

Unit Plan: Dance and Academic Integration

Part 1

1. Background

- a. **Type of Unit:** We are doing an integrated unit of dance in art, history, and English because it fits well within the progression of our overall school year
- b. **Topic of Unit:** We are doing a unit that explores the styles of dance in different cultures such as Greek, Chinese, Israeli, Irish, and American Swing dance, as well as the influence of art and poetry on dance. We will be exploring different styles of both art and poetry. In art we will be looking at abstract, surrealism, expressionism, baroque, and pop art. For poetry we will be using metaphor, couplets, haiku, tanka, and hyperbole.
- c. **Unit Details:** Our unit plan will be used in a 9th/10th grade Dance 1 class that meets for an hour, 5 days a week. The unit will take 3 weeks to complete.

2. Overview

- a. **Rationale:** Teaching the integration of academics into dance is beneficial for critical and creative thinking. It makes the students not only analyze the qualities of dance, but to also analyze characteristics and information from other subject areas. Also, students who are kinesthetic learners, will appreciate being able to integrate movement with other content areas. By this time in the year, the spring semester, students have learned the techniques needed and had the experience performing, to be able to create dances on their own. The students are able to apply what they know about dance and what they learn about different subjects to create something their own.

b. Unit Goals and Objectives:

i. Unit goals:

To explore the dance technique and styles of several cultures.

To demonstrate understanding of different cultural dances.

To create dances based on different styles of art.

To analyze characteristics of art and incorporate into dance.

To enhance dance technique and locomotor movement.

To make connections between dance, art, and poetry.

To understand how dance and art are reflections of culture and society.

To create dances inspired by art.

ii. Unit Objectives:

TLW perform 32 counts of a traditional Greek dance with proper technique.

TLW perform a full traditional Israeli dance with accurate execution of movement.

TLW perform an Irish jig and reel with 90% accuracy.

TLW perform a traditional Chinese dance with a partner.

TLW perform 64 counts of a swing dance with a partner, including one lift.

TLW create a 16 count phrase based on each style of art: abstract, surrealism, expressionism, baroque, and pop art.

TLW create movement based on each style of poetry: haiku, tanka, metaphor, couplets, hyperboles.

c. Professional Content Standards:

ART.D.I.HS.2 Identify and demonstrate longer and more complex steps and patterns from two different dance styles/ traditions.

ART.D.I.HS.3 Demonstrate rhythmic acuity.

ART.D.I.HS.5 Demonstrate the ability to remember extended movement sequences.

ART.D.II.HS.1 Create and perform combinations and variations in a broad dynamic range.

ART.D.II.HS.2 Use improvisation to generate movement for choreography.

ART.D.III.HS.1 Reflect on and describe how movement choices communicate abstract ideas in dance.

ART.D.IV.HS.1 Explain how personal experience influences the interpretation of a dance.

ART.D.IV.HS.3 Perform or discuss the traditions and techniques of a classical dance form.

ART.D.V.HS.4 Clearly identify commonalities and differences between dance and other disciplines with regard to fundamental concepts, such as materials, elements, and ways to communicate meaning.

ART.D.V.HS.5 Demonstrate and discuss how technology can be used to reinforce, enhance, or alter the dance idea in an interdisciplinary project.

d. Concepts to be Taught:

Greek: Basic understanding of a traditional Greek Snake dance and how to both lead and follow the dance. Snake dance is performed in a large group with one leader while the rest follow in unison. Leaders need to know how to call the steps in an appropriate amount of time for the rest of the group to be ready to execute the step. Followers should be aware and watching the leader for what step to perform next.

Israeli: Basic understanding of the steps and execution of a traditional Hava Nagila dance. This dance is performed in a large group and requires moving in unison.

Irish: Understanding the components that make up a jig and a reel, including steps, rhythm, and timing. Dance is done both with a partner and individually.

Chinese: Understanding of the basic steps involved in a Chinese festival dance. The dance is performed in a large group, while alternating partners. Need to be aware of directions of inner and outer circle, and movement among others in the circle.

Swing: Working and moving with a partner to execute traditional American swing dance steps. Entire dance is done with a partner and should have basic understanding of traditional swing lifts and tricks.

Art: Understanding of the basic characteristics that make up each style of art and how each are unique and can inspire movement. Incorporating the three elements of dance, time/space/energy, and how they can be pulled from a piece of art.

Haiku: Using the construction of a haiku 5-7-5 to create a basic tempo and rhythm to move to. Understanding of the basic construction will allow the students to create movement and adapt that movement to the rhythm of the poem.

Tanka: Similar to a haiku, but the structure is extended into 5-7-5-7-7. Again a basic understand of the structure is needed to create a rhythm and tempo to move to.

Metaphor: Used to describe one thing as another thing, implying that they are not similar, but they are the same. Incorporating the use of metaphor in movement by taking a phrase and making the intention/ emotion different, but keeping the material the same.

Couplets: short, sweet, two-line rhyming poems. Using the structure of this poem, student will have to create movement that makes sense in a short phrase. Must get your point across in a short amount of time.

Hyperbole: An extreme over-exaggeration. By understanding the definition of a hyperbole, the movement will have to be a representation what an over exaggeration is. Students will have to take phrases and change them to show an over exaggeration.

Part 2

Daily Objectives

Week One: Cultural Dances

Day 1: Israeli Folk Dance- TLW learn and then perform an Israeli dance with a group of other students.

Introduction: "Where is Israel?"

- a. To engage students' prior knowledge, students will do a **quick write** by making a list of things they know about Israel and Israeli culture. Have students quickly share with the whole class one thing they wrote down.
- b. Show students where Israel is on a map and teach them some main facts about the country i.e; capital city, government, population, main language/s, religion...
- c. **Explore & Develop:** Begin by giving students a handout with a brief background to the dance they are about to learn. This handout will include why, where, and when the dance is performed. (For an example, see attached handout) Conduct a **Shared Reading** over this handout.
- d. Teach students the Hora Agga Dotti dance
- e. Give students time to practice the dance on their own for about 7-10 minutes.
- c. Conclude class by having students as a whole group perform the dance for the teacher. At this time the teacher can assess the students' learning.

Day 2: Greek Folk Dance- TLW learn and perform 32 counts of a traditional Greek dance with proper technique.

Introduction: "Where is Greece?"

- a. Play this Youtube video to introduce Greece:
http://www.youtube.com/watch?feature=player_embedded&v=ZTpAgAcbgSk
- Explore and Develop:** Give students a handout with a brief background to the dance they are about to learn. This handout will include why, where, and when the dance is performed. Conduct a **Shared Reading** over this handout.
- b. Teach students the "Never On Sunday" dance
- c. Give students time to practice on their own for about 7-10 minutes.
- d. Conclude class by having students as a whole group perform the dance for the teacher. At this time the teacher can assess the students' learning.

Day 3: Irish Folk Dance- TLW perform an Irish jig and reel with 90% accuracy.

Introduction: "Where is Ireland?"

- a. Give an introduction about the country, basic facts and details (capital, government, language, religion... etc) and have students find it on a map.
- Explore and Develop:** Give students a handout with a brief background to the dance they are about to learn. This handout will include why, where, and when the dance is performed. Conduct a **Shared Reading** over this handout.
- b. Teach students the Irish jig and reel dance
- c. Give students time to practice on their own for about 7-10 minutes

- d. Conclude class by having students as a whole group perform the dance for the teacher. At this time the teacher can assess the students' learning.

Day 4: Chinese New Year's Dance- TLW perform a traditional Chinese dance with a partner.

Introduction: "Where is China?"

- a. Give an introduction about the country, basic facts and details (capital, government, language, religion... etc) and have students find it on a map.

Explore and Develop: Give students a handout with a brief background to the dance they are about to learn. This handout will include why, where, and when the dance is performed. Conduct a **Shared Reading** over this handout.

- b. Teach students the Happy New Year dance
- c. Give students time to practice on their own for about 7-10 minutes.
- d. Conclude class by having students as a whole group perform the dance for the teacher. At this time the teacher can assess the students' learning.

Day 5: American Swing Dance- TLW perform 64 counts of a swing dance with a partner, including one lift.

Introduction: Give students an article about the origins of Swing Dance. Use **read-write-pair-share** or **Jigsaw** for better comprehension of the article. (Find a few different articles that may have slightly different information of which will be beneficial for students to share, example: <http://www.centralhome.com/ballroomcountry/swing.htm>)

Explore and Develop:

- a. Teach students the basic steps of the East Coast Swing
- b. Teach students how to execute some lifts.
- c. Give students time to practice on their own for about 7-10 minutes. Conclude class by having students as a whole group perform the dance for the teacher. At this time the teacher can assess the students' learning.

Week Two: Art

Day 1: Expressionism- TLW create a 16 count phrase based on expressionistic art.

Introduction: What is Expressionism?

-Give a brief Powerpoint presentation on expressionism explaining the aspects of expressionism and its main characteristics.

<http://www.artmovements.co.uk/expressionism.htm> This is a good resource for information on expressionism. Give students art books full of expressionistic art. Have students scan these works and write down common characteristics. Main artists to focus on: Edvard Munch, Franz Marc...

Explore: Discuss the characteristics of the art by using a whole group discussion using the **first two thinking tools: observing and recognizing patterns** to brainstorm.

Develop: After the brainstorm session, give students time to improvise movement on their own based off of the art and brainstorm. (have music for movement inspiration)

After an appropriate amount of time, between 5-10 minutes, instruct students to now create a 16-count phrase of movement generated from their improvisation.

Create: Have students perform their 16 count phrases 4 at a time. Have the rest of the class observe. Conclude with a **full class discussion** about the phrases. Remind students to be objective. Ask students questions about expressionism and how they used it through movement.

Day 2: Surrealism- TLW create a 16 count phrase based on surrealist art.

Introduction: What is Surrealism?

- Teach about the main characteristics of surrealist art and some of the most prominent artists.
- (Use images and information from this website: Surrealist.com)

Explore: Make Prints of different works of surrealist art and hand out to students. Then have students get into pairs and write down 10 verbs and adjectives each based off of their art piece.

Develop: Give students time to improvise movement generated from their lists of verbs and adjectives. They may work with their partner or alone. (have music for movement inspiration)

Then students will collaborate together to create an ABA phrase based off of both of their works of art, they must be at least 16-counts.

Create: Split the class in half and have one half perform and one half observe. Number off the pairs so there is exactly one pair observing another pair. The observers should have a piece of paper and something to draw with and draw anything that comes to mind when observing the dancers. Then reverse the roles.

Have students turn in their artwork.

Day 3: Pop Art- TLW create a 16 count phrase with a group that represents colors, emotions, or sections from the piece of pop art you have selected.

Explore: Pick a piece of pop art around the room. Discuss with your group the qualities of the piece. Focus on color. What emotions does each color portray or represent? Does the emotion behind the color match the emotion of the entire piece? What does the feeling of the piece with several different images give you? Does it seem scattered or organized?

Develop: Pick either one color, emotion, or section from your piece of art. Begin making movement that matches/ represents that quality. Close your eyes and try to internalize your quality; become your emotion, color, or section.

Create: With your group create a 16 count phrase that best represents your photo. Each person must be something different though. You can all be

different colors, emotions, or a different section from the piece of art. Present this to the class and see if the viewers can recognize the different colors, emotions, and sections.

Day 4: Baroque- TLW create a 24 count phrase with a group based on an emotion portrayed in a baroque style painting.

Explore: Find a painting around the room that interests you. Look at the different characteristics and discuss them with your group members (emotion/drama, tension, etc.)

Develop: Begin to mimic some of the movement/ poses being done in the photo. Pick 3-4 poses and put an 8 count transition between each pose.

Create: With your group pick an emotion that best describes your painting. Based on that emotion and the actions going on in the painting, create a 24 count phrase. This will be performed in front of the class to see if it represents your painting.

Day 5: Abstract- TLW create a 24 count phrase with a group that uses both floor and air patterns, and high and low levels.

Explore: Pick a piece of art around the room and analyze it. Pick out specific qualities/ characteristics that make it unique (line, color, layering, angularity, sharp/ blended, etc.)

Develop: Look at the lines in your piece of art and use them as a pathway/ spatial patterns. Begin creating movement that follows this pathway. Keep in mind the general theme of your painting. Is it angular or smooth? Practice doing both air and floor patterns.

Create: With your group create a 24 count phrase that focuses on pathways and spatial awareness. Create movement that can be done both standing and on the ground. Do the movement at the same time in different spots in the room. Keep your pathway, but be aware of other dancers around you, whether it's standing or on the ground.

Week Three: Poetry

Day 1: Haiku- TLW use three different types of locomotor movements in a pattern of 5, 7, 5, to travel from one spot to another.

Explore: Recite several haikus aloud to the class. You can also give students their own copies of haikus as a shared reading activity. Have students count the syllables to make sure the poems really are haikus.

Develop: Once they have correctly identified several haikus, have students clap out the rhythm that these poems create. Clap to 5, pause, clap to 7, pause, clap to 5. Try different variations to understand this pattern. Students can do it vocally by saying “la” in a five, seven, five pattern. They can stomp their feet, slap their knees, or clap hands with a partner.

Create: This rhythmical phrase can also be used to create locomotor movement through space. For example, students can walk for five, run for seven, and slide for five. Have students create their own movement phrase through space using the 5, 7, 5 pattern. Have them try it several different way before setting a final phrase to demonstrate for the class.

Day 2: Tanka- TLW create a 5-7-5-7-7-5 movement phrase with a partner.

Have students revisit their haikus that they have already written. Have them pair up and share their poems with a partner. With a partner, try to combine two haikus to create a tanka.

Develop: With the same partner, revisit improv exercises from the previous lesson. Highlight descriptive words in your new tanka. Use these new words to inspire movement. One partner may be the prompter while the other partner is the mover, then switch roles so that each partner has a chance to move and to observe.

Create: Using observations and movement from the previous exercise, compose a short phrase to represent the tanka you wrote. The 5-7-5-7-7-5 structure of the poem should come through in the movement. It is up to the students to decide how to separate the lines and ideas through the movement phrase.

Day 3: Metaphor- TLW conduct a mirroring exercise incorporating movement at a high, middle, and low level.

Explore: Play a game of follow the leader. The leader will make a shape. It is the rest of the class’s job to mimic the shape the best they can. They are creating a metaphor by morphing into the same shape as their leader. Take turns as leaders and followers so everyone gets a chance to lead. You can also prompt leaders to create shapes at different levels, balancing on one leg, or shapes which involve partnering.

Develop: Break the class up into pairs for a mirroring exercise. When the students mirror each other they are doing exactly the same motions, creating a metaphor through movement. These movements can either be stationary or they can locomote.

Create: Have each pair create a 3-4 eight count phrase using mirroring. Include some of the shapes from the follow-the-leader exercise, as well as shapes and movement at different levels. Some more advanced groups can also include

movement balancing on one leg or locomoting through space.

Day 4: Couplets- TLW choreograph 3-4 short sixteen count phrase and adjust movement to fit tempo changes.

Explore: Work in small groups going across the floor with locomotor movements. Do two slides facing down stage, then two slides facing upstage, two hops towards stage right, two hops stage left, etc. Keep everything in two's.

Develop: Separate the class into pairs. Have one student be the leader and improv for a count of eight then freeze. Next have the other student try to mimic the action of the first student and end in a similar pose. The movements do not have to be exactly the same. This activity allows students to create their own 2 line poem where both lines use the same meter and end in a rhyme.

Create: Based on the movement exploration, each group of two will choreograph 3-4 couplets, switching leaders each time. This will give all students the chance to lead and to follow. Challenge students to change the tempo of the poems: make them really fast or slow.

Day 5: Hyperbole- TLW create their own locomotor phrase to travel from one spot to another.

Explore: Start by exploring locomotor movement across the floor. After going across normally several times, ask students to exaggerate the movements: take the biggest step you can, run with wide strides, leap higher into the air, etc. Explore how the movement can change when it becomes exaggerated.

Develop: Use the common hyperboles as a scene for an improv session. For example, one scenario could be "I'm so tired I could sleep for a year." The students will then have to figure out why they are so tired, how they would move to represent exhaustion, etc. Try several different scenarios and use many student examples.

Create: Combine the exaggerated locomotor movements from the exploration with the written hyperboles. Try to use as much space as possible to create an exaggerated locomotor movement phrase. This phrase should include multiple locomotor movements. Once the movements have been set, try creating different pathways for the movement so that it takes up more space. For different variations you can exaggerate in the opposite way, making the movements as small as possible. Have the students brainstorm other exaggerated variations.

Materials:

- a. **Handouts** for each week are located at the bottom of the unit plan. Each week the students will receive a handout that covers everything for that week. Some parts of the

handout are informative and will help the students understand how to create movement, while parts are blank and allow them to write things down for themselves.

- b. **Equipment and Technology:** For each day we will need the availability of sound equipment and music. Music is not necessary, but should be ready if needed. It is the teacher's choice whether they want to include music in the students combinations or not.

c. Bibliography:

"Abstract Art." *Wikipedia*. Wikimedia Foundation, 26 Feb. 2012. Web. 01 Mar. 2012.

<http://en.wikipedia.org/wiki/Abstract_art>.

"Baroque." *Wikipedia*. Wikimedia Foundation, 27 Feb. 2012. Web. 01 Mar. 2012.

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"HAIKU EXAMPLES." *UCLA International Institute*. Web. 01 Mar. 2012.

<<http://www.international.ucla.edu/shenzhen/2002ncta/cunningham/Webpage-HaikuPoems.htm>>.

Vass, Molly. "Poetic Movement." *Creative Dance for Children Idea Papers*, Dec. 2010. Web. Feb. 2012.

Modifications:

- i. **Learning Disabled Students/ Autistic:** These students will still be able to participate in the dance class like they are a "regular" student. The great thing about dance is that nothing is wrong. Whatever your body feels like doing is correct. For these lessons the students are required to portray different emotions, rhythms, pathways, styles, etc., but for the learning disabled and autistic students the main goal is just to get them moving. If they dance or move throughout the class they will receive credit because they are allowing their body to be free and do what they think feels good. I would also disperse these students throughout the class so they are put in groups with students who are more advanced. This way the more advanced students can help the learning disabled and autistic students with concepts and movement.
- ii. **Physically Handicapped:** Depending how severe the student is physically handicapped, they can still participate in majority of the dances. If the student is in a wheel chair and still able to write, they can write their own poems or track the pathways of the students dancing, then have another student push them around the classroom. If they are unable to write and their speech is clear, they could read their poems out loud and the rest of the classroom could respond to the rhythm/ expression of the words being said.

Part 3: Assessment

a. Pre-assessment

1. Week 1: Cultural Dances- At the beginning of each cultural dance lesson there is an introduction to the country of which students will be focusing on for the day. This will be a time where the teacher can have a brainstorming session to engage in students' prior knowledge by asking students what they already know about the specific country; for

example students will be asked questions such as: “On which continent is Greece?” “Has anyone here ever performed a Chinese dance before?” “Do any of you have Israeli heritage? If so what are your experiences from that?”

2. Week 2: Art- At the beginning of the first lesson on art integration the teacher will ask students to talk to their neighbor about different genres of art; what their favourite or least favourite type of art is, what their experiences with art has been. Next, the teacher will have each pair share with the whole class some of the main genres they discussed. This will be a good way to engage students’ prior knowledge and to assess what students’ know and what they still need to learn. After this discussion, the teacher can introduce the 5 different genres of art that will be covered in the upcoming week.
3. Week 3: Poetry- At the beginning of the week, the teacher can ask the students if they have ever written any poetry before. If so, ask what style they may have written. The teacher could also ask students to bring in their favorite poems and see if they are able to recognize what style it is by reading it. Have the students explore the characteristics of their poems and if they have a rhythm to them. Could the rhythm of the poem be represented via movement? Have the students explore for a little bit before getting in specific styles of poetry.

b. Formative

1. Observation: The teacher will assess students each class through observation. Each class period the teacher will choose between 3-5 students to evaluate, the students will not know which days they are being evaluated. The teacher will observe students as they work in class, evaluating how the students are participating; if they are alert and putting in effort or how they are applying correction. The teacher will keep a criteria-based checklist for each student. The teacher will use the rubrics below to measure the student’s technique and their comprehension of the movement ideas.

c. Summative- There will be a summative assessment at the end of each week/ topic. Students will be required to take a vocabulary quiz that will cover the technical vocabulary of the cultural dances, the aspects of poetry, and the types of art. This will allow the teacher to see if the students remember all that was done in the past week and if they have the ability to notate steps.

An example of a vocabulary quiz is on the next page.

Name:

Date:

Cultural Dances Quiz

Part 1 Draw lines matching the dance with its country

- | | |
|-----------------------------|------------------|
| 1. Israel | Hora Agga Dotti |
| 2. Greece | Jig and Reel |
| 3. Ireland | East Coast Swing |
| 4. United States of America | Happy New Year |
| 5. China | Never on Sunday |

Part 2 Short answer

1. Write down any 3 steps of the East Coast Swing
2. What is the main formation for Never on Sunday?
3. When is the dance Hora Agga Dotti performed?
4. What is the main difference between a jig and a reel?
5. In your own words, describe the dance Happy New Year

d. Rubrics:
Basic Technique Rubric

Task Criteria	1	2	3	4	5
	Beginning (lacks motor coordination)	Basic (becoming more adept)	Secure (beginning to develop isolated performance skills)	Mastery (increased coordination and fine motor skills for performing)	Professionally advanced (sophisticated, high-level performance)
Alignment: torso					
Alignment: legs					
Alignment: total body					
Placement of limbs					
Balance					
Turnout					
Elevation					
Landing					
Articulation of Movement flow					

Teaching Dance as Art in Education
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Choreography Grading Rubric

	Criteria	0	1	2	3	Score
Choreographic Criteria	Content	The movement is not based on topic	The movement suggests the topic once	The movement suggests the topic	The movement is clearly based on the topic throughout	
	Level Changes	There are no level changes in the movement	There is one level change in the movement	There are three or fewer level changes in the movement	There are clear multiple level changes in the movement	

	Movement Dynamics	There is not variety of movement dynamics	There is one change of movement dynamics	There are three or fewer changes in movement dynamics	There are clear multiple changes of movement dynamics
	Beginning, Middle, and End	There is no clear beginning, middle, or end	The movement contains one of the concepts	The movement contains two of the concepts	The movement has clear beginning, middle, and end
	Title	There is no title	The title does not fit the movement sequence	The title fits the movement sequence	The title fits the movement sequence with a creative flair

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Cultural Dance Handout

Dance Title	Description	Where	When and Why?
Hora Agga Dotti	Celebratory. A traditional circle dance performed with a group of people holding hands. Fast and cheerful. The grapevine is an essential step.	Israel	Danced at weddings and bat/bar mitzvahs and other celebrations.
Never on Sunday	This Greek folk dance is danced to traditional Greek music and is a serpentine dance. The groups of dancers hold hands and the leader leads the group around in a serpentine shape.	Greece	This dance is a recreational dance performed casually amongst friends. It also is performed at Greek festivals.

Reel and Jig	These two dances are danced to traditional Irish songs by the same names. The reel is danced in 6/8 and the jig in 4/4 timing. Can be done solo or with others. The main steps are lively and full of hopping.	Ireland	These dances are performed casually amongst friends; at traditional festivals; for entertainment; or competitively at Irish dancing competitions
Happy New Year	Celebratory. This is a lively traditional group Chinese folk dance performed at the New Year's Festivals (aka Spring Festival) which last about 2 weeks.	China	This dance is performed during the Chinese New Year, in late January and early February in accordance with the moon. This is a celebration dance.
East Coast Swing	This is a lively, fast-paced, recreational dance. Main steps include: back rocks and triple step. Steps are small and light and relaxed.	United States of America	This dance is mostly recreational and also for entertainment. This used to be one of the popular dances of its time in the 1920s. Danced to Swing music.

Poetry

Dance 1 Class

<p>Haiku: (5-7-5) As the wind does blow Across the trees, I see the Buds blooming in May.</p> <p>I hear crackling Crunch, of today's new found day And know it won't last.</p>	<p>Write your own:</p>
<p>Tanka: (5-7-5-7-7-5) Pair up with someone and take your haikus from yesterday. Share your poems then combine them to create a proper tanka.</p>	<p>Write your own:</p>

<p>Metaphor: used to describe one thing as another thing, implying that they are not just similar, but they are the same.</p>	<p>Examples: A blanket of snow covered the ground. Crocodiles' teeth are white daggers, so be careful. Life is a rollercoaster which everyone has to go through.</p>
<p>Couplets: short, sweet, two-line rhyming poems.</p>	<p>Examples: I like to play with my cat He likes to get in a hat. I swam in a pool But it was to cool.</p>
<p>Hyperbole: an extreme over-exaggeration.</p>	<p>Examples: A pizza the size of the sun. I'm so hungry I could eat an elephant. I have a pile of homework the size of Mount Everest.</p>