berkeley

Hollywood choreographer who used angles and zooms on dancers to create elaborate designs in motion pictures.

##### Jerome Robbins

Ballet and Broadway choreographer. Often used ethnic sources and dramatic ideas. Two of his Broadway shows are "West Side Story" and "Fiddler on the Roof."

##### Alvin Ailey

Influenced by Lester Horton.

Use of black culture as source material.

##### Merce Cunningham

Influenced by Buckminster Fuller and John Cage.

Dance by chance. Used I-cheng as a source. Rolled dice for choices.

Used technology in creating his works before many other choreographers.



# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

Alignment to California State Content Standards (p 1 of 6)

## DANCE STANDARDS

### 1.0 Artistic Perception

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

- 1.1 Show a variety of combinations of basic locomotor skills (e.g., walk and run, gallop and jump, hop and skip, slide and roll).  
How: Students use walks, runs, skips, etc. in the "Li'l Red Grows Up" sequence.
- 1.2 Show a variety of combinations of axial movements.  
How: The students will show a combination of axial movements as they work with the props on stage and as they do a fall during one of the dances.
- 1.3 Perform short movement problems, emphasizing the element of time (e.g., varied tempos, rhythmic patterns, counting).  
How: The students will perform movements both slow and fast and with specific rhythms.
- 1.4 Expand the ability to incorporate spatial concepts with movement problems.  
How: The students in the audience will see bouncing balls and lifting weights in slow motion. Some of the student volunteers will portray Li'l Red at different ages using giant props.
- 1.5 Name a large number of locomotor and axial movements used in dance.  
How: At the end of the program, we will ask the students in the audience to identify the movements the 3<sup>rd</sup> and 4<sup>th</sup> grade classes used. The 3<sup>rd</sup> grade used dance in a creative way, when they became teeth. The 4<sup>th</sup> grade used space and time in the opening scene.

### 2.0 Creative Expression

Students apply choreographic principles, processes, and skills to create and communicate meaning through improvisation, composition, and performance of dance.

- 2.1 Create and improvise movement patterns.  
How: Teachers will ask students to show with their bodies how they have a toothache. See "Motivational Activities."
- 2.2 Demonstrate multiple solutions in response to a given movement problem (e.g., In how many ways can you travel from point A to point B?).  
How: Students in the program create their own shapes after learning about plaque.
- 2.3 Create a simple sequence of movement with a beginning, middle, and an end, incorporating level and directional changes.  
How: Students in the program learn to reach and suspend, and then create their own slow motion fall to end in a different position.
- 2.4 Create shapes and movements, using fast and slow tempos.  
How: The students create shapes in different tempos using freezes in the "Tooth Dream" dance.
- 2.5 Develop a dance phrase that has a sense of unity.  
How: The students participating in "Tooth Dream" all come together to form a set of teeth.
- 2.7 Work cooperatively in small and large groups.  
How: Students in the program work together to create the totem shapes in the opening "Brush Your Teeth" dance. Students also create the flow patterns in the "Tooth Dream" sequence.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

## Alignment to California State Content Standards (p 2 of 6)

### **3.0 Historical & Cultural Context** (*Note: Aligns with Kindergarten Standards*)

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

3.1 Name and perform folk/traditional dances from the United States and other countries.

How: Teachers will inform students about the history of jazz music (See "Tie-Ins to the Music in Our Performance" for resources). Also, students use jazz movements in the dance sequences.

### **4.0 Aesthetic Valuing**

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

4.1 Use basic dance vocabulary to name and describe a dance observed or performed.

How: We request letters, e-mails, and drawing from the students. When we receive them, we see many of the students have used dance vocabulary when they describe the program.

4.2 Describe how the movement in dances of peers communicates ideas or moods to the viewer.

How: In our performance we see Li'l Red use many gestures and movements to show how she feels about the color red, in both clothing and food.

How: We also see how Li'l Red responds to the birds, especially the purple bird.

4.3 Describe the similarities and differences in performing various dances.

How: Teachers should ask the students in the program to compare and contrast the Bird Dance and the Animal Dance. In which dance did Li'l Red participate? Both dances use similar movements.

However, The Bird Dance is very different in feeling, energy, and tempo from the Animal Dance.

The Bird Dance is a very happy dance, while the Animal Dance is frightening.

### **5.0 Connections, Relationships, Applications**

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

How: Our narration emphasizes the dance elements, dance as an expression of feelings, and dance that creates moods and atmospheres. Other areas include physical warm-ups that work for dance, sports, and general health.

5.1 Use literature to inspire dance ideas (e.g., poem, cartoon, nursery rhyme).

How: *Little Red Riding Hood* inspired "The Better to Bite You With." See "Internet Resources."

5.3 Describe how choreographers create dances.

How: This is an important part of our narration. We talk about how Louise, the narrator, was inspired to do this dance when she was at her dentist office and saw the way x-rays are now shown in color on computers. She decided to use jazz music in the first performances that were commissioned through a grant from Culver City taking place at the Jazz Bakery.

5.4 Describe how dancing requires good health-related habits (e.g., adequate nutrition, water, and rest; proper preparation for physical activity).

How: The students learn from our interactive Q&A section some of the preparations for sports and dance alike. Some perform this on stage. During this dance, all contribute to what healthy foods are what habits make healthy teeth, such as brushing your teeth after eating.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

Alignment to California State Content Standards (p 3 of 6)

## ENGLISH-LANGUAGE ARTS STANDARDS

### Reading

#### 1.0 Word Analysis, Fluency, & Systematic Vocabulary Development

Students understand the basic features of reading. They select letter patterns and know how to translate them into spoken language by using phonics, syllabication, and word parts. They apply this knowledge to achieve fluent oral and silent reading.

How: Using our "Internet Resources" or "Print Resources," students will look up other culture's versions of *Little Red Riding Hood*. Students will then compare and contrast the names and storylines of the different versions.

### Writing

#### 1.0 Writing Strategies

Students write clear and coherent sentences and paragraphs that develop a central idea. Their writing shows they consider the audience and purpose. Students progress through the stages of the writing process.

#### Organization & Focus

- 1.1 Group related ideas and maintain a consistent focus.
- 1.2 Create readable documents with legible handwriting.

How: Teachers should ask students to write us letters and e-mails using this standard.

#### 2.0 Writing Applications (Genres & Their Characteristics)

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0. Using the writing strategies of grade two outlined in Writing Standard 1.0, students:

- 2.1a Write a brief narrative that follows a logical sequence of events.  
How: Teachers should ask students to discuss the program. In our story, Li'l Red goes from her own home on a journey to her Grandma's. On the journey she meets many new characters, such as birds and animals. When she meets Mr. Grey Wolf, she is not familiar with him and he is able to capture her. Luckily, the Tooth Fairy, as well as Mama Green and Jenna the Goat help her and Grandma get free. After seeing the production, students can begin incorporating many of the movement qualities they have. They can also use those characters to create their own adventures.
- 2.1b. Describe the setting, characters, objects, and events in detail.  
How: Before coming to the performance, teachers should ask students to read *Little Red Riding Hood*. From reading the book, the characters will be fuller. After the production, students will be able to copy their movements and to create their own.
- 2.2 Write a friendly letter complete with the date, salutation, body, closing, and signature.  
How: Teachers should ask students to write us a letter or e-mail, usually including brief narratives based on their experiences including setting, characters, objects and events in detail. It is in the form of a friendly letter with date, salutation, body, closing, and signature.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

Alignment to California State Content Standards (p 4 of 6)

## WRITTEN & ORAL ENGLISH CONVENTIONS STANDARDS

The standards for written and oral English language conventions have been placed between those for writing and for listening and speaking because these conventions are essential to both sets of skills.

### 1.0 Written & Oral English Language Conventions

Students write and speak with a command of standard English conventions appropriate to this grade level.

#### Sentence Structure

- 1.1 Distinguish between complete and incomplete sentences.
- 1.2 Recognize and use the correct word order in written sentences.

#### Grammar

- 1.3 Identify and correctly use various parts of speech, including nouns and verbs, in writing.

#### Punctuation

- 1.4 Use commas in the greeting and closure of a letter and with dates and items in a series.

#### Capitalization

- 1.6 Capitalize all proper nouns, words at the beginning of sentences and greetings, months and days of the week, and titles and initials of people.

#### Spelling

- 1.7 Spell frequently used, irregular words correctly (e.g., was, were, says, said, who, what, why).
- 1.8 Spell basic short-vowel, long-vowel, r-controlled, and consonant-blend patterns correctly.  
How: The students spell a new vocabulary word during the show (hygiene).

#### Listening & Speaking

**1.0 Listening & Speaking Strategies:** Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

- 1.3 Paraphrase information that has been shared orally by others.  
How: Students present *Little Red Riding Hood*. See "Motivational Activities."

## MUSIC STANDARDS

- 3.1 Role of Music: Identify the uses of specific music in daily or special events  
How: See "Music Resources."
- 3.3 Diversity of Music: Describe music from various cultures.  
How: See "Tie-In's to Music used in Our Performance."
- 5.1 Connections and Applications: Identify similar themes in stories, songs, and art forms.  
How: See "History of Little Red Riding Hood" and "Tie-In's to Music used in Our Performance."

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

Alignment to California State Content Standards (p 5 of 6)

## HISTORY-SOCIAL SCIENCE STANDARDS

Students in grade two explore the lives of actual people who make a difference in their everyday lives and learn the stories of extraordinary people from history whose achievements have touched them, directly or indirectly. The study of contemporary people who supply goods and services aids in understanding the complex interdependence in our free-market system.

- 2.1 Students differentiate between things that happened long ago and things that happened yesterday.
- 2.5 Students understand the importance of individual action and character and explain how heroes from long ago and the recent past have made a difference in others' lives.  
How: Jenna the Goat, girlfriend of Mr. Grey Wolf, runs and warns the tooth fairy and Li'l Red's mother that Li'l Red is in trouble.
- 3.4.3 Students know the histories of important local and national landmarks, symbols, and essential documents that create a sense of community among citizens and exemplify cherished ideals  
How: See "History of Little Red Riding Hood."

## MATHEMATICS STANDARDS

By the end of grade two, students understand place value and number relationships in addition and subtraction, and they use simple concepts of multiplication. They measure quantities with appropriate units. They classify shapes and see relationships among them by paying attention to their geometric attributes. They collect and analyze data and verify the answers.

### Number Sense

Students understand the relationship between numbers, quantities, and place value in whole numbers up to 1,000:

- 1.1 Count, read, and write whole numbers to 1,000 and identify the place value for each digit.  
How: Students in the program learn to count measures and rhythms.
- 4.0 Students understand that fractions and decimals may refer to parts of a set and parts of a whole:
- 4.2 Recognize fractions of a whole and parts of a group (e.g., one-fourth of a pie, two-thirds of 15 balls).
- 4.3 Know that when all fractional parts are included, such as four-fourths, the result is equal to the whole and to one.  
How: The students see and then participate in the fractionalizing of 2 measures of 8 counts of dance to music, first with freezes on beats 1, 3, and 7, and then on every beat.

# Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

The Better to Bite You With: Study Guide

Alignment to California State Content Standards (p 6 of 6)

## SCIENCE STANDARDS

### Life Sciences

- 3.0 Adaptations in physical structure or behavior may improve an organism's chance of survival.  
How: We see how both people and animals need to take care of their teeth. In our dance production, Mr. Grey Wolf is not able to carry out his intentions of eating Li'l Red, because his teeth fall out because he has not taken care of them!
- 2.0d. Students know how to infer what animals eat from the shapes of their teeth (e.g., sharp teeth: eats meat; flat teeth: eats plants). (*Note: Aligns with Grade 1 Standards*)  
How: Students will compare animal teeth to human teeth. The dance's multimedia will portray images of all types of teeth.
- 2.0c. Students know the sequential steps of digestion and the roles of teeth and the mouth, esophagus, stomach, small intestine, large intestine, and colon in the function of the digestive system. (*Note: Aligns with Grade 5 Standards*)  
How: When we see Mr. Grey Wolf trying to capture and eat Grandma, we know he will not be able to since all his teeth fell out.

### Investigation & Experimentation

- 4.0a Students develop investigational skills by drawing pictures that portray some features of the thing being described. (*Note: Aligns with Grade 1 Standards*)  
How: Teachers will ask students to draw pictures of animal and human teeth. See "Motivational Activities" for more information.
- 4.0d Write a logical sequence of events.  
How: Have the students discuss. In our story, Li'l Red goes from her own home on a journey to her Grandma's. On the journey she meets many new characters, such as birds and animals. When she meets Mr. Grey Wolf, she is not familiar with him and he is able to capture her. Luckily, the figure of the tooth fairy, as well as mother and Jenna the Goat help her and Grandma get free. After seeing the production, students can begin incorporating many of the movement qualities they have. They can also use those characters to create their own adventures.
- 5.0d Predict the outcome of a simple investigation.  
How: Students will predict the outcome of a person's dental hygiene if they do not brush their teeth (i.e., plaque, tartar, cavities, loss of teeth).

