



Blueprint for Teaching and Learning in Dance, PreK-12
Office of Arts and Special Projects



Dance Units

Inspired by Literary Works

Table of Contents

Page	Title of the Unit	Dance Blueprint Benchmark
1	Scranimals	2
12	We All Have a Role	2
19	Ailey History	2
28	Prepositions	2
35	Dancing Feelings	2
42	Runaway Bunny	2
49	Construction	2
56	Modern Dance / <i>Appalachian Spring</i>	5
62	Hip Hop & Anti-Bullying	5
68	Poetry in Motion	5
77	Chinese Dance	5
88	Flamenco	8
97	<i>Ulysses</i>	8
107	Free to Be Me	8
121	Social Justice	12
126	Poetry	12
132	Motion and Words	12
138	Women's Rights	12
144	Samba	12
153	Fictional Reflection	12
161	Poetry Through Movement	12

**Compiled and edited by Ana Nery Fragoso, Director of Dance, and Amy Russo, Arts Program Manager,
for the Citywide Dance Professional Development on June 9, 2016.**

***Special thanks to the Department of Education and to all of the NYC dance educators who contributed to
this booklet as writers and also to those on our reviewing panel: Shirlene Blake, Catherine Gallant, Andrew
Jannetti, Megan Minturn, Susan Rainey, and Sandi Stratton-Gonzalez.
We are grateful to the Arnhold Foundation for their generous support.***

Cover photo credit: John Suhar

Choreographer: Oliver Tobin

Dancers: Marissa Adams, Kristina Alden, Clara Bello, Gabriela Cardenas, Doris Chaverra, Cynthia Paniagua, Rachel Scott,
Emily Todras, Valerie J. Williams

Lamentation Variations was commissioned by the Martha Graham Center with support from Francis Mason.

Graphic Design: Luis Mallo

Additional Editing: Ken Priester

Blueprint for Teaching and Learning in Dance: Sample Unit Template

<p>Title of the Unit: <i>Scranimals</i>: Combining Poems and Creating Creatures to Make Dances</p>	<p>Unit Dates: April–May Number of Class Sessions: 8–10</p>
<p>Dance Teacher Name: Kristina Alden School: PS 9 Ryer Avenue Elementary</p>	<p>Benchmark(s): 2nd Grade Grade/Class: 2nd Grade (This unit was created for the six different 2nd grade sections at PS 9.)</p>
<p>Unit Description What will students do in this unit? (One to three brief sentences)</p> <p>In this unit, dancers will read poems from the book <i>Scranimals</i>. They will create original movement sentences inspired by the book. These movement sentences will be developed from an analysis of the imaginary creatures described in the poems. This unit will be used to deepen dancers’ understanding of poetry as an art form, and to create dances that will be performed in an end of the semester dance presentation inspired by literature and poetry.</p>	
<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Poetry is an entry point for dancing making. • We can create characters and tell stories through movement and dance. • Dancers refine and rehearse movements of the body to prepare for performance. • Illustrations can help the dancer understand a poem. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • Where do choreographers get their ideas for making dances? • How do dancers prepare their minds and bodies for artistic expression? • How can dancers put their work together to create a larger dance?
<p>Indicators of Student Learning</p>	
<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • Action words related to animals and objects • That poems can have characters and major events, just like stories • Dance strategies to move safely in personal and general space during improvisation • How to add variations to their movements, including levels, speed, directions, facial expressions, body parts used, and personal style 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Perform locomotive and non-locomotive movements. • Freeze body in a shape. • Improvise in response to animals and objects. • Memorize and perform a movement sentence. • Move safely in personal and general space. • Comment on dancer’s work using dance vocabulary.

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCLS.ELA-LITERACY.RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- CCLS.ELA-LITERACY.RL.2.1: Ask and answer such questions as *who*, *what*, *where*, *why*, *when* and *how* to demonstrate understanding of key details in a text.
- SL.2.1: Students will participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and large groups.
- SL.2.2: Students will integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

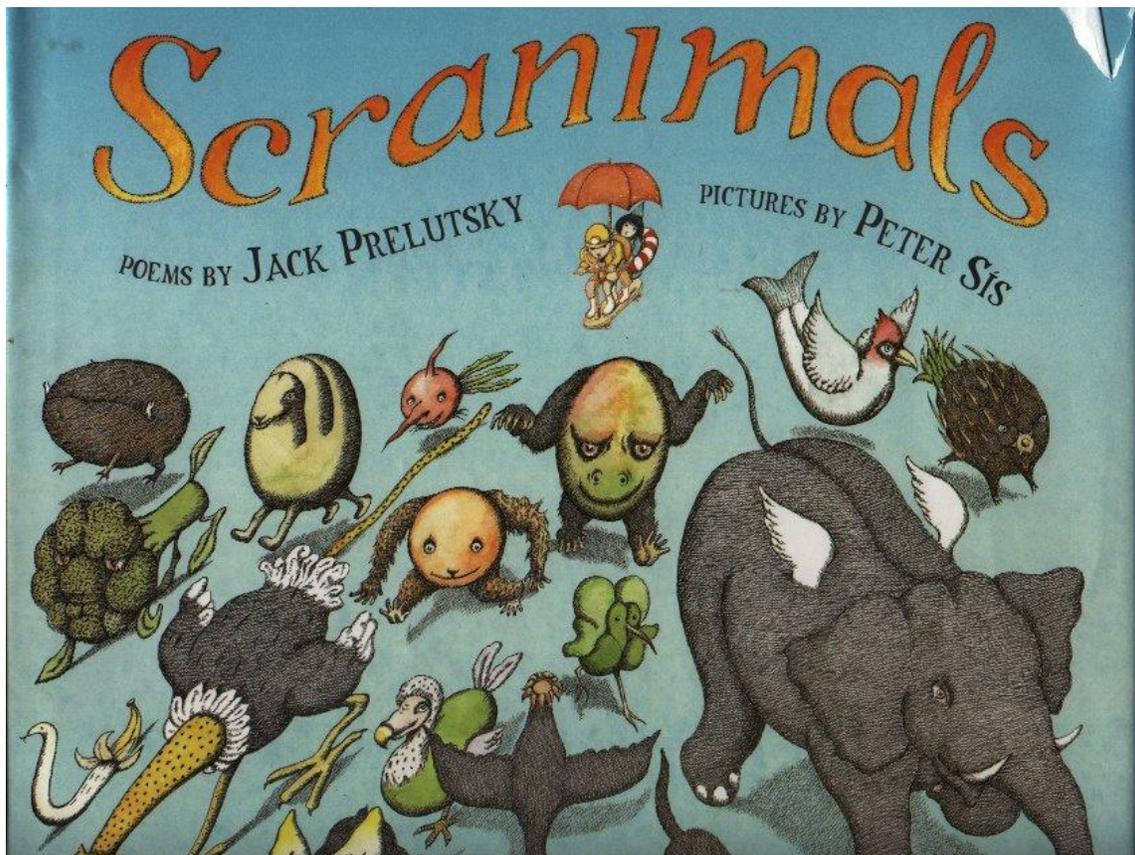
National Core Arts Standards Addressed

This unit addresses the following Grade 4 National Core Arts Standards.

- DA:Cr1.1.2: a. Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas. b. Combine a variety of movements while manipulating the elements of dance.
- DA:Cr2.1.2: a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end. b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.
- DA:Cr3.1.2: a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences. b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).
- DA:Pr4.1.2: a. Demonstrate clear directionality and intent when performing locomotive and non-locomotive movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change. b. Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing. c. Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics.
- DA:Pr5.1.2: a. Demonstrate a range of locomotive and non-locomotive movements, body patterning, and dance sequences that require moving through space using a variety of pathways. b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space. c. Repeat movements,

with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

- DA:Pr6.1.2: a. Dance for and with others in a space where audience and performers occupy different areas. b. Use limited production elements (for example, hand props, simple scenery, or media projections).
- DA:Re7.1.2: a. Find movements in a dance that develop a pattern. b. Demonstrate and describe movements in dances from different genres or cultures.
- DA:Re8.1.2: a. Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.
- DA:Re9.1.2: a. Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.
- DA:Cn10.1.2: a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning. b. Respond to a dance work using an inquiry-based set of questions (for example, See, Think, Wonder). Create movement using ideas from responses and explain how certain movements express a specific idea.
- DA:Cn11.1.2: a. Observe a dance and relate the movement to the people or environment in which the dance was created and performed.



<http://www.scholastic.com/teachers/book/scranimals>

Learning Experiences
(Briefly describe each experience.)

Lesson 1: Introduction – Connecting Poetry with Dance

- Warm up using Axial and Traveling movements. Explore how animals move, using different body parts, levels, speeds, and directions.
- Read *Scranimals* by Jack Prelutsky.
- Discuss the poem(s), the scranimal(s): What two things were combined to create them? Identify action words from the text.
- Guided improvisation, moving like/becoming the scranimals.

Lesson 2: Create a Movement Sentence Together

- Read “Bananaconda” from the *Scranimals* book.
- Create a list of action words found in the poem.
- Using words from the list create a movement sentence for “Bananaconda.”
- As a whole-group exploration, dance the “Bananaconda” movement sentence.
- Discuss how it felt to create a dance from the “Bananaconda” poem.

Lesson 3: Create a Scranimal from Cards

- Read the “Radishark” scranimal poem.
- Introduce the idea of combining an animal with an object to make a new scranimal.
- Work in groups, using cards with animal and object pictures on them. Each group chooses one animal and one object to make a new scranimal.
- Dancers focus on combining the movements of both the animal and the object in their scranimal.
- Using the worksheet, dancers create a movement sentence for their new scranimal.
- Movement sentence structure: Incorporate locomotive and non-locomotive movements in the dance’s sequence.
- Dancers choose a type of music for their scranimal dance.
- I groups, dancers perform their scranimal movement sentence for the class. Audience gives them feedback.

Lesson 4: Create Your Own Scranimal

- Each 2nd grader create his/her own scranimal and name it.
- Ask dancers “What two creatures (objects) have been combined to make your scranimal?”
- Dancers improvise movements related to their scranimal creation.
- Dancers draw a picture of their scranimal that emphasizes its qualities.

Lesson 5: How Will Your Scranimal Move?

- 2nd graders create their own scranimal movement sentences and document the sequence of actions on paper.
- Students revise and rehearse their scranimal movement sentences independently.
- Share/perform movement sentences for the class. Explain each scranimal—its name and what two objects were combined to create it.
- Comment on each other’s work and give suggestions for improvement (music choice, use of dance elements, use of space, beginning and ending shape, etc.).

Lesson 6: Work in Scranimal Pairs

- Working in pairs (or trios) dancers share with each other the scranimal they created.
- Partners dance the movement sentences for each other.
- Pairs combine movement sentences to make a longer movement sequence.
- Pairs rehearse and share their work with the class. Audience gives them feedback.

Lessons 7, 8, and 9: Practice and Perform the Scranimal Dance for the PS 9 Community

- Create an outline for the many movement sentences we have created and piece them together in an order that makes sense.
- Whole group movement sentence, scranimal duets/trios, ending dance.
- Take the dancers from the studio to the auditorium stage to practice their dance in a new space.
- Rehearse the piece on the stage and review performance protocols with them (i.e., how to get on stage, find beginning places, bow)
- Discuss and decide clothing and costume choices: what can be brought in from home and what can be created in school.
- Perform (during rehearsal) the dance for other 2nd grade classes also working on their own scranimals piece.
- Perform the dance for the PS 9 community, preK–2nd grade audience, family and friends, possibly the 3rd–5th grade audience.

Lesson 10: Reflection

- Watch the performance video of each class’s piece.
- Give students a paper and pencil to write down what they saw using dance vocabulary that was used during the unit, what they liked, and what they would want to change or add if we could do it all again.
- Discuss and share what was written.
- If time permits, watch some of the other classes’ pieces, following the same writing and discussion procedure.

Pre-Assessment

What do students already know and understand about this area of dance making?

- To stop and start on a musical cue
- To listen to the person speaking, and raise a hand to take a turn to speak
- Students have participated in whole-group dance-making with their classmates.
- Students have already been introduced to the idea of movement sentences and the process of creating them.

What skills related to this unit have students already developed?

- Spatial awareness: the ability to move through the dance space safely without touching or bumping into other dancers
- Counting by 8’s
- Improvising freely
- Taking turns
- Ability to respond to teacher cueing
- Understanding the difference between movements that travel and ones that are done axially
- Participating in read-alouds during library time and in their classroom

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Responding to peer and teacher questions
- Watching a rehearsal video of the class dance

Peer Assessment

- Peer observation with feedback protocol
- Class-to-class observations

Teacher Assessment

- Teacher conferencing with small groups
- Student performance

Resources

(Books, music, articles, websites, etc.)

- *Scranimals*, a book of poems by Jack Prelutsky
- Drum
- Sound system and iPod
- Whiteboard and markers
- Paper and crayons/markers

Teacher Self-Assessment / Reflection Strategies

What worked well?

The dancers really enjoyed the process of coming up with their own scranimal creatures, naming them, and then creating movements that embodied those creatures. Dancers were very engaged during this unit and had a lot of fun coming up with their own ideas, from the drawings to the names to the movements.

The scranimals that were created were unique, imaginative, and very exciting to hear about and see!

What should be changed? Provide suggestions.

This unit would be stronger if classroom teachers and/or the library teacher read the book during class time.

The partner work was a bit challenging for my students. When I do this unit again, I would like to include more lessons that scaffold the process of collaboration so that the partner work goes more smoothly.



Scranimal

Kristina Alden
March 20, 2016

Context: The context for this lesson is a public elementary school. PS 9 Ryer Avenue Elementary School is located in the Fordham section of the Bronx, NY, and serves children pre-kindergarten through 5th grade. The population at PS 9 is one of low socioeconomic status, with 100% of students receiving free lunch.

Age Group: This lesson was created for 2nd grade classes. There are seven 2nd grade classes at the school. The students range in age from 7 to 9 years old. This is the second year dance has been taught at the school. Many of the students participated in the dance program the first year and have had the experience of dancing in the studio and on stage. There are also a number of students who are new to the school and have had no previous dance class or performance experience. Very few students have had any other formal dance training or experiences outside of their school dance class, but many of the students are very accomplished street and break dancers.

Goals of the Lesson:

The goals of this lesson are to use poetry as a stimulus for dancers to explore different actions and express themselves through their own created movement. The dancers will choose cards with animals and objects on them and combine them to make their own new 'Scranimal' creature. Dancers will create a movement sentence based on their 'Scranimal's' movements, that will be presented in small groups to the rest of the class.

Learning objectives: Students will

Know: That animals and objects move and are used in different ways. Dancers will know how to take the idea of an animal movement or an objects use and transfer it into a movement in their own bodies. They will know how to begin a created movement sentence in stillness and end in stillness. They will know the order of their movement sentence and recall, repeat and refine the created sequence.

Understand: How dance can communicate and express feelings and ideas using movement just like the poem does through descriptive language.

Do: Improvisational movements in response to words and ideas from a poem. Students will work in groups to create a movement sentence that represents an animal/object combination.

Materials/Music:

- IPod/Stereo
- Drum
- Literary Works: "Scranimals" by Jack Prelutsky
- Photographs of animals and objects with a variety of movement and uses
- Music: Various instrumental songs by Eric Chappelle

Lesson Activity Sequence:

a. **Warm-up:**

- Dancers begin on their dancing spots with shoes off, facing the front wall of the studio.
- "How does a bird move?" Children answer "they fly" or "they flap" etc.
Let's explore flying in an axial way. (Students have been practicing using axial and traveling movements in the studio for several weeks.)
- Remind dancers to use different levels, facings, body parts and speeds as they fly.
- Ask the dancers to slowly make their birds start to travel around the studio.
- Remind dancers to be very aware of their space and their bodies. "Can your bird fly high? Low?" "Can you make your bird fly with another bird in the studio?"
- Stop the music if the energy level is too excited to make sure everyone stays safe.
- End the warm up by asking the bird dancers to fly back to their "nests" (meaning their colors, or their dancing spots) and land without making a sound.

b. **Introduction of Theme:**

- Ask the dancers “Let’s think of other animals and how they move?”
- As dancers share their ideas, let them get up and show their animal movements.
- “What if we could be a combination of two animals at the same time? Let’s think of some interesting combinations.”
- Let students share their ideas and have everyone try animal combinations using non-locomotive and locomotive movements, changing from one animal to the other, changing speeds and levels.
- Remind dancers that we are moving like the animals with our muscles, not making their sounds.
- Ask “What if we combined an animal with something that is not an animal? Like a bird with a pencil?”
- Give students a chance to comment on this new idea.

c. **Exploration:**

- Review the book of poetry, *Scranimals*, introduced earlier in this unit. Talk about previous experiences using this book in the studio.
- Read a poem that has not been read before ‘Radishark’. Post the poem for dancers to see as it is read aloud.
- Read the poem aloud to the class and ask them to listen carefully. While reading, accentuate action and descriptive words.
- Begin a discussion about the poem. “What did you notice?” Talk about what words were used to describe the way the creature looks and how it moves. Ask what these might look like as movements in the body.
- Write down dancer’s ideas, animals, and action words on a piece of chart paper and keep it posted in the studio for dancers to use throughout the lesson.

d. **Development:**

- Read the poem again, this time have the dancers dance the poem as it is read. Accentuate the action words in the poem, focusing on the Radishark’s movement.
- As they dance, let the dancers leave their colors and begin to travel through the space. (Remind everyone to be safe as they travel, not touching other dancers, using their bodies instead of voices to express themselves.)
- Encourage the dancers to be creative in their dancing. Don’t forget to use all of your body parts including your facial expressions, levels, different directions, tempos, shapes, etc. You are becoming this creature, think about how you can do that with your whole body, energy and facial expressions. (Remember to use our list of variations to consider while you dance. (Visual support in the studio.)
- After “dancing” the poem, have dancers sit down to rest.

e. **Elaboration:**

- “We are going to work in groups to make new Scranimals today.”
- Divide the class into small groups.
- Assemble the groups in different areas around the room. Each group will choose an animal card and an object card. These will be the two parts of their new ‘Scranimal’.
- Hand out the movement sentence worksheets.
- Using the timer, give the groups about 10 minutes to create, plan and rehearse their ‘Scranimal’ movement sentences.
- “Focus on creating movements that best represent your newly created creature.”
- Each group will use locomotive and non-locomotive movements in their movement sentences. Remind the dancers that movement sentences always begin and end in stillness.
- Travel around the studio to check in with each group. Making sure they are working to create their Scranimal movement sentence: that they have written it on their sheet, that they have practiced it, memorized the entire thing, and that they have a beginning and ending still shape.

f. **Culmination/Sharing:**

- Ask each group what music they would like to use to present their movement sentence to the class: Underwater, In the Air, In the Jungle, On the Farm.

- Each group will take a turn to present their 'Scranimal' movement sentence to the rest of the class. Have the other dancers sit in the "observation zone" (the area set aside for watching other dancers, also the place where dancers can go when they need a break in class to sit and watch.)
- Remind the audience members: to be respectful of the dancers who are presenting. Watch carefully to see if they can identify the animal and objects that were combined to make their 'Scranimal' and the actions in each group's movement sentence. Applaud when the group ends in their final still shape.

g. **Relaxation / Reflection:**

Discussion/Reflection

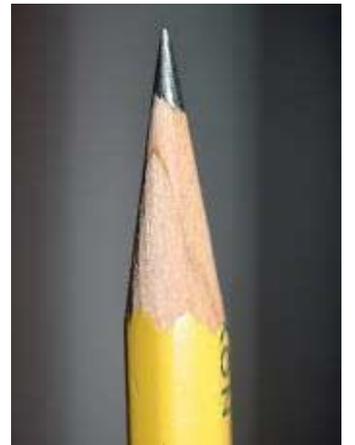
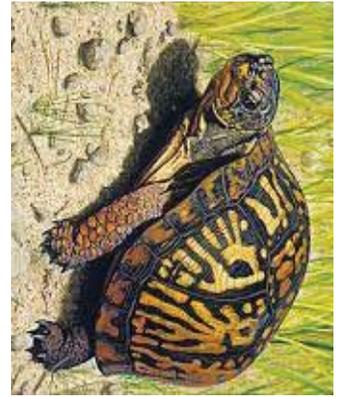
- After each group has taken a turn to perform, have dancers sit down to rest.
- "How did it feel to create a new Scranimal and make a dance about it?"
- Give dancers an opportunity to share their feelings, observations, what they noticed, what movement they chose, the order of their sentence, etc.
- Emphasize sharing comments of things that you liked or didn't like, is there anything about our movement sentence that you would have liked to change?
- Encourage the discussion to be open and for dancers to respect each others opinions, using dance vocabulary as they comment on their own and each others work.

Relaxation

- Bring dancers back to their dancing spots. Ask everyone to get into their 'starfish' shape (a large x shape on their backs lying on the floor.)
- Turn down the lights in the studio and talk through a short guided relaxation.
"Feel your entire body relaxing, feel the weight of your muscles and bones pressing into the floor. Release every muscle in your body. Release your arms, your legs, your eyes, your toes, etc. As you relax, think about the dances we made today. Picture yourself dancing it, remember how it felt to move like the animal and the object in your 'Scranimal'. Think about what it was like to be a member of the audience. How focused your eyes were as you were watching your classmates dance. Slowly and carefully roll over onto your side into your 'shrimp' shape (curled up on your side with your knees tucked into your chest.) Put two hands on the floor and push your body up to a sitting criss-cross position. Take two hands and put them on your chest. Close your eyes, breath in through your nose and out through your mouth (3 times). Slowly open your eyes and stand up in a neutral position to get ready to get your shoes and socks."

Dismissal

- Call only girl dancers first to slowly and carefully get their shoes and socks. Girls will have 8 very slow counts to go to the cubbies to collect their things and come back to their color to put them back on their feet. Girl dancers must move carefully and quietly, collecting all of their belongings and returning to their spots by count 8, no later!
- Repeat with boy dancers.
- When dancers finish putting on their socks and shoes, they can ask other students if the need help and get into their line spots at the door.



NAME(S): _____

Write down the animal and object cards you chose to make your new *Scranimal*:

ANIMAL: _____

OBJECT: _____

With your group, come up with a name for your *Scranimal*: _____

Think about how your *Scranimal* might move and create a movement sentence for your *Scranimal*.

Choose a type of music for your *Scranimal*: JUNGLE UNDERWATER IN THE AIR ON THE FARM

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: We All Have a Role	Unit Dates: April–May Number of Class Sessions: 6–7
Dance Teachers Names: Colleen Cintron-Rivelli, Rohiatu Siby, and Vicki Angel School: PS/IS 178	Benchmark(s): 2nd Grade Grade/Class: 2nd Grade
Unit Description What will students do in this unit? (One to three brief sentences) <p>Students will use the work <i>Frederick</i> by Leo Lionni as inspiration for dance making. Students will engage deeply with both illustrations and text, thus finding connections to choreographic elements such as body, space, and relationship. This unit supports 21st-century skill building by making connections among community, collaboration, and the creative process. Students will explore their roles within the classroom community, as well as their outside or home community. Through dance making, students engage in collaborative learning and socio/emotional development.</p>	
Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> • Artists can create dances from a literary source. • Illustrations can support dance exploration. • Poetry uses imagery that can inspire dance exploration. • Choreographers are dance writers—creating works with a beginning, middle, and end. • We can utilize literary sources to expand vocabulary acquisition. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> • How might a community work together to achieve a goal? • How might we work together to create a dance? • How might our actions represent a community? • How are the characters in <i>Frederick</i> the same or different? • How do our interactions/relationships in space tell a story?
Indicators of Student Learning	
CONTENT—Students will know: <ul style="list-style-type: none"> • Characteristics of the main character in <i>Frederick</i>. • Dance works and stories have a sequence. • How to use detail to tell a story • A structure for making a dance in a small group 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Sequence a dance with a beginning, middle, and end. • Determine the central message of a literary or physical story. • Determine the central message. • Create movement based on action. • Memorize a dance and perform for their peers.

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCSS.ELA-LITERACY.RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral. **Using creative movement in dance, students express meaning by making choreographic choices.**
- CCSS.ELA-LITERACY.RL.2.3 Describe how characters in a story respond to major events and challenges. **Dancers describe characters through movement and the elements of dance.**
- National Core Arts Standard DA:Cr2.1.2 Improvise a dance with a beginning, middle, and end.
- National Core Arts Standard DA:Cr1.1.2 Explore movement inspired by a text and combining movement with the elements of dance.
- National Core Arts Standard DA:Cr3.1.2 Take ideas from improvisations and create a movement sequence that can be repeated.
- National Core Arts Standard DA:Pr6.1.2 Perform for peers for feedback.

Learning Experiences
(Briefly describe each experience.)

Lesson 1: What is a community?

- Warm-up through space using action words like *gather, pass, reach, pull, lift*.
- Introduce photographs of people working in a community, such as a community garden
- Identify actions that we see in photograph and improvise movement based on those actions.
- Introduce illustration from *Frederick*.
- Identify actions that we see in photograph, and improvise movement based on those actions.
- Compare and contrast actions we see in the community garden and those in *Frederick*.

Lesson 2: How might we embody community roles?

- Review action words from previous lesson.
- Based on illustrations: what are the community roles? Which are the illustrations that inspire movement?
- Explore and incorporate action words with choreographic elements: levels, directions, relationships, timing, and body parts.

Lesson 3: How does a community work together?

- Investigate different kinds of formations and relationships in groups of five (e.g., standing in a straight line, standing in a circle, scattered around the room).
- Students complete tasks in groups of five that emphasize cooperation (e.g., passing a ball to everyone in the group and getting it into the basket). Describe what formation was the best for getting a job done.

Lesson 4 (2 classes): "We all have a role in dance"

- Create a movement sentence using four action words (two locomotor and two non-locomotor) from the book *Frederick*.
- Create a beginning formation.
- Decide on the order of your action words.
- Decide on an ending formation.
- Practice your dance.
- Perform your dance for the class. Class monitor will videotape for self- and peer reflection.
- Peer and teacher feedback is given. Performers record feedback on their group checklist.

Lesson 5 (2 classes): "We all have a role in dance"

- Groups will apply the feedback to their dance and revise.
- Students will share their revised work in a final showing.

Lesson 6 (4 classes): "How do we make a community dance?"

- After finishing the whole book, students will engage/embody the final poem of the book as students and teacher create a community dance as a whole class.
- Final showing will consist of co-created community dance and student-created small-group dances.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students understand how to use action words to create movement.
- Students understand how to use a checklist in a small group.
- Students know their feedback protocol for dance revision of "Glow and Grow."
- Students know how to safely improvise in order to

What skills related to this unit have students already developed?

- Students have had a social studies unit in their classroom where their focus of study was community.
- In small groups, working toward the goal of a performing their dance for peers and teacher
- An awareness that dance requires practice and repetition

<p>create movement.</p> <ul style="list-style-type: none"> • Students know their turn-and-talk protocol during class discussions. • Students understand the concept of space-levels, directions, relationship. 	
--	--

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

<p>Self-Assessment</p> <ul style="list-style-type: none"> • Student self-checklist • Dance-making checklist • Video/photographs of work in process • Self-reflection worksheet 	<p>Peer Assessment</p> <ul style="list-style-type: none"> • Peer observation: Students give oral feedback of the dance phrase using Glow and Grow. 	<p>Teacher Assessment</p> <ul style="list-style-type: none"> • Observation • Dance-making checklist • Self-reflection worksheet
---	--	---

Resources

(Books, music, articles, websites, etc.)

<ul style="list-style-type: none"> • Book: <i>Frederick</i> by Leo Lionni • Music: <i>The Late Piano Sonatas</i>, Wilhelm Kempff • Interview with Annie Lionni (Leo Lionni's granddaughter)
--

Teacher Self-Assessment / Reflection Strategies

<p>What worked well?</p> <ul style="list-style-type: none"> • Students embodied <i>Frederick</i> and interacted with the text and illustrations holistically. • Students enjoyed making movement based on a literary source. • Students loved the goal-oriented task in Lesson 3—getting the "berry" into the winter reserve. 	<p>What should be changed? Provide suggestions.</p> <ul style="list-style-type: none"> • When working on formations, have a recorder who draws out the formations on paper or Smart Board as the students' model. Then, have students come to the board and connect the dots to see what kind of shapes can be made. This was a great way to also connect to their math lesson. • Provide students with a one sheet that lists possible locomotor and non-locomotor movements from the first lesson's exercise of identifying actions from the photographs. • When working toward the community dance, taking movements from the warm-up worked well.
---	---



Self Assessment "We all have a role" Frederick Checklist

Dance Making

_____ I have a still body in our beginning formation.

_____ I can do the two locomotor steps from our action list.

_____ I can do the two non-locomotor steps from our action list.

_____ I have a still body in our ending formation.

Rehearsal

_____ I practiced the dance more than three times with my group.

_____ I danced in unison with my group.

_____ I worked as a team player in my group.

Performance Reflection

What I did really well

Next time I will try

Our two locomotor action words are:

1. _____

2. _____

Our two non-locomotor action words are:

1. _____

2. _____

Record your dance!
Use your actions from
above along with your formation sheet
to create a sequence that
you will rehearse with your group.

1. _____ Formation

2. _____

3. _____

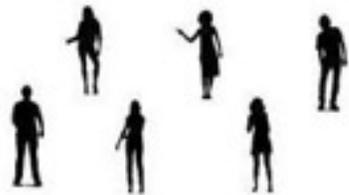
4. _____

5. _____

6. _____ Formation



Circle formation



2 Line formation using windows



Straight line formation

Here are a few examples of formations in space. You can use these formations to create a beginning shape or ending shape in your "We all have a role" dance. You can also use formations that you see in the illustrations of Frederick by Leo Lionni.



4 dancers together, one apart.

Small Group Assessment

"We all have a role" Frederick Checklist



Dance Making

_____ Our dance starts in still formation.

_____ Our dance has two locomotor steps from our action list.

_____ Our Dance has two non-locomotor steps form our action list.

_____ Our dance ends in a still formation.

Rehearsal

_____ We practiced our dance more than three times

_____ We are all dancing in unison

Performance-Record your peer feedback.

What we did really well

Our friends suggested

Our teacher suggested

Draw your beginning formation

Draw your ending formation

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Wade in The Water: Bringing Alvin Ailey to Life for Diverse Learners	Unit Dates: February (four weeks) Number of Class Sessions: 7
Dance Teacher Name: Rachel McSween School: PS 396K Ramon E. Betances School	Benchmark(s): Grade 2 <ul style="list-style-type: none">• Execute and recall simple movement patterns (dance).• Demonstrate an understanding of the “5 Ws” (Who? What? When? Where? Why?) when viewing a theater work or hearing a story (theater).• Relate to one another (dance).• Maintain a steady pulse at various tempos through call and response, clapping, tapping, or other movement (music). Grade/Class: This unit is for a kindergarten through 2nd grade class for students in a District 75 program. The students are in a 12:1:4 population with multiple disabilities who are wheelchair users and some who are also visually impaired. A large majority of the students are non-verbal.
Unit Description What will students do in this unit? (One to three brief sentences) For the literacy component of this unit, students will learn about the history of Alvin Ailey by participating in a read-aloud of an adapted story created based on the book entitled <i>Alvin Ailey</i> by Andrea Davis Pinkney. Students will learn that Alvin Ailey is a famous man in the history of black American modern dance, why he became famous, and about the significance of “Wade in The Water” from <i>Revelations</i> , his most famous work. For the dance component of this unit, students were invited to move the scarves any way they wanted to, pretending scarves were water. I asked students what type of movements they created with their scarves and recorded them. The movements included up/down, side-to-side, and circular patterns. I then used those student-produced movements and broke them into class sessions. Each session we focused on one of those movements. For the final performance, those movements were compiled together to make our own adapted version of “Wade in The Water.”	
Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none">• Choreographers can be inspired by their childhood memories.• The movement and feeling of water can be the basis for dance-making.• Dance is for everybody.	Essential Questions of This Unit: Students will answer that: <ul style="list-style-type: none">• How did Alvin Ailey become a famous choreographer?• Why are Alvin Ailey’s dances still performed today?• How does a dance live on when its choreographer is no longer alive?

Indicators of Student Learning

CONTENT—Students will know:

- Alvin Ailey is a famous choreographer and the founder of the Alvin Ailey American Dance Theater.
- He grew up in Texas and later lived in California and New York City.
- That Alvin Ailey’s most famous ballet is entitled *Revelations*.
- Alvin Ailey grew up poor, but followed his vision and later choreographed many dances which became famous.
- Ailey founded the Alvin Ailey American Dance Theater, which is one of the most well-known dance companies in the world.

SKILLS—Students will be able to:

- Learn simple movement patterns to parts of Alvin Ailey’s “Wade in the Water.”
- Relate to one another.
- Move to the rhythm.
- Answer simple “Wh” questions about Alvin Ailey.

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	---	--	---	--

Common Core Learning Standards Addressed

- RI.2.7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- SL.2.1: Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and large groups.
- SL.2.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Learning Experiences
(Briefly describe each experience.)

Day 1:

- Hello song: “Greeting Ritual” by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: “Warm-up Tim”
 - Track 4: “Finger Poppin”
- Pre-Assessment: Worksheet about Alvin Ailey’s life (assessing prior knowledge of the topic, if any). Grade using 396K Student Work Rubric.
- Read-aloud of adapted story, pages 1 & 7. (Essential Question: How did Alvin Ailey become famous?).
- Mystery box exploration:
 - Water = symbolizes baptism; sprinkle water on students.
 - Blue fabric = symbolizes water; wave the fabric over students heads
 - White umbrella = white symbolizes purity and umbrella symbolizes protection; gather students under the umbrella.
 - Branches = symbolizes the earth; let students feel the branches.
- Watch “Wade in The Water” video clip, allowing students to notice the symbols they were introduced to from the mystery bag.
- Movement exploration: Distribute blue scarves and invite students to move their scarf like water. Record the types of movements students produced. (My students produced up/down, side-to-side, and circular movements.)
- Choose one movement to refine: up & down; practice as a whole group.
- Small groups: Student use their scarves to practice up & down movements with a partner while working on the following skills:
 - Looking at partner (peer-to-peer connection)
 - Moving scarf up & down to the rhythm
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Day 2:

- Hello song: “Greeting Ritual” by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: “Warm-up Tim”
 - Track 4: “Finger Poppin”
- Read-aloud of adapted story, pages 2–5
- Mystery box exploration
- Watch “Wade in the Water” video clip, allowing students to notice the symbols they were introduced to from the mystery bag. (Essential Question: Why do you think Alvin Ailey’s dances are still performed today?)
- Movement exploration: Practice another student produced movement from Day 1 (side-to-side movements) as a whole group.
- Small groups: Student use their scarves to practice side-to-side movements with a partner while working on the following skills:
 - Looking at partner (peer-to-peer connection)
 - Moving scarf up & down to the rhythm
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Day 3:

- Hello song: "Greeting Ritual" by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: "Warm-up Tim"
 - Track 4: "Finger Poppin'"
- Read-aloud of adapted story, pages 6–8
- Mystery box exploration
- Watch "Wade in the Water" video clip, allowing students to notice the symbols they were introduced to from the mystery bag. (Essential Question: How do you think a dance lives on when the choreographer is no longer alive?)
- Movement exploration: Practice another student produced movement from Day 1 (circular movements) as a whole group.
- Small groups: Student use their scarves to practice circular movements with a partner while working on the following skills:
 - Looking at partner (peer-to-peer connection)
 - Moving scarf up & down to the rhythm
- Strengthen fine motor skills in small groups by completing one of the three Velcro activities (differentiated Alvin Ailey puzzle, dressing the dancers for "Wade in the Water," or placing the dancers into the water).
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Day 4:

- Hello song: "Greeting Ritual" by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: "Warm-up Tim"
 - Track 4: "Finger Poppin'"
- Post-Assessment: Worksheet about Alvin Ailey's life (assessing knowledge student acquired about the topic). Grade using 396K Student Work Rubric.
- Watch "Wade in the Water" video clip.
- Movement exploration: Distribute blue scarves and Invite students to review the different movements from Days 1–3. (My students produced up/down, side-to-side, and circular movements.)
- Students will be placed in a formation that will designate their spot for the performance. As a group, we will practice all three movement patterns in succession (serving as the movement piece that will be performed).
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Day 5:

- Hello song: "Greeting Ritual" by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: "Warm-up Tim"
 - Track 4: "Finger Poppin'"
- Students will prepare for the Black History Month performance by practicing in the movement room, learning how to enter the stage, take their positions, bow, and exit the stage.
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Day 6:

- Hello Song: “Greeting Ritual” by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: “Warm-up Tim”
 - Track 4: “Finger Poppin”
- Students will practice for the Black History Month performance on stage in the auditorium. Using the skills we practiced on Day 5, they will enter the stage, perform the piece, bow, and exit.
- They will be guided through the process and then given the opportunity to try independently.
- Self-Assessment: Use Student Self-Assessment Rubric. (Teacher uses Assessment Criteria Checklist to assess skills.)
- Cool-down song: Students sit or lie in a comfortable position to relax.

Performance Day**Day 7:**

- Hello song: “Greeting Ritual” by Jennifer Raine
- Warm-up: Warm-up from *Action Songs For Preschoolers*:
 - Track 1: “Warm-up Tim”
 - Track 4: “Finger Poppin”
- Students will be guided on how to reflect about and critique their performance. They will watch a video of the performance and then complete a reflection worksheet on which they will write and/or draw about the performance.
- Cool-down song: Students sit or lie in a comfortable position to relax.

Pre-Assessment**What do students already know and understand about this area of dance making?**

- Understanding that a performance requires presenting a piece in front of an audience
- Understanding that rehearsals are a part of the process

What skills related to this unit have students already developed?

- Spatial awareness
- Isolation of specific body parts, including arms and legs

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- 396K Student Work Rubric

Peer Assessment

- Watch video of performance to assess their classmates through discussion.
- Student peer assessment checklist

Teacher Assessment

- “Wh” questions pre- and post-assessment worksheets
- Comprehension Worksheet
- Assessment Criteria Checklist

Resources

(Books, music, articles, websites, etc.)

- Textbook: adapted Alvin Ailey book (loosely based of facts from *Alvin Ailey* by Andrea Davis Pinkney)
- Worksheet: pre-/post-assessment – “Wh” comprehension worksheet
- Media: warm-up songs and “Wade in the Water,” iPad Choice Board Creator application with the “Wh” questions programmed into it

Teacher Self-Assessment / Reflection Strategies

What worked well?

The mystery bag items were helpful for students who require sensory input, are easily distracted, and who are visually impaired. These tangible items allowed them to better understand the symbolism in "Wade in The Water." I sprinkled the water on their foreheads to symbolize cleansing and purity. This engaged all of the students and helped them to understand the theme on the dance: baptism. To explain wading in the water, I gathered the students under the large blue fabric and rippled it like a parachute. This helped them to understand being in waves of water. The umbrella helped them to understand the idea of protection and guidance as I gathered the students under the umbrella and led them through the "water." Touching the branches helped the students relate to trees in nature, which helped them understand that the branches symbolize the earth.

This was my first time using this type of peer assessment checklist. All students were able to respond either orally, using a voice output device, or using picture symbols. It also challenged them to increase peer-to-peer interaction, as Lessons 1-4 focus on working in small groups to practice movements.

What should be changed? Provide suggestions.

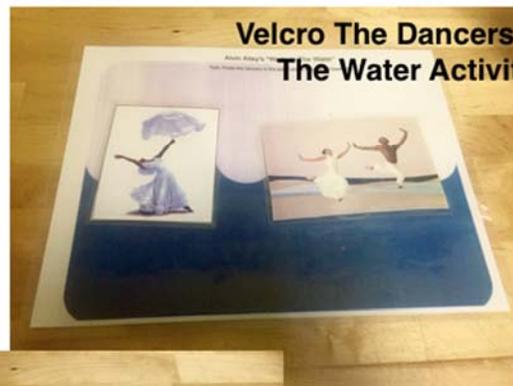
After attending the *Dancing Alone and with Others: A Guide to Self-Regulation and Community-Building for Learners with Disabilities* presented by Martha Eddy on March 22, 2016, I began to really recognize the many challenges my students have when it comes to organization of the body. Referencing the Developmental Organization of Body Part Relationships chart that she distributed, I find that one of the biggest challenges I encounter with my students is right-left body half coordination. By incorporating more cross-lateral movements, I will be able to work on strengthening my students' body organization.

Small Group Fine Motor Activities

Differentiated Alvin Ailey Puzzles



Velcro The Dancers Into The Water Activity

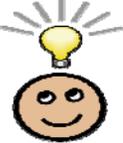
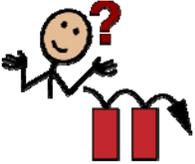
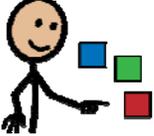


Dress The Dancers For "Wade In The Water" Activity

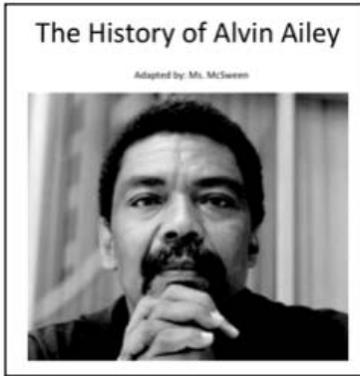


* Pictures collected from Google Image and Activity Village

P. 396K Student Work Rubric

Excellent! 4 points 	Great!  3 points	Good!  2 points	Ok!  1 point
I explained how I did It 	I said what I did 	I showed my work 	I didn't want to show anyone 
I began my next job 	I said "finished" 	I used my work system 	I wanted to do something else 
I expressed content ideas 	I answered hard questions 	I expressed simple messages 	I only said one thing 
All right  80-100%	Many right  60-79%	Some right  30-59%	Many wrong  0-29%
All by myself 	I asked for help 	Someone helped me 	I didn't try 

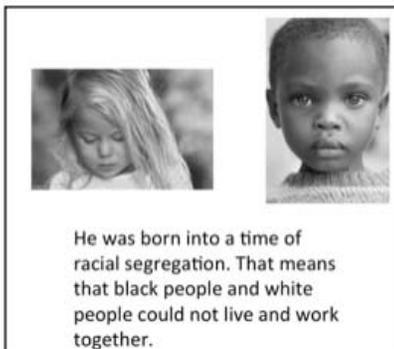
Alvin Ailey Adapted Story



Cover



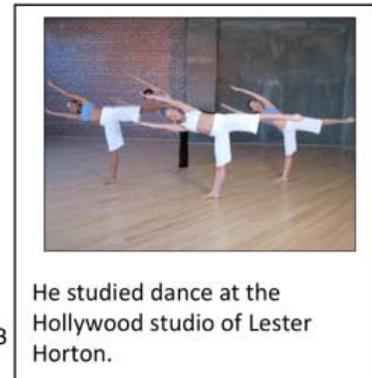
Pg. 1



Pg. 2



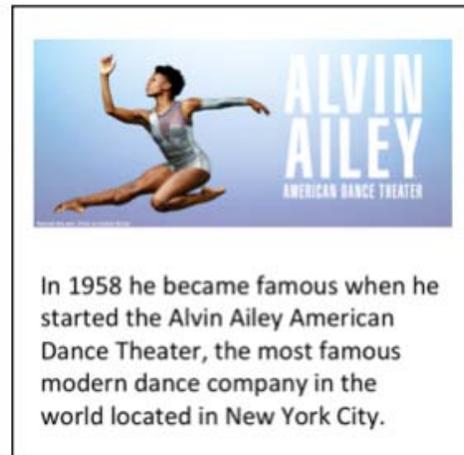
Pg. 3



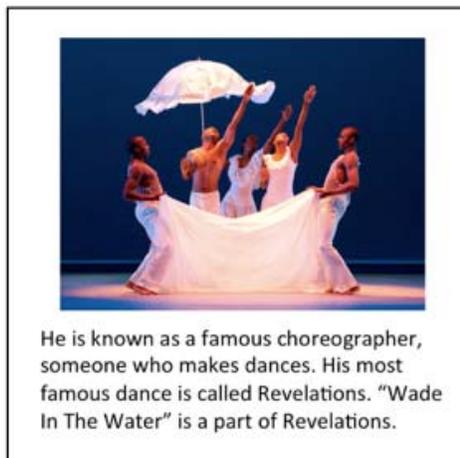
Pg. 4



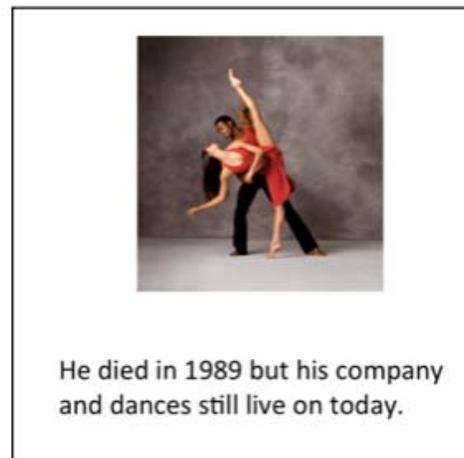
Pg. 5



Pg. 6



Pg. 7



Pg. 8

* Pictures collected from Google Image & story adapted from **Alvin Ailey** by Andrea Davis Pinkney & [https://en.wikipedia.org/wiki/Revelations_\(Alvin_Ailey\)](https://en.wikipedia.org/wiki/Revelations_(Alvin_Ailey))

Class:
Date:

Assessment Criteria Checklist

4=Excellent, 3=Great, 2=Good, 1=Okay

	Skill # 1	Skill # 2	Skill # 3
Students Name			

Skills from NYC DOE Blueprint For The Arts:

Skill #1: Execute and recall simple movement patterns

Skill #2: Relate to one another

Skill #3: Maintain a steady pulse at various tempos through call and response, clapping, tapping or other movement

Level 1 Comprehension Worksheet

Name: _____ Date: _____

Black History Month: The History of Alvin Ailey
DOK Level 1 Task: Identify the correct answer. Stamp or circle it.

Who was Alvin Ailey ?









Dancer and Choreographer



Chef



How did Alvin Ailey Grow up ?









Rich



Poor



What was Alvin Ailey famous for ?











Eating



Starting the Alvin Ailey American Dance



Blueprint for Teaching and Learning in Dance: Sample Unit Template

<p>Title of the Unit: Dancing Through Prepositions (Over, Under, Around and ...)</p>	<p>Unit Dates: April–May</p> <p>Number of Class Sessions: 6</p>
<p>Dance Teachers Names: L. Nicastro and K. Luise</p> <p>Schools: PS 506K and PS/IS 268Q</p>	<p>Benchmark(s): 2nd Grade</p> <p>Grade/Class: This unit is for kindergartners. The use of visuals, word walls, and literary sources are used as scaffolds, making it appropriate for special education, ESL, ICT, and general education classes.</p>

Unit Description

What will students do in this unit? (One to three brief sentences)

Students will be introduced to preposition words through the use of various literary sources and videos. As a class, they will connect different body parts on different levels and take turns utilizing the negative space by using prepositional words. The culmination will be a small-group choreography project where the students will have to choose and sequence prepositions that they want to represent through movement.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Prepositions are words that we use to represent a relation to an object. • We can use prepositional phrases to create movement. • We can find inspiration for movement in literature. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • As choreographers, how can we use books to inspire movement? • How can we create negative space by connecting to each other using different body parts and levels? • What are prepositions and how do we use them in everyday life?
--	---

Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • New vocabulary words (<i>over, under, around, through, in, out, against, above, below</i>, etc.) • How to sequence movement to create a dance • How to connect to each other, utilizing different levels, body parts, and body shapes 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Perform locomotor movements. • Freeze body in a shape. • Connect to other dancers. • Work in small groups to create dance phrases. • Improvise in response to a stimulus.
---	--

Dance *Blueprint* Strands Addressed
(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> Develop Skills and Techniques Improvise Choreograph Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> Understand Dance as a Means of Expression and Communication Apply Dance Vocabulary, Terminology, and Symbols Analyze, Critique, and Communicate About Dance Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) Connect Dance to Other Arts and Disciplines Utilize Technology in Connection with Dance Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> Engage with Community and Cultural Institutions, Colleges, and Universities Use Dance Research Resources Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> Learn About Careers in and Related to Dance Set and Work Toward Goals Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCSS.ELA-LITERACY.L.K.1.E Use the most frequently occurring prepositions (e.g., *to, from, in, out, on, off, for, of, by, with*).
- CCSS.ELA-LITERACY.L.K.5.B Demonstrate understanding of frequently occurring verbs and adjectives by relating them to their opposites (antonyms).
- CCSS.ELA-LITERACY.L.K.5.D Distinguish shades of meaning among verbs describing the same general action (e.g., *walk, march, strut, prance*) by acting out the meanings.

National Core Arts Standards Addressed

- This unit addresses the following Grade 4 National Core Arts Standards:
 - DA:Cr1.1.K, DA:Cr2.1.K, DA:Cr3.1.K
 - DA:Pr4.1.K, DA:Pr5.1.K, DA:Pr6.1.K,
 - DA:Re7.1.K, DA:Re8.1.K, DA:Re9.1.K
 - DA:Cn10.1.K, DA:Cn11.1.K

Learning Experiences
(Briefly describe each experience.)

- Day 1 – Hairy Maclary’s Bone**
After performing a set warm-up, students will work in small groups with iPads, exploring the app *Hairy Maclary’s Bone* by Lynley Dodd. Students will be asked to identify what the dogs had to do in the book. We will discuss how the book uses certain words to explain the relationship between the dogs and various obstacles. Students will come to know these words as prepositions, and we will list them to make a word wall. Students will have to go through an obstacle course to exit the dance studio/space by going under, over, around, and through various objects.

<ul style="list-style-type: none"> • Day 2 – Over, Under, Around, and Through After performing a set warm-up, students will view and move to Sesame Street’s “Over, Under, Around, and Through” video. We will review what prepositions are and explore the book <i>Over, Under, and Through</i> by Tana Hoban. We will use the pictures in the book to inspire a movement exploration where we connect to each other, travel through space, and create frozen shapes using prepositions. 		
<ul style="list-style-type: none"> • Day 3 – Playground Day! After performing a set warm-up, students will dance to the read-aloud <i>Playground Day!</i> by Jennifer J. Merz. Students will use action words from the book to physically demonstrate things they do at the playground. We will then create a “living playground.” Half the class will connect to each other using different levels, body parts, and body shapes. The other half will have to travel through negative space using the prepositions we’ve been exploring. 		
<ul style="list-style-type: none"> • Day 4 – Choreographing Using Prepositions After performing a set warm-up, students will be given a worksheet and a baggie of the prepositions we’ve been using. Students will choose and sequence words they want to use to create a dance. They will create movements representing those words, ultimately creating a dance phrase. 		
<ul style="list-style-type: none"> • Day 5 – Choreographing Using Prepositions After performing a set warm-up, students will break into their groups and practice their dances. We will rehearse a dance structure that includes our playground improvisation and our set choreography. 		
<ul style="list-style-type: none"> • Day 6 – Recording Our Dances After performing a set warm-up, we will record our preposition dances and email them to our partner school. We will view each other’s dances and have a discussion about the similarities and differences in our choice of movements. The unit will culminate with a Skype session, where we are able to ask each other questions about our work. 		
Pre-Assessment		
<p>What do students already know and understand about this area of dance making?</p> <ul style="list-style-type: none"> • Students understand that dance is meant to be shared with others. • Students understand that dance can be both improvisational and choreographed. 	<p>What skills related to this unit have students already developed?</p> <ul style="list-style-type: none"> • Traveling while respecting each other’s personal space. • Connecting to a partner respectfully. • Using action words as a launching point for choreography. 	
Unit Assessments		
<p>Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary</p>		
<p>Self-Assessment</p> <ul style="list-style-type: none"> • Students will end each class by spinning the “wonder wheel” which has a series of open-ended questions (provided in Resources). • A Preposition Parking Lot can be used for students to draw and label their favorite preposition. <i>Picture Credit: PS 506 1st Grade</i> 	<p>Peer Assessment</p> <ul style="list-style-type: none"> • Students will discuss each other’s creative choices using dance discussion starters (provided below). • A checklist is provided with worksheet for self and peer-to-peer assessment (provided below). 	<p>Teacher Assessment</p> <ul style="list-style-type: none"> • Students will be formatively assessed using a creative movement rubric (provided below).

Resources

(Books, music, articles, websites, etc.)

- *Hairy Maclary's Bone* by Lynley Dodd (app on iTunes)
- Sesame Street – “Over, Under, Around, and Through,” https://www.youtube.com/watch?v=cz_QncqzveA
- *Over, Under, and Through* by Tana Hoban
- *Playground Day!* by Jennifer J. Merz
- “Dance Wonder Wheel,” http://www.classtools.net/random-name-picker/24_LhNc5X

Teacher Self-Assessment / Reflection Strategies

What worked well?

The obstacle course in Lesson 1 was extremely engaging and visual for the students. With some classes, we were even able to replace the parts of the obstacle course with students' frozen shapes. In one class, we removed the obstacle course altogether and students traveled through an “invisible” one as if it was still there.

What should be changed? Provide suggestions.

We are looking into finding even more literature to accompany the lesson. Students really connected to the vocabulary that they heard in the selected books/apps/videos and used those words more than the words that were simply introduced through movement explorations.



*First Graders at PS 506
Photo by Lindsey Nicastro*

Our Preposition Dances

- Includes 3 prepositions
- Uses different levels and action words
- Involves connected movement and/or shapes
- Begins and ends with a frozen tableau

Dance Sequence

Frozen Tableaux	Preposition 1	Preposition 2	Preposition 3	Frozen Tableaux

Let's Talk Dance!



When working in groups:

What if we tried...

Maybe this time, we can...

I suggest...

I'd like to add...

What is another solution?

How can we do that differently?

When discussing dance:

I noticed...

I agree/disagree with _____ because...

I enjoyed how...

Maybe next time, you could try...

That made me feel _____ because...



Also remember to use the word wall!



Rubric for Creative Movement Explorations

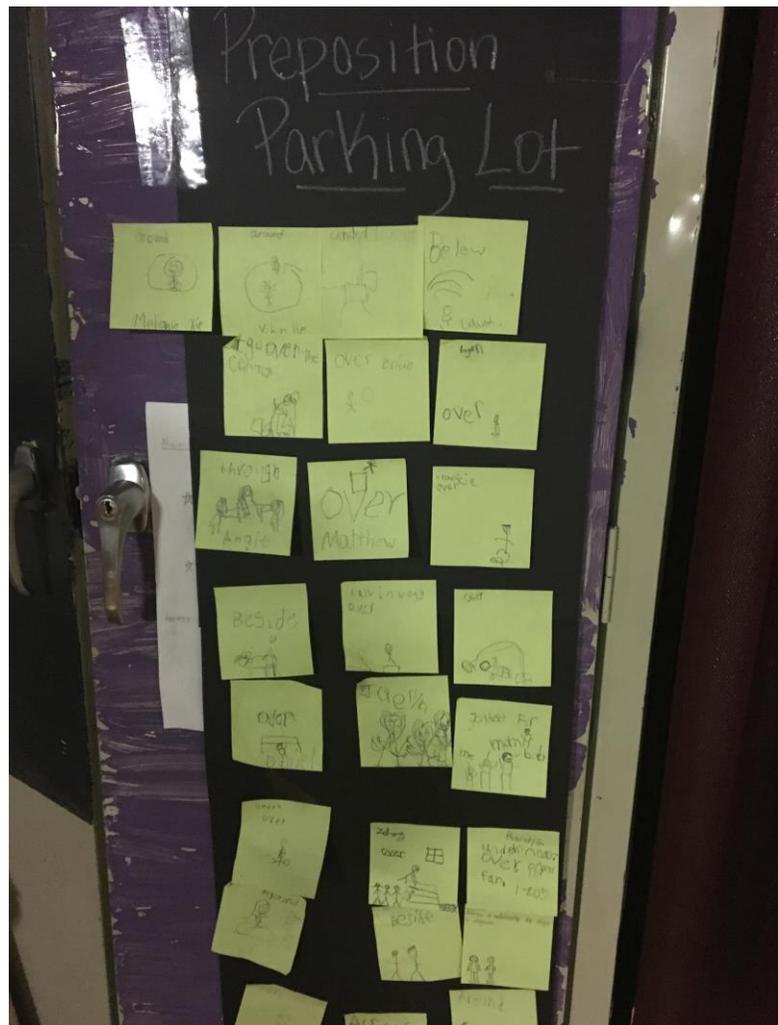
Grade 5-8	1	2	3	4
Grade 1-4	Difficulty	Progressing	Meeting	Surpassing
Effort	<ul style="list-style-type: none"> ➤ Participates only with strong encouragement. ➤ Is easily distracted and finds it difficult to maintain focus. May distract others. 	<ul style="list-style-type: none"> ➤ Participates in dance. ➤ Frequent reminders are needed to maintain focus on the dance. 	<ul style="list-style-type: none"> ➤ Participates in dance with a positive attitude. ➤ Needs to be reminded to focus at times. ➤ Can stay focused and follows instruction well. 	<ul style="list-style-type: none"> ➤ Participates in dance with enthusiasm, and encourages others to participate. ➤ Is consistently focused and on task and encourages others to remain focused.
Level and Space	<ul style="list-style-type: none"> ➤ Uses little of the space possible for movements. ➤ Student movement experiences only one level. 	<ul style="list-style-type: none"> ➤ Uses some of the space provided. ➤ Movement is limited to only two levels. 	<ul style="list-style-type: none"> ➤ Attempts to use most of the space provided. ➤ At times uses varied levels within their movement experience. 	<ul style="list-style-type: none"> ➤ Uses all space provided, vertically as well as horizontally. ➤ Uses all levels within their exploration of movement.
Patterns and Pathways	<ul style="list-style-type: none"> ➤ Pathways and patterns are not apparent in the dance composition. 	<ul style="list-style-type: none"> ➤ Uses one or two pathways and patterns in their dance. 	<ul style="list-style-type: none"> ➤ Attempts various pathways in their movement. ➤ Basic patterns are included in their dance composition. 	<ul style="list-style-type: none"> ➤ Uses an extensive variety of pathways in their movement. ➤ Incorporates well-defined patterns in their dance composition.
Creativity and Interpretation	<ul style="list-style-type: none"> ➤ Uses common and stereotypical patterns borrowed from others. ➤ Uses familiar patterns and movements. ➤ Re-uses a simple pattern borrowed from others or media. 	<ul style="list-style-type: none"> ➤ Adapts some options from others in their movement ➤ Goes beyond the familiar to take a small risk. ➤ Movements repeat limited common patterns and themes. 	<ul style="list-style-type: none"> ➤ Explores a variety of creative options. ➤ Takes some risks in their exploration. ➤ Movements show unusual patterns and fair variety. 	<ul style="list-style-type: none"> ➤ Explores numerous creative options. ➤ Willing to take risks in their exploration. ➤ Movements are highly original and carried out well. ➤ Movements highlight the music in an interesting way.

Adapted from Elaine Hanson, LTTA

Preposition Word Wall

Across	
Between	
Beside	
Below	
Against	
Behind	

Over	
Under	
Around	
Through	
On	
In	



Preposition Parking Lot
Photo by Lindsey Nicastro

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit:

Dancing Feelings: Supporting Emotional Literacy in Early Childhood

Unit Dates: October–December. This is the second unit of instruction for my new pre-K and kindergarten students.

Number of Class Sessions: 6

Dance Teacher Name: Sandra Stratton-Gonzalez

School: The Children’s School, PS 372

Benchmark(s): Grade 2 (adapted)

Grade/Class: Pre-K, K, and Grade 1

Unit Description

What will students do in this unit? (One to three brief sentences)

In this unit, children will explore emotions through creative dance, dramatic play, visual arts, and music. They will name and investigate both positive and negative feelings, learn to demonstrate and describe facial affect and body language, and share their new knowledge by dancing, drawing, and speaking. The dance educator will use a questioning protocol (see *Asking the Right Questions*, attached) to elicit detailed response from the children.

Big Ideas of this Unit: Students will understand that:

- Everyone experiences different feelings at different times.
- It is normal to have strong feelings.
- We communicate our feelings through our facial expression and body movements.

Essential Questions of this Unit: Students will answer:

- What are feelings?
- What is body language?
- How are feelings expressed through the body?

Indicators of Student Learning

CONTENT—Students will know:

- There are many different emotions.
- Everybody has feelings.
- We can tell how someone feels by reading their body language.
- We can express our feelings to each other.
- We can express feelings with our bodies.

SKILLS—Students will be able to:

- Recognize and name feelings.
- Describe and demonstrate facial expression and body language associated with feelings.
- Improvise with a range of emotion.
- Discuss feelings with peer partners.
- Select a feeling and draw a self-portrait that includes detailed facial expression.
- Share stories about their feelings with their classmates.



Students at PS 372 share their feelings. Photos by Sandra Stratton Gonzalez

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

National Core Arts Standards Addressed

Creating

DA:Cr2.1.K

b. Express an idea, feeling, or image, through improvised movement alone or with a partner.

DA:Cr3.1.K

b. Depict a dance movement by drawing a picture or using a symbol.

Performing

DA:Pr5.1K

b. Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space.

Responding

DA:Re8.1.K

a. Observe a movement and describe it using simple dance terminology.

Connecting

DA:Cn10.1.K

a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.

Common Core Learning Standards Addressed

Reading Standards for Literature K–5: Key Ideas and Details

1. With prompting and support, ask and answer questions about key details in a text. **Demonstrate key details from the text through dance improvisation.**

Reading Standards for Informational Text K–5: Integration of Knowledge and Ideas

7. With prompting and support, describe the relationship between illustrations and the text in which they appear.

Through teacher-guided dance improvisation, demonstrate a relationship between the text, the illustrations, and body movement.

Writing Standards K-5: Text Type and Purposes

11. Create and/or present a poem, **dance**, dramatization, art work, or personal response to a particular author or theme studied in class, with support as needed.

Speaking and Listening Standards K–5: Comprehension and Collaboration

1. Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

Learning Experiences

Read Aloud. The dance educator (DE) will read the book *The Way I Feel* by Janan Cain. The DE will stop at three of the 12 feelings and lead a discussion. He/she might ask: “What do you see in the picture? Have you ever felt (lonely, excited, etc.)? Why did you feel that way?” As the book is read, the DE or para-educator creates a word wall of feelings on the whiteboard.

Let’s Be. Using the words identified in the read aloud, students take turns selecting a feeling or emotion for improvisation. For example, Sarah will say, “Let’s be happy.” The class will respond, “Yes, let’s!” As the DE plays a drum roll, students will first make a “happy” statue. The DE will then ask the children to “take ‘happy’ for a walk.” The students will improvise movement for happiness while the DE plays a skipping rhythm. When the drum stops, the children will freeze again in a happy shape. The dance educator then calls on another child, who selects the next emotion. The DE changes the drum tone and rhythm to match the feeling.

Let’s Be Discussion. During the last repetition of *Let’s Be*, the DE will gather the children on the floor in front of his/her and invite one child to stand next to his/her and demonstrate a statue of a feeling. He/he will ask the demonstrator to stay very still! Then he/she will ask the class what they see: “What do you notice about her eyes? His mouth? Where is he looking?” (See *Asking the Right Questions*, attached.)

What’s Happening? With the children gathered on the floor in front of her, the DE shows one of the posters from the *Moods and Emotions* poster pack. Each poster is a large photograph of a child or children expressing a particular emotion. The DE asks: “What’s happening in this picture? Why do you think so? What else do you see?” The DE will encourage children to respond in detail without giving the children the answers. (See *Asking the Right Questions*, attached.)

What’s Happening? Partners. After discussing three or four photographs, the DE will choose one of the new feeling words for improvisation. She will divide the class into two, half improvising and the other half observing. Before the improvisation, she will assign each child a partner from the other group. The DE directs the observing partner to watch carefully to see how his/her dancing partner shows the feeling with his/her face and body. He/she can say, “Look carefully at your dancing partner’s eyes and mouth, and the way he/she uses his/her hands and arms!” The first group will dance for about one minute and then stop and sit on the floor opposite their observing partner. The DE will ask the observing partners to tell their dancing partners what they saw. Groups then switch.

When I Feel Angry. Read aloud *When I Feel Angry* by Cornelia Maude Spelman. Identify with the class some of the descriptions of anger from the book. Using the *Let’s Be* activity, act out some of these descriptive words. Then identify some of the actions recommended in the book to help deal with anger, and act out these actions. Finish with a class discussion: When you are angry, what do you do to calm down? This activity can be repeated with any of Ms. Spelman’s *When I Feel* books.

Energy Opposites! The DE leads the children in a movement pattern using the words stomp, shake, and punch. Each movement will have a different drumbeat, and the DE will play the drum to cue the children. The pattern will be repeated three times. After this, the DE will gather the children in front of his/her and ask, “How does your body feel when you were dancing angry and furious?” Answers might include “tight,” “strong,” “hard,” or “mean” Then the DE asks the children, “What is the opposite of *tight, strong*, etc.?” Answers might include “loose,” “light,” “soft,” “gentle.” The DE leads the children in a whole-group improvisation using the dynamic elements of light, loose, and soft.

Happy Land/Sad Land (use any two contrasting feelings). The dance room is split into two sections with a line of floor tape. On one side of the room, there is a picture of a happy child; the other side has a picture of a sad child. The DE creates two different drum patterns to represent the feelings. Students dance on the side of the room as cued by the

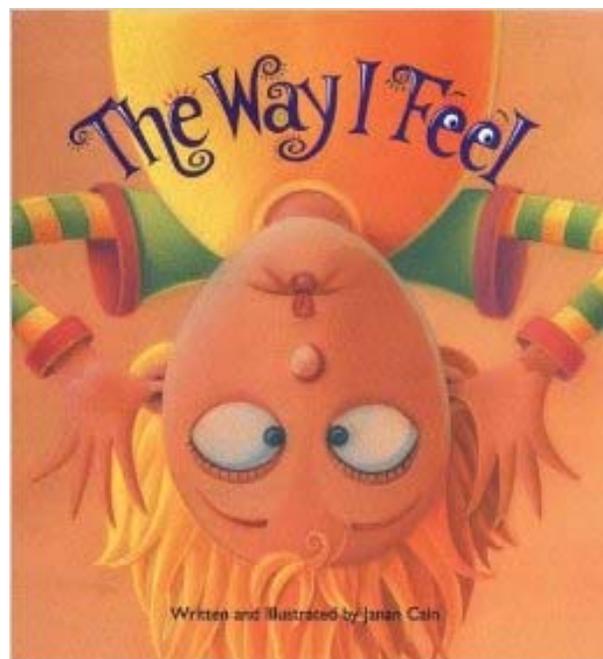
drum pattern. After practicing this as a whole group, the DE splits the class into two groups who take turns. A brief conversation takes place after each group dances, and the DE asks: "Which did you enjoy the most, Happy Land or Sad Land? Why?"

Lilly and Leo. Leo the Shy Lion and Lilly the Loud Lamb are two hand puppets who often visit the classroom. They happen to be in the same grade level as the children they are visiting, and they experience some of the same conflicts. Today, good friends Leo and Lilly are angry with each other. The cause of their anger will reflect a conflict or experience from the classroom. For example, Leo may be angry with Lilly because she cuts in line takes his toys, and generally bosses Leo around. He has a difficult time telling Lilly how he feels, and Lilly has a difficult time listening. The two puppets act out the conflict. The DE will ask the class what advice they have for Leo and Lilly, and will facilitate a resolution to the conflict.

Drawing Our Feelings. The DE will take a piece of paper and tape it to the whiteboard. There he/she will draw a portrait of him/herself feeling confused. The teacher will write her name on the top of the page, and the name of the feeling he/she is drawing on the bottom. While drawing, she will talk about adding details to the drawing, and about using the crayon in different ways. The DE demonstrates pressing hard to create deep color, and lightly for lighter color that covers the page. The dance educator will tell the children that it is their turn to draw, and that they can draw any feeling they want. With the class, she will review the list of feeling words the class has created.

Meet the Artist. When all children have finished drawing, the DE will gather the children in front of him/her. Holding the finished drawings, He/she will "shuffle" them and randomly choose one. He/she will invite the illustrator to come up to the front of the class and will describe at least one aspect of the drawing. For example, the teacher can say, "I noticed that you have used a lot of red color," or "I see how hard you have pressed with your blue crayon and how deep the color is." The DE then asks the class: "What do you see in this drawing?" As the children give answers, he/she will prompt for detail by asking, "Why do you think so?"

Gallery Walk. The DE will place spot markers on the floor and invite half of the class to stand on a spot with their drawing. He/she will tell the students that they are statues in a museum, and must be very still! They are instructed to create a statue that shows the feeling that they have drawn. The other half of the class is invited to tour the gallery or museum. They are reminded that in the museum you do not touch the artwork! The DE can narrate a museum tour, and a teaching assistant can take photographs of all the statues in the museum.



<http://www.scholastic.com/teachers/book/way-i-feel>

Pre-Assessment

What do students already know and understand about this area of dance making?

- Everyone dances.
- There are many ways to solve a movement problem.
- The magic bubble represents personal space.
- Each student has their own magic bubble.

What skills related to this unit have students already developed?

- Students can stop and start on cue.
- Students can improvise without intentionally bumping into each other. (They can “use their bubbles.”)
- Students can follow music and drum cues to improvise two- and three-part movement sequences.
- Students have experience working in two large groups and taking turns.

Unit Assessments

Self-Assessment – Drawing

- Does the drawing clearly represent the stated feeling?

Peer Assessment – Class discussion

- Do students identify for their peers the way they use facial expression and body language to convey a feeling?

Teacher Assessment – Checklist

- Do students correctly name feelings?
- Do students describe body language and facial affect with detail?
- Do students participate in class discussion?
- Do students freely improvise and demonstrate a range of feelings with clear body language and facial affect?
- Do students’ physical demonstration of the feeling match their drawing?

Resources

- Djembe drum
- Music:
 - *The Classical Child Is Born*
 - *Music for Creative Dance: Contrast and Continuum* by Eric Chappelle Vol.1
 - *The Essential Yo-Yo Ma*
- Camera and color printer
- *Moods and Emotions* poster pack by Lakeshore
- *The Way I Feel* by Janan Cain
- *The When I Feel* books by Cornelia Maude Spelman
- *Asking the Right Questions* (attached)

Teacher Self-Assessment / Reflection Strategies

What worked well?

This unit has worked well over the years in both pre-K and kindergarten. It provides students with a basic understanding of feelings and emotions, and allows them to express a range of feelings in a safe space. I follow this unit with a unit entitled *Stories in Dance*, exploring some of the iconic story ballets, including *The Nutcracker*, *Cinderella*, and *The Prodigal Son*. The questioning protocol (see “Asking The Right Questions”) works very well and supports detailed oral and kinesthetic responses from the children.

What should be changed? Provide suggestions.

This unit often needs to be adapted for particular students. In a class with young pre-K students, the range of feelings explored might be limited to happy, sad, angry, shy, proud, excited, scared, and silly. In contrast, a highly functioning kindergarten class can explore complex feelings, including discouraged, frustrated, jealous, nervous, etc. Individual activities can be repeated as needed to support student understanding. Additional instruction in actions and behavior, where students explore acceptable ways to express feelings such as anger and frustration, can support a deeper experience as well.

Asking the Right Questions: applying visual thinking strategies to movement observation.

The Dancing Feelings unit utilizes the principals of Visual Thinking Strategies (VTS), which is based on the research of cognitive psychologist Abigail Housen and former MoMA director Philip Yenawine, VTS utilizes visual arts works and open-ended questions to build children’s visual literacy and critical thinking skills.

VTS utilizes three basic questions:

- What’s going on in this picture?
- What do you see that makes you say that?
- What more can we find?

The teacher’s role is to facilitate and deepen the discussion. As such, s/he will paraphrase, repeat and link student comments.

In the dance classroom this strategy can be used to support the use of dance specific vocabulary, develop students’ skills in describing and analyzing, encourage students to provide evidence for their ideas, acknowledge multiple points of view, and help students practice listening to others.

The questions in dance might be restated as:

- What’s going on in this dance?
- What do you see that makes you say that?
- What else do you see?

As students answer the Dance Educator (DE) responds by neutrally rephrasing student comments, viewing the dance phrase, shape or visual image again, and prompting for additional comments. The DE also links student comments to deepen the conversation. A sample exchange might be:

DE: What’s going on in this dance?

Student 1: I think Johnny is angry.

DE: Why do you see that makes you say that?

Student 1: Johnny’s has fists and he is punching.

DE: Ok. Johnny’s hands are closed, he is making a fist, and he is doing punching movements. What more do you see?

Student 2: Johnny is stomping.

Student 3: His eyebrows are close together.

DE: Johnny is stomping, his hands are making fists, he is punching and his eyebrows are close together. He is communicating with his face and body. Let’s look at Johnny’s dance again. What else do you see in Johnny’s movement?

Student 4: I think Johnny is disappointed, he is looking down and stomping.

Student 5: I think Johnny is angry because he is stomping, and moving really fast and tight.

DE: His movement is fast and tight, he is stomping and punching and his hands are fists. He is looking down and his eyebrows are close together. Maybe Johnny is feeling angry or disappointed.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Transformation in <i>The Runaway Bunny</i>	Unit Dates: May–June Number of Class Sessions: 7
Dance Teacher Name: Ms. Elizabeth Supan School: PS 133	Benchmark(s): 2nd Grade Grade/Class: 1st and 2nd Grades
Unit Description What will students do in this unit? (One to three brief sentences) Students will embody the imaginative transformations of the Little Bunny and Mother Bunny to tell the story of <i>The Runaway Bunny</i> . Students will then create and develop their own additional transformation stories and embody one of these in a structured improvisation.	
Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> • Dancers can transform their movement and bodies to create different characters. • Body shapes can express emotion. • I can invent and embody my own imagined story of Mother Bunny finding Little Bunny with my class. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> • How can I use shapes and movement to represent character and tell a story? • How can I express emotion in my body shape? • How can I invent and embody my own imagined story of mother bunny finding Little Bunny with my class?
Indicators of Student Learning	
CONTENT—Students will know: <ul style="list-style-type: none"> • Dancers can change their muscle tension to make different kinds of shapes • Dancers can transform their appearance by changing their posture, dance energy, or way of moving • Different animals have different body parts and features that help them move • Camouflage helps animals hide in plain sight 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Visualize and embody different imagined scenarios in <i>The Runaway Bunny</i>. • Change their posture or way of moving to represent specific animal characters. • Make their muscles hard like a rock or soft like a flower. • Invent and embody their own imagined scenario for running away and being found. • Work collaboratively in groups to invent short dance sequences and structures for improvisation. • Analyze and both peer- and self-assess narrative dance work using checklists.

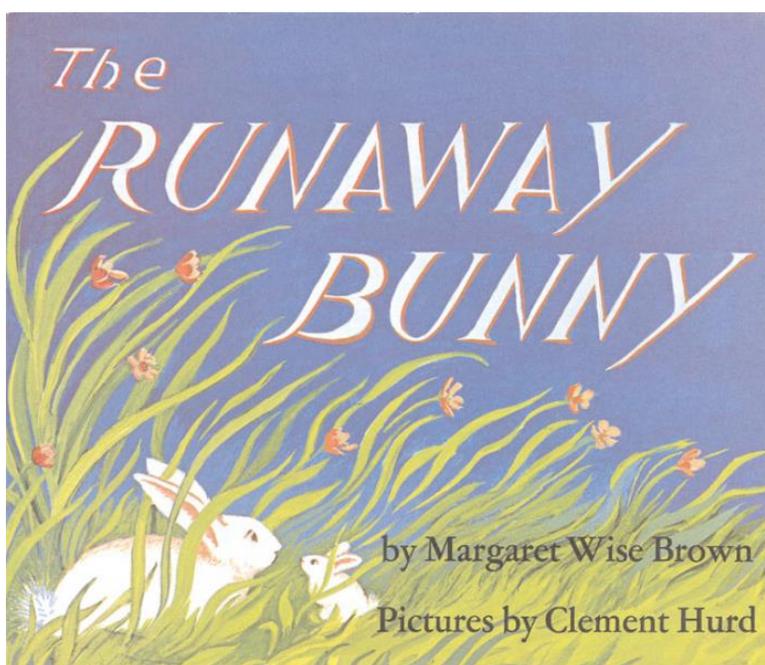
Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
--	--	---	--	---

Common Core Learning Standards Addressed

- RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot
- SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- RL.2.1 Ask and answer such questions as *who*, *where*, *what*, *why*, when, and *how* to demonstrate understanding of key details in a text
- W.2.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.



<https://www.harpercollins.com/9780060775827/the-runaway-bunny>

Learning Experiences
(Briefly describe each experience.)

Transforming into a Fish: Shape and Movement

- Students explore underwater movement in warm-up. Teacher reads aloud first scenario of *The Runaway Bunny*. Students generate list of body parts and features that help a fish move underwater, and a list of actions a fish can do. Students find specific details in the text and illustration to help direct their body shapes and actions as they “transform” into a fish, all together. Take turns with half the class performing their fish improvisation, half the class watching as audience and providing feedback. Complete peer checklist for a partner in the performing group.

Transforming into a Fisherman to Catch the Fish: Resistance

- Teacher re-reads first scenario of *The Runaway Bunny*. Students find specific details in the text and illustrations to describe how Mother Bunny is trying to catch Little Bunny. During warm-up, students explore resistance, pulling a rope, dragging something heavy, walking through water, carving space as if it were honey. All students improvise reeling in a fish, imagining how big and heavy it is, and resistance of the water and mud. Divide class into fish and fishermen. In groups of 4-6 pairs, students improvise fisherman catching and reeling in their Little Bunny “fish.” Each partner gets to try each role. Debrief discussion in cool-down: Which character did you enjoy dancing more, and why?

Transforming into a Rock: Muscle Tension and Camouflage

- During warm-up, students explore muscle tension, making muscles hard like rocks and soft like spaghetti.
- Teacher reads scenario 2 from *The Runaway Bunny*. Students discuss how Little Bunny transforms in this section. Is he running away or hiding? Introduce vocabulary *camouflage* and *muscle tension*. Discuss and explore how animals use camouflage. Look at images of camouflaged animals to spot “hidden” animals.
- Group improvisation: Making bodies hard like a rock and staying still to camouflage. In smaller groups, students play a statue game, staying still while a “grownup bunny” circulates, trying to catch any movement. Rules of the game: Students must move at least three times within a one-minute round. If they are “caught,” they become “grownup bunnies” helping to catch movement.
- Self-assessment: Students practice making one arm hard using muscle tension and feeling it with the other hand. Did they really feel their muscles become hard? Provide a heavy bag to lift with one arm if students have trouble creating muscle tension.

Transforming into a Flower: Expressing Emotion through Shape and Movement

- Model and explore shapes that convey different emotions: “Let’s all try happy shapes, then sad, excited, scared ...” Look around to see other students’ shapes.
- Quick share: What did you notice about another student’s shape that told you what he or she was feeling?
- Read *The Runaway Bunny*’s flower in a hidden garden scenario. *Is Little Bunny running or hiding in this picture? What are some characteristics of flowers? Do they use axial or locomotor movement? To transform into a flower, are your muscles strong or soft?*
- Let’s create flower shapes and use axial movement like a flower with roots in the ground. Students explore improvisation of flower shapes and axial upper body movement, with feet rooted. Explore different emotions for your flowers. Find a final shape to express your emotion.
- How do flowers grow? What do they need to grow from seeds into flowers? Make sure students include water and sunlight. Half the students become small seeds in a garden. Seeds should decide what emotion their flower will be—happy, sad, scared ... The other half are gardeners. Gardeners dance through the garden, not touching the seeds. Then gardeners can decide when to water one flower, gently trickling water fingers on a seed back. Flowers bloom into their emotion flower and hold a final shape that represents that emotion. Gardeners mirror a shape they see. Switch roles and repeat. (“Emotion Flower Garden” concept by Dr. Diane Duggan)

Creating a Runaway Bunny Transformation Story: Invention

- As a class, we generate possible transformation stories for Little Bunny and Mother Bunny. What are some ways Little Bunny could transform to try to run away? What could Mother Bunny do to chase him? We create and narrow down to two or three possible scenarios.
- Each partner group chooses which scenario they want to try (e.g., a firefly/butterfly and a child with a jar/net, a ball

bouncing and a catcher, a balloon floating and a tree to catch it in its branches). Students work for five minutes creating and following a plan for their improvisation. Audience watches each group of pairs dancing their chosen scenario all together. Checklist: Did the partners work together? Did they transform their bodies and their movement so we could see the characters in the story? Each pair receives feedback from volunteers in the audience. Encourage students to cite examples of how students expressed their character/story through body shapes.

Creating a Hiding Bunny Transformation Story: Invention

- Warm-up: Review shapes that express emotions and shapes that are hard or soft, using muscle tension as well as shape.
- As a class, we generate possible transformation stories for Little Bunny and Mother Bunny. What is a way Little Bunny could transform to try to hide? What could Mother Bunny do to find him? We create two or three possible scenarios (e.g., twinkling star and astronaut, a painting in a museum and art critic or museum visitor). Each partner group chooses which scenario they want to try.
- Students work for five minutes creating their improvisation. Audience watches each group of pairs dancing all together. Checklist: Did the partners work together? Did they transform their bodies and their movement? Each pair receives feedback from volunteers in the audience. Encourage students to cite examples of how other students expressed their character/story through movement.

Rehearsal and Performance

- Students work with their partner to refine one of their stories—either chasing or hiding. Class performs for each other: The hiding bunnies are grouped together and the running away bunnies are grouped together. Depending on class size, students may present two or three pairs at a time.
- Checklist: Did the dancers tell the story? Did they convey how the bunny was hiding and the mother found him? Or Did they convey how the bunny was running away and the mother caught him?

Pre-Assessment

What do students already know and understand about this area of dance making?

- Understand how dance energy relates to different animal qualities.
- Have some experience creating dance movement.
- Have some experience improvising based on a theme or image.

What skills related to this unit have students already developed?

- Exploring dance energy
- Improvisation on a theme
- Partner work
- Using checklists for self-/peer assessment

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Star chart with self-assessment component

Peer Assessment

- Peer checklists
- Feedback based on checklist

Teacher Assessment

- Improvisation checklist, based on ability to work in a group
- Collaboration checklist, based on ability to work with a partner

Resources

(Books, music, articles, websites, etc.)

- *The Runaway Bunny* by Margaret Wise Brown and Clement Hurd
- “Amphibious” Fish scenario/“Oasis” Flower scenario – *Music for Creative Dance* by Eric Chappelle
- Emotion Flower Garden lesson, suggested in the Feb. 2016 “Diverse Learners” PD by Dr. Diane Duggan
- Google “Camouflage with animals” (Images)

Teacher Self-Assessment / Reflection Strategies

What worked well?

Taking the time to list specific fish features and actions that we can use to become fish with our dance.

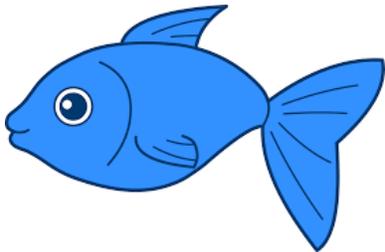
What should be changed? Provide suggestions.

Each lesson can be drawn out to two or three sessions to allow students the time to explore each scenario deeply.

Runaway Bunny Fish Dance: Peer to Peer Checklist

Name: _____ Date: _____

Observed Student: _____

Criteria	Yes/No
<p>Dancer used body shapes to show fish character</p> 	
<p>Dancer used smooth fish movement</p> 	

Telling a Story through Movement

Subject(s): Dance

Grade: 1 and 2

Title of Unit: The Runaway Bunny

Teacher(s): Elizabeth Supan

School: PS133

Lesson # 1	STUDENT-FRIENDLY TRANSLATION (# 6, 7 and 8 only)
<p>1. Common Core Learning Standard(s) Addressed: RL.2.1 Ask and answer such questions as who where, what, why when and how to demonstrate understanding of key details in a text RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot SL.2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.</p> <p>2. NYCDOE Blueprints for Teaching and Learning in Dance Pre-K-12 Dance making: improvise</p> <p>3. Webb’s Depth of Knowledge Levels: 1 list fish features that help them swim (fins, tail...) 2 connect fish movement with smooth energy 3 analyze how peers succeeded in transforming into a fish</p>	
<p>4. Big Idea(s) I can use images to create movement that tells a story about transformation</p>	
<p>5. Essential Questions:</p> <ul style="list-style-type: none"> • What does it mean to transform? • How can dancers transform to look like a fish? • How can dancers move like a fish in a stream? • What dance energy do fish use? 	
<p>6. Learning Target(s): (What will students know & be able to do as a result of this lesson?) I can embody the imagined story of little bunny turning into a fish and mother bunny fishing for him.</p>	
<p>7. Relevance/Rationale: (Why are the outcomes of this lesson important in the real world? Why are these outcomes essential for future learning?) Students will discover details in the text and illustrations to help create a specific picture in their minds of what happens in the story, and then translate this story into movement.</p>	
<p>8. Formative Assessment Criteria for Success: (How will you & your students know if they have successfully met the outcomes? What specific criteria will be met in a successful product/process? What does success on this lesson’s outcomes look like?) Peer assessment and teacher formative assessment using checklist</p>	

9. Activities/Tasks: (What learning experiences will students engage in? How will you use these learning experiences or their student products as formative assessment opportunities?)

Warm up

- Explore animal movement using smooth energy. Dancers are asked to imagine they are underwater.
- Teacher reads aloud the beginning of the story “Runaway Bunny”
- Ask- How does Little Bunny try to run away?
- What does a fish have that helps it swim? Students generate list of fish features
- How can we transform into fish?
- All students improvise a fish in a stream- imagine water running, helping the fish move smoothly. How can dance as if we have fins and a tail? What is it like to move in water?
- Review and use checklist.
- Half class performs fish improvisation, half is audience. Then switch roles.
- Complete checklist for a partner.

Session 2:

Warm up

Explore resistance: imagine pulling on something very heavy, carving the space as if it were honey or clay.

All students improvise a fisherman casting a line, feeling a tug and reeling in their fish. Is it a big fish? How hard is it to reel in? If you are standing in the stream, how can we show how hard it is to walk in the mud and water?

Divide class into partners. One is the fish, two is the fisherman.

Fish improvise, starting with imagining their fins, tails, fish shape, and then moving in the water.

Fishermen get a long piece of yarn. Then the fishermen reel in their fish.

Then partners switch roles.

Turn and talk: Which part did you enjoy dancing more- the fish or the fisherman? Why did you enjoy this? Think of specific reasons, moments, examples.

Share out a few students’ discussions: raise your hand to share something interesting your partner told you about what they enjoyed.

10. Resources/Materials: (What texts, digital resources, & materials will be used in this lesson?)

The Runaway Bunny Margaret Wise Brown and Clement Hurd

Images of fish

11. Access for All: (How will you ensure that all students have access to and are able to engage appropriately in this lesson? Consider all aspects of student diversity.)

12. Modifications/Accommodations: (What curriculum modifications and/or classroom accommodations will you make for Students with Disabilities in your class? Be as specific as possible.)

Students who have difficulty working with others can focus on the smooth fish movement and do not need to be reeled in by a fisherman, until they choose to.

ASD and other students may look at visual images of fish and fisherman

ASD students may read/discuss a social story about mothers wanting to protect their children

13. Use of Technology

14. Extended Activities (for gifted and talented or exceptional students)

Why does Mother Bunny want to find Little Bunny?

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit:

Construction in our Communities: *Goodnight, Goodnight Construction Site* by Sherri Duskey Rinker

Unit Dates: May–June**Number of Class Sessions:** 8**Dance Teacher Name:** Elizabeth Thompson**School:** PS/IS 163**Benchmark(s):** 2nd Grade**Grade/Class:** Kindergarten, 1st and 2nd Grade

Unit Description

What will students do in this unit? (One to three brief sentences)

Goodnight, Goodnight Construction Site (GGCS) takes a young reader through the day in the life of construction machines and their mechanical movements. Students will identify and explore different action words found in the text that describe the movements of six different machines. They will create movement sentences for each machine, decide on a “construction” project as a class, and create an ending to their mini-construction sites.

Big Ideas of This Unit: Students will understand that:

- We can use a story to inspire a dance about things we see every day.
- These machines have individual movement actions but work together to build something.
- What do construction sites build?
- What are they constructing in your own neighborhood?
- Do all construction machines do the same movements?

Essential Questions of This Unit: Students will answer:

- How can we use dance to bring the machines in *GGCS* to life?
- How can we use a story to find action or movement words for our characters?
- How did the author use things we see every day in our city and neighborhood to write a story, and how can we do the same for dance making?

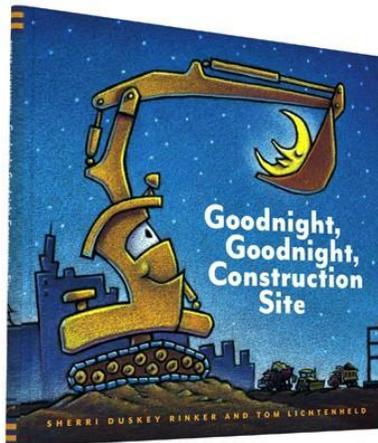
Indicators of Student Learning

CONTENT—Students will know:

- Stories have action or movement words that we can use for a dance.
- Names of different construction vehicles found in *GGCS* (Crane Truck, Cement Mixer, Dump Truck, Bulldozer and Excavator) and their corresponding movements
- We can use pictures in a book to inspire our construction.

SKILLS—Students will be able to:

- Improvise to the different action words for each machine in *GGCS*.
- Select a construction machine and create a movement sentence using the action words from text that correspond with the machine.
- Work with a small group to connect body part to body part (elbow to elbow, hand to shoulder, etc.) and create a construction project (building, road, bridge, etc.).
- Create an ending using the text as a resource.
- Perform for peers.



<http://www.chroniclebooks.com/titles/goodnight-goodnight-construction-site.html>

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

National Core Arts Standards Addressed

Creating: Kindergarten

DA:Cr1.1.K

a. Respond in movement to a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance).

Performing: Grade 1

DA:Pr4.1.1

c. Demonstrate movement characteristics along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).

Responding: Kindergarten

DA:Re8.1.K

a. Observe movement and describe it using simple dance terminology.

Connecting: Grade 1

DA:Cn10.1.1

a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.

b. Observe illustrations from a story. Discuss observations and identify ideas for dance movement and demonstrate the big ideas of the story.

Common Core Learning Standards Addressed

- They demonstrate independence.
- They build strong content knowledge.
- They respond to the varying demands of audience, task, purpose, and discipline.
- They comprehend as well as critique.
- They value evidence.

Learning Experiences
(Briefly describe each experience.)

Lesson 1: Down in the Big Construction Site

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- PFPK: What is a construction site? What sorts of things do they build? What types of machines do they use?
- Read *Goodnight, Goodnight Construction Site* and identify the different characters (Crane Truck, Cement Mixer, Dump Truck, Bulldozer, and Excavator).
- Identify the beginning, middle, and end of the story (working together, each machine doing its action, and ending with them sleeping).
- Present two machines from text, Crane Truck and Cement Mixer, and identify with students their different actions. Compare/contrast the actions.
- Lead class through a guided improvisation using the action words from the two different machines.
- Cool down using the “machines to rest” ending of the story.

Lesson 2: Machines Actions

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Review the action words and machines from the prior lesson.
- Guide students through one movement sentence: Crank Truck reach-stretch-lift-swing (Encourage level and direction changes as well as movement dynamics.)
- Present the last three machines from the text (Dump Truck, Bulldozer, and Excavator), and identify with students the corresponding actions. Note the Bulldozer is a traveling machine with pathways.
- Lead the class through a guided improvisation using the action words from the last three machines.
- Cool down using the “machines to rest” ending of the story, and ask students to think about their favorite machine.

Lesson 3-4: Construction Sentences

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Explain to students that they will be making mini-construction sites. Divide the class into groups of six (one machine per student), and have each student select his/her machine by pulling a name out of a hat.
- Students in kindergarten have teacher-preselected movement sentences; first- and second-grade students will select and organize their own movement sentence for their machine.

Suggestions for Kindergarten

Crane Truck: REACHING-STRETCHING-LIFTING-SWINGING

Cement Mixer: SPINNING-CHURNING-WHIRLING-POURING

Dump Truck: HAULING-CARRY-DUMPING (emphasize “heavy”)

Bulldozer: PUSHING - EXPAND (fills air) - SWEEP (clears the way/emphasize “smooth”) -TRAVEL in STRAIGHT/ZIG-ZAG/CURVY pathway

Excavator: SCOOP - ANY SHAPE (Shapes the land) - DIG-LIFT

- First-grade students notate their movement sentences on sentence strips.
- The class co-creates checklist criteria for the group dances (actions from text, movements correspond with machine, movements are clear and memorized, etc.).
- After Lesson 4, students perform for peers in their mini-construction site groups (two groups at a time), and students give peer feedback with revision. During the presentation, the teacher calls out each machine one at a time.
- Decide as a class what they will build as a class in their construction site (fence? building? bridge?).

Lesson 5: Building a Landmark

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Students participate in a relationship improvisation with connecting to peers (elbow to elbow, knee to knee).
- Students in kindergarten create a linking fence using images in the book as a class and guided by teacher.
- First-grade students create a building within their construction site. Give each student a number in the group and call out the numbers as the attached and detach.
- Each group demonstrates their building for peers.
- Students are guided through a cool-down using images from text (e.g., Crane Truck: folding, tight, curls up).

Lesson 6 Transitions

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Students review and connect the beginning of their dance, with each dancer/machine performing its movement sentence with his/her group. (Note: Kindergarten students-teacher may decide to group like machines instead of mini-construction sites.)
- Students transition from the final machines to their group construction project using a locomotor movement.
- Cool down using words from the text like *folding*, *curling*, *stopping*, and *slowing down*.

Lesson 6 Transitions, Part 2

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Students select from a list of “resting” words found in the parts of the texts where the machines begin to go to sleep.
- Students are given 16 counts to peel away from their mini-construction project (building, road, or bridge), returning to their machines floor spot and begin turning off.

Lessons 7-8: Rehearse and Perform

- Warm-Up: Set warm-up with an emphasis on actions found in the text.
- Students revise and practice their beginning (individual movement sentences), middle (coming together to connect into a construction project/building/road), and end (returning to their beginning spots and slowly turning off their machine).
- Students perform for peers.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Kindergarten: ABA patterns, “sandwich dances,” and working with a peer (connecting)
- First and second grade: Notating movement sentences from a theme as well as brainstorming and performing different actions
- First- and second-grade: Applying pathways and levels to movement sentences

What skills related to this unit have students already developed?

- Kindergarten: Improvising with different actions and responding to movement sentences
- First and second grade: Performing and notating their own movement sentence in response to a theme
- Giving feedback and co-creating a checklist
- Relating to a peer via mirroring, following leader, or connecting

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
<ul style="list-style-type: none"> Sentence strips to organize and notate their dance Thumbs up/down/side using the checklist Video to reflect on their dance and make improvements 	<ul style="list-style-type: none"> First grade: Feedback using a co-created checklist criteria and <i>I like/I suggest</i> statements (Students are partnered up in pairs to give feedback.) Kindergarten: Whole-group feedback 	<ul style="list-style-type: none"> Rubric: Group-work rubric for working together to build a building (or fence/road) Checklist: Formative feedback on movement sentences Video for summative and final performance

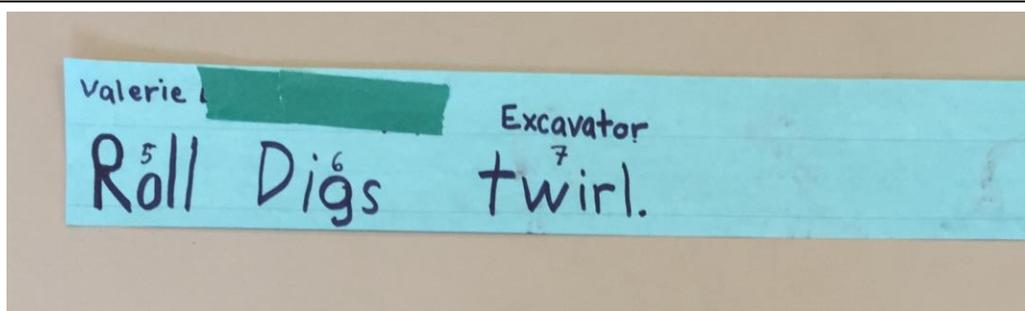
Resources

(Books, music, articles, websites, etc.)

- Goodnight, Goodnight Construction Site* by Sherri Duskey Rinker
- Students may bring in their own trucks from home.
- Music: Sounds of construction sites and Eric Chappelle song: "The Add-On Machine"
- Ideas and lessons for connecting, building fences, and machines: *Brain-Compatible Dance Education* by Anne Green Gilbert pp. 101-105, Building Fences and Machines
- Chart paper and markers
- Printed images of machines
- Hand-held drum
- Construction hats

Teacher Self-Assessment / Reflection Strategies

What worked well?	What should be changed? Provide suggestions.
<p>The students relate well to this topic, especially the boys. They like to add noises and sounds during the exploration. The boys were able to tell the class about the different machines and even added other ones not included in the book.</p> <p>Assigning and dividing groups during the guided improvisation is important and provides students with enough space.</p> <p>In previous units, I had students use a brainstormed web of action words to write a movement sentence on a sentence strip. This consistency helped with time management and organization.</p>	<p>During the guided improvisation, I realized I needed to add more movement qualities (heavy beam, sticky cement) to help students embody the actions specific to machines.</p> <p>Next time I will also use a menu of construction projects (road, building, bridge) and decide first what we will build as a class. This may give the students more intention behind their movements.</p> <p>I will also more still images and some videos of some of the machines in action.</p>



Student Work. Photo by Elizabeth Thompson

Action Words for the Machines

Crane Truck:

Movement Actions: Rising, Reaching,
Stretching, Lifting, Swinging

*Turning off/sleeping: Folding, Tightening,
Cuddling*

Cement Mixer:

Spinning, Churning, Whirling, Pouring

*Turning off/sleeping: Weary, Dizzy, Stopping,
Slowing*

Dump Truck:

Hauling, Carrying, Travelling, Dumping

*Turning off/sleeping: Lowering, Locking,
Resting, Closing*

Bulldozer:

Pushing, Expanding, Travelling, Bumpy

Smoothing Strong

Turning off/sleeping: Stopping, Curling

Excavator:

Scooping, Shaping, Digging, Lifting, Rolling

*Turning off/sleeping: Twirling, Pulling,
Stretching*

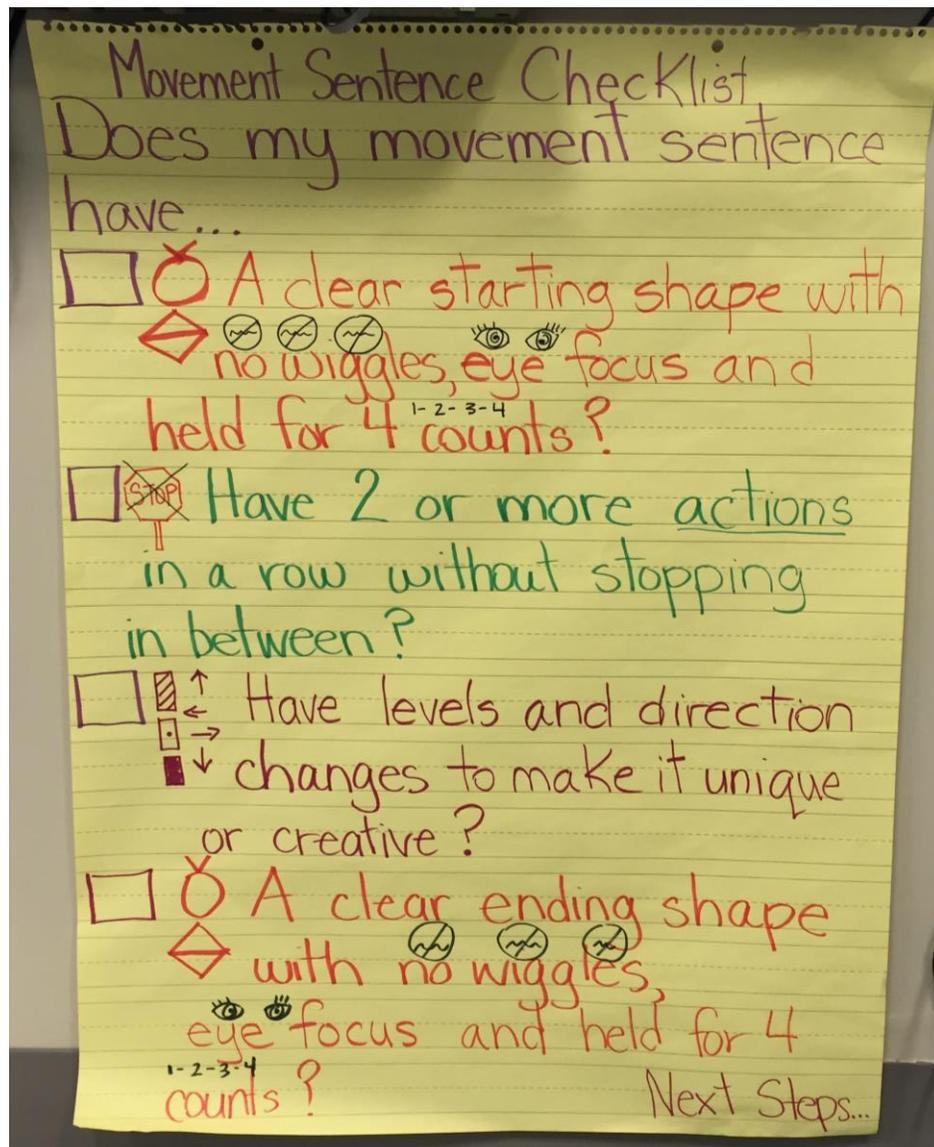


Photo by Elizabeth Thompson

Goodnight, Goodnight Construction Site Checklist

Name: _____ Date: _____ Class: _____

✓ Give yourself a check if you have ...

_____ A clear beginning shape that shows your machine with no wiggles/no giggles and held for four counts (1, 2, 3, 4)

_____ A movement sentence that includes three actions words for your machine performed without a pause in between.

_____ Different levels (high, middle, and low) added to your actions.

_____ Smooth and sharp movements for your actions.

_____ A clear ending shaping that shows your machine sleeping and held for four counts (1, 2, 3, 4)

Peer feedback using the checklist criteria.

I like _____ because _____

_____.

I suggest _____ because _____

_____.

** Please note that checklists vary from kindergarten to first grade when they are co-created with teacher.

**Kindergarten students use this formative assessment as a whole group, using thumbs up/side/down while list is projected on Smart Board.

**Additional images are placed beside words to help ELL learners

Blueprint for Teaching and Learning in Dance: Unit Planner

Title of the Unit: Modern Dance Through the Examination of <i>Appalachian Spring</i>	Unit Dates: February–March Number of Class Sessions: 6
Dance Teacher Name: Kristen Cooke School: PS 446 Riverdale Avenue Community School	Benchmark(s): Grade 5 Grade/Class: 4th Grade

Unit Description

This unit is inspired by two literary works; *Ballet For Martha: Making Appalachian Spring* by Jan Greenberg and Sandra Jordan, and the poem “The Dance” by Hart Crane. These works are the driving forces behind the learning activities in these six lessons. Students will consider the American ideas around exploring open spaces, and the role architecture and geography play in the United States. Through this process, students will make their own dances inspired by the choreographic techniques and themes set forth in Martha Graham’s *Appalachian Spring*.

During this unit students will explore the fundamentals of modern dance technique and will examine the impactful role Martha Graham had on dance history in America. They will recognize the collaboration of Martha Graham, composer Aaron Copeland, and visual artist Isamu Noguchi. Students will choreograph simple dance phrases to the music of Copeland. They will examine Noguchi sculptures and describe the connections between the actual photographs and the sculptures they see in *Ballet for Martha: Making Appalachian Spring*.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Martha Graham’s <i>Appalachian Spring</i> is a famous American ballet. • Many famous dancers and choreographers today can be traced back through a lineage of predecessors leading back to Martha Graham. • The ideas of contracting/releasing are synonymous with Graham technique. • Poetry, architecture, celebratory traditions, and geographical locations can be sources of inspiration for dance making. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How does knowing about social, cultural, historical, and community experiences expand dance literacy? • What elements can go into composition that would make a celebratory dance? • What impacts can architectural design have on a dance performance space? • How does modern dance technique, performance, and its historical figures differ from other genres of dance? • How can poetry inspire dances?
---	--

Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • Literacy helps dancers better understand the historical context of dance. • Modern dance technique involves variations of ballet. • Parallel foot work and limb extensions are a major part of modern dance. • Set design can play a crucial role in dance performances. • Costumes can play a crucial role in dance and communicate a choreographer’s intention. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Participate in a dance class through the sequential order of a warm up, center work, across the floor, group work/dance making, and a proper cool down. • Perform laterals, spirals, and contract/release movements in center. • Respond to movement on film. • Exhibit a properly aligned turned-out position and a clearly differentiated parallel position. • Collaborate with peers. • Demonstrate leadership skills. • Critique peers using respectful constructive criticism. • Tell a story through movement. • Discuss how poetry can inspire movement. • Describe the compositional elements of a celebratory dance and use these elements in their dance making. • Compare key figures and ideas from modern dance in the early part of the 20th century to other events in American history.
---	--

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCSS.ELA-LITERACY.RL.4.2
Determine a theme of a story, drama, [dance] or poem from details in the text; summarize the text.
- CCSS.ELA-LITERACY.RL.4.7
Make connections between the text of a story or drama and a visual or oral (or movement) presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- CCSS.ELA-LITERACY.SL.4.1.B
Follow agreed-upon rules for discussions and carry out assigned roles.



Student Performances:- Ms. Ymaya and Ms. Dirado's third grade class at PS 446 Riverdale Avenue Community School in Brooklyn.

Photoarapher: Kristen Cook

Learning Experiences
(Briefly describe each experience.)

Lesson #1: Students are introduced to the fundamentals of a modern dance class. They become familiar with technical elements of Graham-based movement. They begin class with a breathing exercise, perform and explain the purposes of contractions and releases in dance, and create body shapes with curves and angles. They explore the concepts of finding negative space and filling it in with large non-locomotive movements. These phrases are choreographed by the students and compositional elements such as levels, pathways, and weight (previously taught) are woven into their work. After the class is divided into two groups, one group performs their dances and the other will describe the movement they see without stating an opinion; compare the movement to dances they have seen before or to things in nature; and label/categorize the movement they see by using the word wall and/or Laban charts. During a read-aloud of *Ballet for Martha: Making Appalachian Spring*, students examine the “contraction” and “release” images on page 9. They hand in a short written response after the read-aloud.

Lesson #2: Students explore locomotive phrases and accompany their movement to the music of Aaron Copland. They initiate their own movement phrases, and begin and end them in stillness. They make comments on the musical accompaniment. They investigate the concepts of gravity and center in terms of a dancer’s posture and stability. They demonstrate and explain how a dancer’s body can only twist as deeply and as quickly as he/she can recover back to a normal level.

Lesson #3: Students try out different ways to perform their locomotive phrases. Students take notes while watching a video of *Appalachian Spring*. During this viewing, the teacher discusses the significance of celebratory dances. Students consider ways the dancers in the video use constantly changing levels, pathways, and direction. Choreographic groups are created, and students accept roles as either timekeeper (keeps track of time), notation manager (writes choreography notes for future classes), or checklist captain (ensures all parts of the criteria/checklist are met). Each group creates movement phrases.

Lesson #4: Students connect their knowledge of dance making with the recent viewing of *Appalachian Spring* to create their own movement phrases. They decide, as a group, what celebratory occasion they would like to emulate in their dance piece. They connect the movement phrases they created in Lesson 3 to their chosen theme, and decide on a section of music they would like to use from Aaron Copland’s *Appalachian Spring*. They consider the architectural structures of the set of *Appalachian Spring* and how that might translate to their own dance performance space. Students discuss the significance of the poem “The Dance” from *The Bridge* by Hart Crane, and the ways it inspired the title of Martha Graham’s ballet. They specifically examine these lines:

O Appalachian Spring! I gained the ledge;
Steep, inaccessible smile that eastward bends
And northward reaches in that violet wedge
Of Adirondacks! — wisped of azure wands.

Lesson #5: Students discuss the norms of a choreographic workshop and are informed of what it is expected of them. They create a dance that includes a series of spirals, moments in unison, locomotive and non-locomotive movements, an adaptation from a dance phrase from *Appalachian Spring*, and a clear identifiable theme/story line through artistic expression. They work in small groups and give verbal feedback to their peers. Students are given time to revise their work.

Lesson #6: Students perform their choreographed pieces and share their dance making experiences. They follow a given criteria for responding to peer performances in class, fostering constructive criticism and meaningful comments.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Dance makers can give themselves and other dancers criteria to follow.
- Adding different movement qualities and elements add to the quality of dance performances.

What skills related to this unit have students already developed?

- Floor stretches, including but not limited to: rolling through a point and flexed foot, side reaches (hand to toe from straddle,) crunches, leg extensions from back with elbows on the ground

<ul style="list-style-type: none"> • Dances can tell stories. • Dancers can use expression, costumes, lighting, and set design to help tell their stories. • Dancers can move in locomotive and non-locomotive ways. • Dance sentences and phrases consist of different dance steps put together. • A dance should begin and end in stillness. 	<ul style="list-style-type: none"> • Center work, including but not limited to: plies, relevés, tendues, dégagés, piques, passes, and rond de jambes • Passe skips across the floor • Exemplifying composition “tools” to creative movement (i.e., adding level, tempo weight, etc. to movement in place and across the floor) • Breathing in through the nose for five seconds, holding their breath for five seconds, and exhaling for five seconds as part of their meditative cool down
---	---

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

<p>Self-Assessment</p> <ul style="list-style-type: none"> • Individual rubric to be used on a continuous basis assessing the use of the language of dance, the development of movement skills, collaboration on choreographing, spatial awareness, and the giving/taking of feedback 	<p>Peer Assessment</p> <ul style="list-style-type: none"> • Whole-class discussion prompt list • Individual feedback sheets inquiring: <i>How can you describe the dance by using proper dance vocabulary WITHOUT stating your opinion? Did the dance remind you of another performance you have seen? How was this dance different from other class performances? What was your favorite part of the dance? If you could change something, what would it be?</i> 	<p>Teacher Assessment</p> <ul style="list-style-type: none"> • Individual formative assessing technique, performance of locomotive combinations, and participation in dance making tasks • Teacher observation summative assessing the group’s final performance
--	--	---

Resources

(Books, music, articles, websites, etc.)

<ul style="list-style-type: none"> • <i>Ballet for Martha: Making Appalachian Spring</i>, Jan Greenberg and Sandra Jordan • Poem from <i>The Bridge</i>, Hart Crane: “The Dance” • Video of <i>Appalachian Spring</i>: https://www.youtube.com/watch?v=XmgaKGSxQVw • <i>Music For Creative Dance: Contrast and Continuum Volume IV</i>, Eric Chappelle • <i>Percussion for the Dance Technique of Lester Horton</i>, Yuen/Catanzo • <i>Planet Drum</i>, Mickey Hart • <i>Appalachian Spring; Rodeo</i>, Aaron Copland • <i>Copland: Orchestral & Ballet Works 1936-1948</i> Aaron Copland

Teacher Self-Assessment / Reflection Strategies

<p>What worked well?</p> <ul style="list-style-type: none"> • Students were engaged during the read-alouds and made thoughtful comments during the observation of <i>Appalachian Spring</i>. • Students were able to explore new movement freely within the confines of the given tasks. • Rubrics and checklists were completed. 	<p>What should be changed? Provide suggestions.</p> <p>There are opportunities for interdisciplinary work, not just in terms of literacy and dance, but social studies and dance. The ideas and origins of modern dance tie nicely together with the concepts of democracy, rebellion from Europe, exploration, and migration. I would have liked adding more social studies content into this unit.</p>
---	---

Peer Assessment:

Describe: *How can you describe the dance by using proper dance vocabulary WITHOUT stating your opinion?*

Compare/Contrast: *Did the dance remind you of another performance you have seen? How was this dance different from other class performances?*

Wow Moments: *What was your favorite part of the dance?*

Maybe You Could...: *If you could change something about this dance, what would it be?*

Teacher Assessment A: Formative Assessment Tool

Name: _____

Grade: _____

<p><u>Warm Up and Center Technique:</u></p> <ol style="list-style-type: none"> 1.) Clearly shows an understanding of expanding and releasing the torso 2.) Demonstrates correct port de bras 3.) Is able to differentiate between turned out and parallel foot/limb work 4.) Stays focused and does not talk to neighbor 5.) Clearly giving full effort to stay balanced when on one leg 	
<p><u>Locomotive Combinations:</u></p> <ol style="list-style-type: none"> 1.) Stays quiet and focused on line 2.) Knows when it is his/her musical cue to begin movement 3.) Goes from one side of the stage to the other and does not waste space 4.) Does not rely on peers for remembrance of the combination 5.) Adds expression to movement showing an effort to use Across the Floor time to show individuality 	
<p><u>Dance Making Participation Skills:</u></p> <ol style="list-style-type: none"> 1.) Takes ownership of role in group 2.) Considers and uses opinions of peers 3.) Follows the set criteria 4.) Volunteers comment during feedback 5.) Gracefully accepts feedback from teacher and peers 	
<p><u>Performance Skills:</u></p> <ol style="list-style-type: none"> 1.) Knows where the focus of a dance is intended to be 2.) Adds expression and emotion to movement 3.) Begins and ends in stillness 4.) Does not fix hair or clothes while dancing 5.) Is respectful when giving and accepting peer feedback 	

Each item is worth 25 points maximum. Use boxes on right to tally points.

1-25 = 1

26-50 = 2

51-75 = 3

76-100 = 4

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Hip-Hop & Anti-Bullying Message	Unit Dates: January-February Number of Class Sessions: 7–8
Dance Teacher Name: Wanda A. Cruz School: PS 150Q	Benchmark(s): 5th Grade Grade/Class: 3rd–6th Grade

Unit Description

In the *Hip-Hop & Anti-Bullying Message* unit, students will be introduced to how song lyrics can inspire dancers to deliver a message through body movements. This unit includes four main songs, the lyrics of which will help students understand how to deal with bullying. Finally, the unit highlights the importance of building self-esteem through the exploration of hip-hop movements, as well as locomotor and non-locomotor movements.

Big Ideas of This Unit: Students will understand that:

- Dancers express their feelings and deliver a message through movements.
- Music and song lyrics can inspire dancers to create choreography.
- Characters can come to life through movements.
- Students will discuss and analyze hip-hop music video songs and lyrics with anti-bullying messages such as: “Hopeful” by Bars and Melody, “Sorry” by Justin Bieber (KidzBop version), “Worth It” by Fifth Harmony (KidzBop version), “Cool Kids” by Echosmith (remix), and “Firework” by Katy Perry (with lyrics).

Essential Questions of This Unit: Students will answer:

- How can I use my body to create a character to deliver an anti-bullying message?
- How can song lyrics inspire a dance?
- What is hip-hop?
- Which dance steps will help me to create a vision of my message?
- How can I explore movements to present a character?

Anti-Bullying Campaign

- What is a bully?
- How does bullying hurt?
- Describe your feeling about bullying?
- How to stop bullying at school? (Chart)
- Identify different types of bullying?
- How to prevent bullying?

Indicators of Student Learning

CONTENT—Students will know:

- How to prevent bullying
- Action words help to create movements
- Dancers explore different movements to help them deliver a message
- History of hip-hop
- How to create dance collaboratively

SKILLS—Students will be able to:

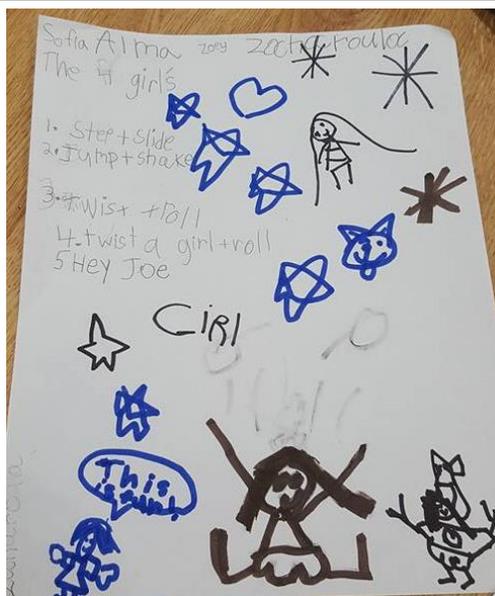
- Identify the main idea of a song lyric.
- Create a choreography inspired by the song lyrics.
- Develop a character by using locomotor and non-locomotor movements to deliver a message.
- Analyze lyrics and identify figurative language. (Test prep)
- Use hip-hop vocabulary and demonstrate Hip-Hop techniques.
- Use class prompts to provide peer feedback.

Dance Blueprint Strands Addressed
(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- Through movement exploration, observation, replication, and recall, students develop kinesthetic and self-awareness, understand dance concepts, and build fine and large motor skills. They invent dance movements to create their own short dances; learn basic vocabulary of various dance forms and simple dances; reflect upon their own and others' work; and understand the purpose, routine, and behavior of a dance class.
- Students learn and apply dance vocabulary and symbols to respond to and make observations about dance. They are introduced to the many ways people dance around the world, and discover dance's unique expressive power.
- Students understand the significance of dance in their own and other cultures, explore creativity in dance in response to other arts and subject themes, use video technology for reflection, and relate dance to personal health.
- Students respond to and discuss videotapes of student and professional dance performances, demonstrating the ability to apply what they have learned in class in their lives.
- Students will evaluate, describe, explain, and reflect on their dance



*PS 150- Kindergarten small group planning hip-hop choreography
Photo by Wanda Cruz*

Learning Experiences
(Briefly describe each experience.)

Lesson 1

- Aim: What do you know about hip-hop? Create a KWL chart. (10 minutes)
Students will learn that hip-hop was created on the streets of New York City the South Bronx in the 1970s. Also, they will understand that one of the many reasons that hip-hop was successful was because dancing hip-hop on the streets helped to reduce the gang street fights. (Anti-bullying connection)
- Activities:
Use the map to locate the continent of North America, New York State, New York City, and the Bronx. (3 minutes)
Students review what they will learn on this unit and the rubric. (3 minutes)
Students will watch a hip-hop music video song “Hopeful” by Bars and Melody, and discuss the anti-bullying message of the lyrics. (8–10 minutes) Class discussion: What happened to the boy? What did he do about being bullied? Etc. Give details.
Optional: Watch the “Hopeful” music video again with the lyrics.
Warm-up: Song: “Hopeful” by Bars and Melody (remix version)
Students will learn to follow the hip-hop music beat (bending knees ... bounce/hop ...).
Students will explore the hip-hop basic step, step and slide, with three different variations (scooping + head, pushing down [push + pull], and one hand up + the other hand down).
Whole-class instruction:
Students will create a movement that represents being hopeful.
In a circle, share your hip-hop moves, one student at a time.
- Reflection: Are you being bullied or someone that you know? What can you do?
- Homework: Find more information about the hip-hop dance genre. Ask your family and friends, or do research. Speak out about bullying! Write a letter or a poem, or just ask an adult for help. Share your experience.
Students read the “Hopeful” lyrics and comment about them.

Lesson 2

- Aim: What did we learn about hip-hop and anti-bullying? What else do you want to know?
Students will learn that hip-hop is a cultural dance by reading quotes about the dance genre and founders DJ Kool Herc and Afrika Bambaataa, as well as hip-hop artists and singers such as Jay-Z and KRS ONE.
- Activities:
Warm-up: Songs: “Hopeful” by Bars and Melody (remix version), “Uptown Funk” by KIDZ BOP Kids
Students will revise hip-hop rhythm/beat (bend your knees, bend like a frog, up and down, pli ) and will explore different poses (high, medium, and low) and different formations by using the photos in the classroom. Teacher models the poses and formation like in the pictures with a small group.
Example: Teacher uses the drum and says: “Give me a high pose, (drum) another high pose. Give me a medium pose (bend your knees). Now let’s explore a low pose: Your legs touch the ground. ... Good dancers begin their dance choreography with a pose and finished it with pose.”
Students will revise and explore the step and slide step with variation.
Student will explore a new dance step: Hey Joe step dance and the different variations: feet cross and hands cross; alternate arms. Second variation: feet apart; cross arms explore level or medium level.
Students will get into small groups and make their own hip-hop choreography by creating movements that show how to stop bullying inspired by the “Hopeful” lyrics.
Small group: How to use the checklist individually, then as a group for your benefit.
Students will perform and will self-evaluate their own group choreography by using the checklist and the rubric.
- Reflection: Explain how using the checklist and the rubric helped you in today’s performance.

Lesson 3

- Aim: Students will watch the music video “Sorry” (Haschak Sisters cover of Justin Bieber song).
Group discussion about the song message, lyrics, and the meaning of the word “sorry”:
“SORRY: It’s not just a word that has two r’s; it’s a word that urges you to reflect about your actions and put yourself in someone else’s shoes.”
- Activities:
Warm-up: Songs “Hopeful,” “Sorry,” “Uptown Funk”
New hip-hop dance step: kick-cross-out (variation: just kick) + pathways
Explore a different variation if the step is too difficult for you.
Students will make a big circle and will share their favorite hip-hop dance step. Teacher will include some of the new dance steps on the hip-hop dance steps chart. (Small group can watch hip-hop dance tutorial videos.)Talk about techniques, styles, etc. Task: Use the checklist to evaluate your dance choreography. Students will get into small groups to create a hip-hop dance choreography and will use the checklist to evaluate
Students will evaluate one or two groups by using the rubric.
Then, they will use their peer/teacher feedback to make their dance better.
Students will reevaluate and discuss their peer dance: What changed? How? What is their next step? Explain why.
Prompts:
Before they ... and after the feedback they ...
Now I noticed that ...
The next step is ... because ...
- Reflection: Exit Slip:
My next step is ... because ...
- Optional: Students will write an anti-bullying message on a chart paper.
Example for the chart title: PS 150 IS HOPEFUL – SAY NO TO BULLYING!

Lesson 4

- Aim: What did we learn the last time? Why is so important to use the rubric when you are making your choreography?
Read one quote about self-respect. Turn and talk and share your thoughts.
Students will watch the music video “Worth It” by Haschak Sisters.
Students will have a small-group/class discuss: What is respect? What is self-respect and self-esteem? Why is so important to get to know yourself? How does knowing yourself prevent you to being bullied?
- Activities:
Warm-up: Songs: “Worth It,” “Hopeful,” “Cool Kids”(remix version)
Students will learn a new dance step: the Robot.
Students will learn a new dance step: March and Hop with different variations (high, medium, and low level): single, double, triple, and multiple steps with different pathways
Students will get into small groups to revise their hip-hop choreography and to make it better by using the rubric, checklist, and peer/teacher feedback.
Students will perform for their peers. They will evaluate each other performances and will give suggestions based on the rubric’s criteria to plan next steps for revision.
Task: I can use the rubric, checklist, and peer/teacher feedback to make my dance better.
Revise: Dance techniques poster
- Reflection: EXIT SLIP:
My group choreography got better because ...
I got better because I ...

Lesson 5

- Aim: What did we learn the last time? What can you do to improve your dance choreography/dance step? Why is so important to show enthusiasm/energy when you dance?

- Activities:

Warm-up: Watch the video song “Firework” with lyrics. What is the song about? What’s the author’s message?

Discuss figurative language used in the song lyrics.

Read quotes about anti-bullying. Turn and talk and share your thoughts.

Prompts:

This quote reminds me of ... I remember when ...

I think that the author’s messages is ...

I feel ...

I want to include ...

The students will learn a new step: Mix and March (with both hands make a big circle, like you are mixing something, feet apart pointing out, and marching).

Introduce another new step: Jumping Rope. Explore different variations: single step, double steps, triple, and multiple steps. Steps with hands: one-hand wave, two-hands wave, arms up, push up/down, and explore different pathways.

Students will make a big circle and each student will share their favorite hip-hop dance steps.

Ask the students to explore the dance steps in different levels, pathways.

Ask: “What other variation we can do?”

Task: Student will get into their dance group to add a new dance step/pathways/or any other dance techniques to make their choreography better, to take it into a higher level.

- Reflection: What did we do today to make our dance choreography better?

Differentiate Learning

Materials: Song lyrics of “Firework” on a worksheet and figurative language chart or worksheet

ENL and Special Ed Students:

Vocabulary: review with them the word *drifting*

Read the song’s lyrics. Ask, for example: “Do you ever feel like a plastic bag drifting through the wind, wanting to start again? What does *drifting* mean?”

Gifted class, Dual Language class, and Test Prep:

Review simile and metaphor. (Chart)

What type of figurative language is this? (For example: ‘Cause baby you’re a firework.)

- Homework: Identify different types of figurative language in the song lyrics of Katy Perry’s “Firework.”

Dancers think about: What locomotor and non-locomotor movements can we do to deliver the author’s message on this stanza?

Lesson 6

- Aim: Students reflect on their learning. Read a quote about reflection. What do we do when we reflect about our learning?

How am I doing as a dancer/choreographer, partner?

What is my next step? How can I accomplish my goal?

- Activities:

Warm-up: Songs: “Party Rock Anthem”(clean version), Echosmith’s “Cool Kids” (Gazzo & Two Friends remix), “Shake It Off” by Taylor Swift, “Get this Party Started” by Pink (clean version)

Task: I can reflect about my dance choreography by using peer/teacher feedback.

Small group: Students will identify which dance element they need to add to their work to improve their choreography. Use the Dance Elements poster from Laban Movement Analysis.

Students will share the new dance element or strategy that they added with the class, or students will guess which dance element they added into their choreography.

- Reflection: What did I do today that helped my group or me as a dancer?

Exit Slip:

Dancing hip-hop makes me feel ...

Describe your favorite part of the hip-hop unit?

What did you like or dislike? Explain.

What will you change? Why?

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students have worked collaboratively in whole-group explorations.
- Students have experienced dance exploration lead by a narrative, quote, or song lyrics.
- Students have explored connection to visual arts and poetry.
- Students have identified figurative language in song lyrics.

What skills related to this unit have students already developed?

- Students have practiced how to create a character and act out a scene with dance movements.
- Students have analyzed quotes.
- Students have learned about a dance choreographer’s biography.

Unit Assessments

Self-Assessment

- Observation
- Responding to peer and teacher feedback
- Responsible for accomplishing next step

Peer Assessment

- Peer observation with feedback protocol
- Checklist

Teacher Assessment

- Performance task with checklist
- Teacher conferencing with small group
- Student performance
- Thumb up, center, or down

Resources

(Books, music, articles, websites, etc.)

- Figurative Language Worksheet
https://www.pinterest.com/pin/142144931964406420/?from_navigate=true
- Song lyrics: “Firework” by Katy Perry (worksheet)
<https://www.google.com/search?q=katy+perry+firework+lyrics&oq=katy+perry+fire&aqs=chrome.1.0l2j69i57j0l3.14813j0j4&sourceid=chrome&ie=UTF-8>
- Video with song lyrics: “Firework” by Katy Perry
<https://www.youtube.com/watch?v=6BtI43kqkOI>

Teacher Self-Assessment / Reflection Strategies

What worked well?

- The quotes with 4th, 5th, and 6th grades
- Videos with the lyrics
- Songs worksheet
- Reviewing at least two figurative language examples with students
- Introducing simile and metaphor
- Hip-hop dance steps with variations
- Dance making with a purpose and a message in mind

What should be changed? Provide suggestions.

- Provide more visual for ENL students and vocabulary words.

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Poetry in Motion

Unit Dates: April–June

Number of Class Sessions: 6–8 sessions

Dance Teacher Name: Andrew Jannetti

School: PS 79 Francis Lewis School

Benchmark(s): 5th Grade

Grade/Class: 4th–5th Grade

Unit Description

What will students do in this unit? (One to three brief sentences)

Using dance and movement exploration as a tool, students will examine the power of poetry to express feelings. Working in groups, students will create movement phrases based on snippets of poetry that they assemble into a sequence that makes sense to them.

Big Ideas of This Unit: Students will understand that:

- Dance can be used to depict feelings.
- Dance can be inspired by the written word.
- Dance can be both literal and metaphoric.
- Dance is empowering.

Essential Questions of This Unit: Students will answer:

- How can we learn about the written word through dance?
- How does poetry inspire dance making?
- How can dance be used to depict story line and character?
- What movement tools are used to create dance from words?
- How can I show the power of language and feelings through dance?

Indicators of Student Learning

CONTENT—Students will know:

- The poem of a specific writer
- The structure of a rhythmic poem
- How poetry is put together
- How to use movement to depict character
- The basic concepts of movement abstraction and metaphor

SKILLS—Students will be able to:

- Create a sequence using action words.
- Work alone and in small groups.
- Create group dances based on their poetry phrases.
- Explore various elements of dance to embody character.
- Develop skills important for collaboration.



4th Grade Students at PS 79
Photo by Andrew Jannetti

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	---	--	---	--

National Core Arts Standards Addressed

- This unit addresses the following Grade 4 National Core Arts Standards.
 - DA:Cr1.1.4, DA:Cr2.1.4, DA:Cr3.1.4
 - DA:Pr4.1.4, DA:Pr5.1.4, DA:Pr6.1.4,
 - DA:Re7.1.4, DA:Re8.1.4, DA:Re9.1.4

Common Core Learning Standards Addressed

- This unit addresses a number of the Grade 5 Common Core Learning Standards in Language Arts. They include but are not exclusive to the following:
 - RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.7, RF.5.3, RF.5.4
 - W.5.7, W.5.9SL
 - SL5.1, SL.5.2, SL.5.4, SL.5.5, SL.5.6
 - L.5.3, L.5.4, L.5.5, L.5.6
- Depending on the type of poetry you choose, the standards addressed will vary to some degree, but generally should include most of the ones mentioned above. You may even find that you can address a number of the math standards, especially if you choose poetry that requires a meter, or specific rhythmic pattern, or a particular mathematical formula for structure (e.g., haiku).

Learning Experiences

(Briefly describe each experience.)

- Dance warm-ups to develop strength, coordination, and flexibility, using action words. Will repeat warm-up every class as an intro to using action, descriptive, and character words.
- First two weeks: Working on identifying shapes and movement ideas based on action, descriptive, and character words, and putting them together in a movement sentence.
- Week 3: The poem gets divided into 4–6 sections, depending on the length of the poem and the number of students. Each section gets a number; each line of that section gets the same number. For example, using the Jack Prelutsky poem provided, I divided it into five sections of four lines each. I then cut out each line and labeled them as such: Section 1 has four lines, each line is labeled with a “1”; Section 2 has four lines, each line is labeled “2”; and so on. Each grouping of lines then goes into an envelope with the corresponding number on it.
- Students are then organized into five groups. Each group gets an envelope. Once they are given the envelope, they then have to organize the strips into a sequence that makes sense to the entire group.
- Do not read the poem to the students. Each group has to decide the order of their section of the poem based on what makes sense to them.
- Week 4: Each group works together to create movement phrases that express each line of the poem. These can be literal, abstract, or metaphoric. There is a peer observation protocol for each step of the dance making process. During the feedback sessions, students discuss the clarity of the structure of their dances as well as performance quality. Students are given an opportunity to revise their work and plan next steps to continue working on their compositions.
- Week 5: Groups continue working together structuring group their dances by making decisions about the order of all the movement material created by the group. Students work on depicting accurately their section of the poem. Repeat the peer feedback session to further improve structure and performance quality.
- Week 6: Putting all the group dances together into one large group piece, with each group doing their part of the poem; listening to and deciding on music; practicing the sequence to the music from beginning to end.
- Sharing of final project with other classes by performing “dance attacks” or “flash mobs” as well as informal in-class showings for invited guests.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Understand the basic structure of a dance class
- Understand basic poetic structures
- Ability to work in small groups
- Understand how to create a variety of shapes
- Understand basic locomotor movements

What skills related to this unit have students already developed?

- Ability to work independently to make shapes and movements around a specific topic
- Ability to follow instruction when working with stage direction in one large group
- Ability to follow a short movement sequence

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment	Peer Assessment	Teacher Assessment
<ul style="list-style-type: none"> • Discussion of poetic structures • Visual representation of poetry • Self-reflection using a journal every other week 	<ul style="list-style-type: none"> • Observation and discussion each week on each step of the process • Checklist of performance qualities and intention 	<ul style="list-style-type: none"> • Observation of student work using a rubric and/or checklist • Recording of each stage of the process for formative assessment • Recording of final project

Resources

(Books, music, articles, websites, etc.)

- Jack Prelutsky poetry or any poetry of your choice that is child-friendly, action-oriented, character-driven, and/or alludes to metaphors. I used “The Visitor.”
- For Prelutsky poems: <http://www.poemhunter.com/poem/the-visitor/>
- Poem divided into one-line phrases and numbered

Teacher Self-Assessment / Reflection Strategies

What worked well?	What should be changed? Provide suggestions.
<p>Putting together the slips of paper into a section of poetry.</p> <p>Small groups working on specific movement scenes depicting scenarios, especially use of action words. Each week we built on the week before, so there was always something to add. Starting with putting the written phrase together, and then exploring movement possibilities within the phrase, then using dance elements to refine the movement sequences.</p> <p>The final putting together of all pieces of the poem into one whole was fun, and then putting into the correct order was another challenge.</p>	<p>I might want to use different poems with each group, just to have a variety of styles. These would have to be shorter poems maybe 8–10 lines.</p> <p>It would be great to use contemporary as well as classics especially for 5th graders.</p> <p>I would like to try this with 1st and 2nd graders, and even ELLs. Choice of poetry would need to reflect the age and abilities of the students, as well as provide them with a challenge.</p> <p>Might be interesting to try prose where they have to put together a paragraph from a novel.</p>

The Visitor

it came today to visit
and moved into the house
it was smaller than an elephant
but larger than a mouse
first it slapped my sister
then it kicked my dad
then it pushed my mother
oh! that really made me mad
it went and tickled rover
and terrified the cat
it sliced apart my necktie
and rudely crushed my hat
it smeared my head with honey
and filled the tub with rocks
and when i yelled in anger
it stole my shoes and socks
that's just the way it happened
it happened all today
before it bowed politely
and softly went away



*4th Grade Students at PS 79
Photo by Andrew Jannetti*

Checklist for Performance of Poetry in Motion

Criteria	What we are looking for	It was very clear	It was kind of clear	It was not clear at all	Comments
1	Beginning, Middle and Ending				
2	Focused performance presence				
3	Able to perform choreography from memory				
4	Able to perform choreography without talking				
5	Able to perform choreography without stopping				
6	Demonstrates awareness of space				
7	Demonstrate awareness of working together as a group				
8	Movements reflect accurately the theme or idea of the poem				

Dance Rubric: Group Choreography

Group: _____

Teacher: **Mr. Jannetti**

CATEGORY	4 Exceeds	3 Meets	2 Approaches	1 Begins
Technical Skills	Strength, stability, coordination, flexibility, endurance and locomotor movements are memorized and performed with refined control and skill.	Strength, stability, coordination, flexibility, endurance and locomotor movements are memorized and performed with control and skill.	Strength, stability, coordination, flexibility, endurance and locomotor movements are partially memorized and performed with some control and skill.	Strength, stability, coordination, flexibility, endurance and locomotor movements are performed with little control and skill while imitating other.
Theme/ Focus	The movement language is unique and clearly reflects the theme or idea of the compositional problem	The movement language is often unique and often reflects the theme or idea of the compositional problem	The movement language is sometimes unique and often reflects the theme or idea of the compositional problem	The movement language is not unique and seldom reflects the theme or idea of the compositional problem
Movement Abstraction	The movement has been thoroughly explored through abstraction using numerous elements of dance	The movement has been abstracted through one or more of the elements of dance.	The movement has been partially abstracted through one or more of the elements of dance.	The movement is mostly literal with little evidence of abstraction through one or more of the elements of dance.
Composition	The composition has a clearly defined yet complex structure, which is repeatable.	The composition has a clearly defined structure, which is repeatable.	The composition has basic structure, which is repeatable.	The composition has a loosely defined structure which is sometimes repeatable.
Performance	The dancers are focused, concentrated and committed to the performance of the movement both individually and for the group.	The dancers are focused, concentrated and committed to the performance of the movement.	The dancers are often focused, concentrated and committed to the performance of the movement.	The dancers are seldom focused, concentrated and committed to the performance of the movement.

ACTION WORDS

March	Swing	Push	Gallop
Walk	Squeeze	Surround	Roll
Leap	Embrace	Spiral	Circle
Sink	Snatch	Shiver	Punch
Hurry	Tap	Throw	Slap
Glide	Touch	Freeze	Hit
Lean	Dive	Jump	Pound
Shake	Nod	Skip	Pluck
Clasp	Dip	Hop	Wring
Swim	Grab	Clench	Inhale
Flip	Retreat	Close	Blow
Drag	Extend	Open	Point
Flap	Cradle	Beckon	Flex
Wiggle	Skitter	Wave	Repeat
Stride	Slide	Jiggle	Float
Tiptoe	Twist	Fling	Revolve
Bounce	Balance	Squat	Press
Recline	Grope	Pantomime	Alternate
Sit	Elongate	Gesture	Tuck
Stare	Shield	Applaud	Vibrate
Mug	Hide	Fall	Droop
Imitate	Change	Bend	Flutter
Shudder	Pose	Stretch	Run
Go	Stumble	Fold	Lunge
Stop	Trip	Fly	Slash
Hesitate	Kick	Pat	Crawl
Seize	Drop	Stab	Stand
Curve	Lift	Jerk	Slither
Strut	Pull	Rise	Kneel
Careen	Spin	Pulse	Crouch
Shuffle	Turn	Prance	

DESCRIPTIVE & SPACE WORDS

High	Melting	Gliding
Low	Angular	Staccato
Small	Flowing	Medium
Slow	Off-balance	Direct
Fast	Full-bodied	Sinuous
Controlled	Isolated	Still
Random	Short	Jittery
In place	Zig zag	Forceful
Moving	Circle	Outstretched
Traveling	Spiral	Wild
Smooth	Diagonal	Precise
Sustained	Square	Frail
Straight	Triangle	Lopsided
Sudden	Big	Erect
Floating	Jerky	Circular
Backward	Weak	Heavy
Forward	Rigid	Light
Sideways	Stiff	Narrow
Contracting	Lyrical	Wide
Expanding	Sharp	Long
Tight	Percussive	Gently

CHARACTER, THINGS, & PLACE WORDS

Visitor	Slap	Sneak
Mom	Shoes	Tie
Dad	Brother	Larger
House	Sister	Smaller
Any Animal	Socks	Angry
Softly	Rocks	Mad
Steal	Today	Yelling
Smear	Polite	Bathtub
Slice	Terror	Necktie
Rude	Bully	

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: <i>Zhong Guo Wu</i> (Chinese Dance)	Unit Dates: January–February Number of Class Sessions: 8
Dance Teacher Name: Patricia Profita School: P.S. 95	Benchmark(s): 5th Grade Grade/Class: 3rd Grade

Unit Description

In this unit, students will use the book *Lion Dancer* as inspiration to choreograph their own Chinese dances. They will first explore tempo, accents, and rhythms of various Chinese musical selections. After a shared reading of *Lion Dancer* and a reflective discussion of the book, they will learn a traditional Chinese dance piece, as well as a fusion Chinese dance piece, with proper technique and qualitative distinction. The final exit project will be the creation and performance of a Chinese-inspired dance piece.

Suggested writing task: “After researching the history of Chinese dance, formulate an opinion as to whether or not dance plays an important role in the Chinese culture. Use specific examples from your texts and your own analysis of Chinese dance to support your opinion in your persuasive piece.” (The writing task should be accompanied by an approved persuasive writing checklist and rubric.)

Big Ideas of this Unit: Students will understand that:

- Dance plays an integral part in the history of the Chinese culture.
- There are parallels between the roles that dance plays in various cultures, e.g., both the Chinese and Native Americans use dance for worship, prayer, ceremonies, and storytelling.
- The legacy of traditional culture not only lives on in its uniqueness, but it is also fused into modern day arts (the relationship between “then” and “now”).
- As people of different cultures interact with and learn from each other, their arts will also meld together, resulting in a genre of fusion and beauty to be appreciated for the final product, as well as the ingredients that were combined to form that masterpiece.

Essential Questions of this Unit Students will answer:

- What conclusions can we draw about the role that dance plays in the Chinese culture?
- What analysis can we make about the ways in which the Chinese culture passes down its traditions/history from generation to generation?
- What analysis can we make about the way in which the legacy of traditional culture is fused into modern day arts?

Indicators of Student Learning

CONTENT—Students will know:

- Students will be able to define time as a dance element.
- Students will recognize how dancers in the Chinese community reflect important events/ celebrations/ folk tales.
- Students will appreciate that the legacy of traditional culture not only lives on in its uniqueness but that it is also fused into modern day arts (the relationship between “then” and “now”).

SKILLS—Students will be able to:

- Create and vary accented beats.
- Execute a Chinese piece with proper technique and qualitative distinction.
- Execute a Chinese dance fusion piece with proper technique and qualitative distinction.
- Create and perform a Chinese-inspired piece.

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- Social Studies Standard 2: World History (Key Ideas 2.1, 2.4)
- Reading Standard for Literature 1,2,3
- Writing Standards 1, 8
- Speaking and Listening Standards 1, 3, 6
- Language Standards 1, 3, 5, 6

Learning Experiences

(Briefly describe each experience.)

- Week 1: Students will be able to define time as when one moves by participating in a warm-up that utilizes various tempos and rhythms of Chinese music. They will develop flexibility, coordination, and strength. Music selection should be individualized to the levels and needs of the students. (I often ask members of the community, families of my students, and even the students themselves to bring in and share songs from their culture.) The warm-up may be repeated throughout the unit.
- Students will understand how to use accents in dance by repeatedly accenting a chosen beat in each measure utilizing a chosen variation, e.g., energy, level, direction.
- Week 2: After a shared reading of *Lion Dancer*, students will recognize that the cultural traditions of China are deeply rooted in its dances. During small-group discussions, students will share their experiences with Chinese dance. (This is a wonderful opportunity for the students to share their own cultural heritage and experiences with their dance community.) Students' responses will be recorded on a class chart, e.g., web which they will later use to inspire the themes of their group dances. Students of other cultures are encouraged to compare and contrast the shared responses with the role that dance has played in their own culture. Responses are recorded on a Venn diagram.
- Week 3: Students will recognize how dances in the Chinese community reflect important events, celebrations, and folk tales by learning a traditional Chinese piece, e.g., ceremonial, dramatic, martial arts, agricultural. The choreography should include the following Chinese dance attributes: curving, turning, twisting, tilting, and rounding. Students will focus on its accents to execute those movements with accuracy.

- Week 4: Students will appreciate that the legacy of traditional culture not only lives on in its uniqueness but that it is also fused into modern day arts (the relationship between “then” and “now”). They will learn a Chinese fusion piece, and then utilize more independent thinking and action to execute those movements with proper technique and qualitative distinction. (Fusion is the blending of different styles to create a new aesthetic. The teacher should use choreography to blend Chinese dance with his/her preferred style, e.g., ballet, jazz.)

- Weeks 5-7: Students will create their own Chinese-inspired dance. (Review chart from week 2). The task is to work collaboratively to create a 64-count Chinese-inspired dance. The students should focus on moving in unison and incorporate movements that reflect the Chinese culture. (Prior to beginning the choreography, students should discuss the elements of the final product. These elements should be used to create a class checklist. This checklist should be referred to for editing, revision, reflection, and peer feedback. Sufficient time for feedback should be provided.)

- Week 8: Students will be able to use dance to reflect the Chinese culture by performing their own Chinese-inspired dance. The class checklist should be referred to for final feedback and reflection on the presented dances. Students may provide feedback on Post-its or reflection sheets. Self-reflection may be done in a class journal.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Dance plays various roles in different cultures.
- The parts of the body that play a dominant role in the dance itself varies from genre to genre, and culture to culture.
- The tempos, accents, and rhythms of musical selections vary from culture to culture.
- Props are utilized by various cultural dances.

What skills related to this unit have students already developed?

- Students have developed skills with various body shapes and varying their bases.
- Students have explored various directional/level changes with both axial and locomotor actions.
- Students have explored varying the elements to demonstrate different emotions.
- Students have become skilled in group choreography, planning, exploring, and utilizing rubrics for assessment.
- Students have been exposed to exploring, performing, and creating pieces from various cultures.

Unit Assessments

Examples: Performance task with checklist and scoring rubric, peer observation with feedback protocol, student self-assessment form, student journal

Self-Assessment

- Performance task with checklist
- Peer observation with feedback
- Reflective progress journal

Peer Assessment

- Performance task with group checklist
- Peer observation with feedback
- Reflective progress journal

Teacher Assessment

- Teacher observation
- Conferencing
- Scoring rubrics (for both performance and writing tasks)

Resources

(Books, music, articles, websites, etc.)

- Various traditional Chinese music selections (I prefer to encourage my students to share songs from their heritage. Amazon has some wonderful selections to download, e.g., Central Ensemble of Traditional Chinese Music's "Dance of Happiness," Lei Qiang's "Jasmine Flower.")
- Various traditional Chinese performance selections (YouTube.com)
- Various fusion Chinese music selections, e.g., Hok-man Yim's "Poem of the Chinese Drum," "Beautiful Scenery," 12 Girls Band's "Glory")
- Various fusion Chinese performance selections (YouTube.com)
- World map
- Fictional book on the Chinese culture and the role of dance: *Lion Dancer* by Kate Waters

Teacher Self-Assessment / Reflection Strategies

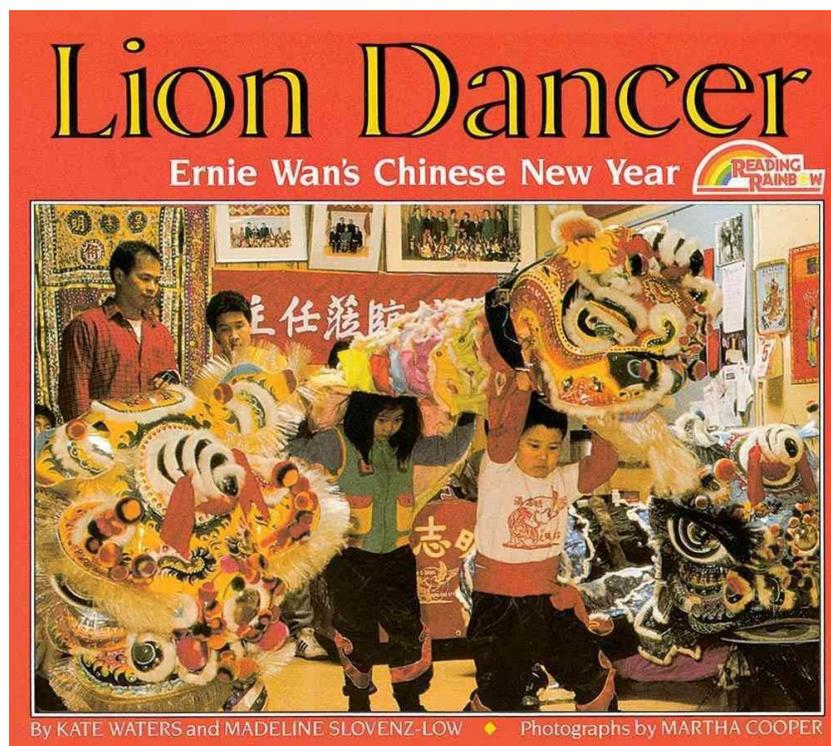
What worked well?

The students compared and contrasted Chinese dance to previously explored dance styles. They utilized graphic organizers to reflect their thoughts. The students enjoyed the experience of both traditional and fused styles. They referred to the rubric and checklist as they completed their tasks. The students utilized "dance language" (academic vocabulary) in their peer and self-reflections. Students referred to the dance elements and class checklist when providing compliments and next steps.

What should be changed? Provide suggestions.

There should be more time allotted with each class to truly explore any art or genre. Once a week is not enough to delve deep into the beautiful art of a culture, even if it is just to expose students to it. Also, I encountered difficulties when schedule changes and interruptions took away time with the students.

One thing I have the ability to change is the leveled grouping. Instead of grouping the students strictly by level, it is important to group the students heterogeneously so that groups will be more capable of working independently. Students will learn from those who are more advanced as well as by instructing others.



Original Chinese Inspired Dance Working Checklist

***** As you create your piece, ask yourself the following questions. If the answer to any of these questions is not yes, revisit and focus on that area. Make sure to refer to our rubric, as well, while you create your piece. Most of all, don't forget to have fun as you SOAR to excellence!**

	Am I...	Not Yet	Yes	On the Way
Rhythm/ Tempo (accurately moves at the pace set forth by the group)	... following the rhythm of the music/ counts and moving at the proper tempo?			
Technique (performs with accuracy and proper body alignment)	... doing each step perfectly/ the correct way?			
Energy (utilizes full out movements that demonstrate strength and vitality)	...using high energy/ doing the steps "full out"?			
Effort to Learn (focuses on speaker, participates in discussions, provides verbal input to group, asks for help when needed, contributes choreography, edits/revises in response to feedback)	... giving 100% effort and trying my hardest?			
Use of Dance Language (utilizes key terms in group and class conversation)	... using dance language at all times?			
Memory (knows the order of the steps and does not look around for assistance)	... making sure that I know my entire piece from memory?			
Content (64 counts, utilizes curving, turning, twisting, tilting, and rounding to reflect the Chinese culture)	... making sure that the entire piece utilizes elements which reflect the Chinese culture (curving, turning, twisting, tilting and rounding)? ...utilizing at least 8 counts of 8?			

Original Chinese Inspired Dance - Rubric

Overall Score: _____

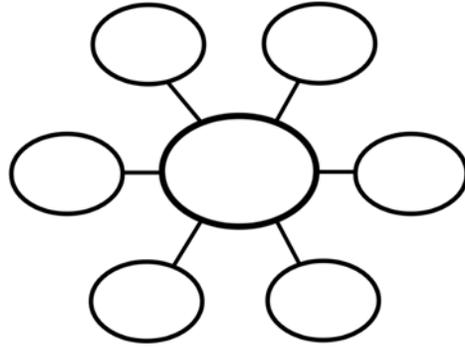
Dance Making Criteria	4	3	2	1
Rhythm/ Tempo (accurately moves at the pace set forth by the group)	I was on beat.	I was mostly on beat.	I was sometimes on beat.	I was not on beat.
Technique (performs with accuracy and proper body alignment)	I did my moves perfectly.	I did my moves very well.	I did some moves wrong.	I did almost all of the moves wrong.
Energy (utilizes full out movements that demonstrate strength and vitality)	I used high energy.	I used some energy.	I used little energy.	I used no energy.
Effort to Learn (focuses on speaker, participates in discussions, provides verbal input to group, asks for help when needed, contributes choreography, edits/revises in response to feedback)	I gave 100% effort!	I tried very hard.	I tried a little.	I did not try at all.
Use of Dance Language (utilizes key terms in group and class conversation)	I always used dance language.	I sometimes used dance language.	I rarely used dance language.	I did not use dance language.
Memory (knows the order of the steps and does not look around for assistance)	I knew my entire piece from memory.	I knew almost the entire piece from memory.	I knew some of the piece from memory.	I did not know any of the piece from memory.
Content (64 counts, utilizes curving, turning, twisting, tilting, and rounding to reflect the Chinese culture)	The entire piece utilized elements that reflected the Chinese culture. We choreographed at least 8 counts of 8.	Most of the piece utilized elements that reflected the Chinese culture. We choreographed 7-8 counts of 8.	Some of the piece utilized elements that reflected the Chinese culture. We choreographed 6-7 counts of 8.	The piece did not utilize elements that reflected the Chinese culture. We choreographed less than 6 counts of 8.

Effective Feedback

<u>Strengths:</u>	<u>Next Steps:</u>
-------------------	--------------------

Chinese Dance Unit Sample Graphic Organizer Charts

Informational: Web



Bulleted List

Title/ Subject	
•	_____
•	_____
•	_____

Frayer Model (for key terms/ vocabulary)

(Please note: In the “nonexample section, I include drawings/ pictures to assist my ELL students.)

Frayer Model			
Definition in your own words	Facts/characteristics		
	<p style="text-align: center;">Word</p>		
Examples			

Comparative:

Comparing/ contrasting frame

Comparison of _____ and _____

_____ and _____ are alike in several ways. Both _____ have similar _____.
Both also _____ as well as _____.
On the other hand, one way they differ is _____.
Another difference is _____.
Although they share _____, only _____ is the – _____ est.

Comparison Matrix

Compare/Contrast Matrix

	Name 1	Name 2
Attribute 1		
Attribute 1		
Attribute 1		

Chinese Dance Unit Key Terms

Accent- an increase in stress, emphasis, or intensity within movement count

Agricultural- of or relating to cultivating land, raising crops, and feeding, breeding, and raising livestock; farming

Ceremonial- relating to or used for formal events of a religious or public nature

Chinese- of or relating to China or its language, culture, or people

Choreograph- to make up or create a dance or combinations

Dramatic- drama conveyed by dance movements, sometimes accompanied by dialogue

Fusion- a dance that combines different dance styles to create a new aesthetic

History- the study of past events

Martial arts- various sports or skills that originated as forms of self-defense or attack, such as judo, karate, and kendo

Rhythm- the regular pattern of long and short notes

Tempo- the rate of speed at which the music is played or that the movement occurs

Traditional- originated among the common people of a nation or region

Rubric for Opinion Writing- 3rd Grade

Student Name: _____

Class: _____

	Level 4	Level 3	Level 2	Level 1
<u>Overall</u>	The writer made a claim about a topic or a text and tried to support his reasons.	The writer told readers his opinion and ideas on a text or a topic and helped them understand his reasons.	The writer wrote his opinion or his likes and dislikes and gave reasons for his opinion.	The writer did not write an opinion or the writer wrote his opinion/ his likes and dislikes and said why.
<u>Lead</u>	The writer wrote a few sentences to hook his readers, perhaps by asking a question, explaining why the topic mattered, telling a surprising fact, or giving background information. The writer stated his claim.	The writer wrote a beginning in which he not only set readers up to expect that this would be a piece of opinion writing, but also tried to hook them into caring about his opinion.	The writer wrote a beginning in which he not only gave his opinion, but also set readers up to expect that his writing would try to convince them of it.	The writer wrote a beginning in which he named the topic or text he was writing about and gave his opinion.
<u>Transitions</u>	The writer used words and phrases to glue parts of his piece together. He used phrases such as for example, another example, one time, and for instance to show when he wanted to shift from saying reasons to giving evidence and in addition to, also, and another to show when he wanted to make a new point.	The writer connected his ideas and reasons with his examples using words such as for example and because. He connected one reason or example using words such as also and another.	The writer connected parts of his piece using words such as also, another, and because.	The writer said more about her opinion and used words such as and and because.
<u>Ending</u>	The writer wrote an ending for his piece in which he restated and reflected on his claim, perhaps suggesting an action or response based on what he had written.	The writer worked on an ending, perhaps a thought or comment related to his opinion.	The writer wrote an ending in which he reminded readers of his opinion.	The writer wrote an ending for his piece.

<u>Organization</u>	The writer separated sections of information using paragraphs.	The writer wrote several reasons or examples why readers should agree with his opinion and wrote at least several sentences about each reason. The writer organized his information so that each part of his writing was mostly about one thing.	The writer's piece had different parts; he wrote a lot of lines for each part.	The writer wrote a part where he got her readers' attention and a part where he said more.
<u>Elaboration</u>	The writer gave reasons to support his opinion. He chose the reasons to convince his readers. The writer included examples and information to support his reasons, perhaps from a text, his knowledge, or his life.	The writer not only named his reasons to support his opinion, but also wrote more about each one.	The writer supported his opinion with minimal and/or irrelevant facts, details, and/or reasons. The writer wrote at least two reasons and wrote at least a few sentences about each one.	The writer did not provide reasons for his opinion or wrote at least one reason for his opinion.
<u>Sentence Structure</u>	The writer used purposeful and varied sentence structures.	The writer used correct and varied sentence structures.	The writer used some repetitive yet correct sentence structure.	The writer did not demonstrate sentence mastery.
<u>Conventions (Mechanics/ Usage)</u>	The writer demonstrated creativity and flexibility when using conventions (grammar, punctuation, capitalization, and spelling) to enhance meaning.	The writer demonstrated grade level appropriate conventions; errors were minor and did not obscure meaning.	The writer demonstrated some grade level appropriate conventions, but errors obscured meaning.	The writer demonstrated limited understanding of grade level appropriate conventions, and errors interfered with the meaning.
<u>Use of Academic and Domain-specific Vocabulary</u>	The writer used precise and sophisticated academic and domain-specific vocabulary appropriate for the audience and purpose.	The writer used academic and domain-specific vocabulary appropriate for the audience and purpose.	The writer used limited academic and/or domain-specific vocabulary for the audience and purpose.	The writer used no academic or domain-specific vocabulary.

Effective Feedback

<u>Strengths:</u>	<u>Next Steps:</u>
--------------------------	---------------------------

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Flamenco!	Unit Dates: November 1–January 8 Number of Class Sessions: 6–8
-------------------------------------	---

Dance Teacher Name: Cheryl Galzur School: IS 61	Benchmark(s): 8 th Grade Grade/Class: 7th Grade
--	---

Unit Description

What will students do in this unit? (One to three brief sentences)

The students will learn basic flamenco rhythms and movements. They will research the origins of flamenco, and develop a dance based on their research. They will perform their dance, and write a research report.

Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> • Flamenco dance is the dance of oppressed people forced out of their homelands. • Flamenco dancers are musicians, as they use <i>palmas</i> and <i>golpes</i> to keep the beat. • Gender roles are clear in flamenco dance. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> • How does the history of flamenco dance manifest in its steps? • How is rhythm kept in flamenco dance? • How are the roles of men and women different in flamenco dance?
--	--

Indicators of Student Learning

CONTENT—Students will know: <ul style="list-style-type: none"> • Flamenco dancers use <i>palmas</i> to keep the beat with their hands. • Flamenco dancers dance to different types of <i>compas</i>. • Flamenco dance demands the use of footwork in conjunction with rigid body posture. • Smooth hand movements are used in flamenco dance. • Flamenco dance can be traced by back to the Romani people in India via the Silk Road. • Many other minorities fled their homelands and stayed in Southern Spain. Their musical traditions also contribute to flamenco. • Choreographers use choreographic devices to create dances. 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Differentiate between <i>sordas</i> and <i>claras</i>. • Execute <i>palmas</i> to different rhythms (<i>compas</i>). • Use a map to trace the history of flamenco. • Perform various footwork patterns of <i>golpes</i> and <i>planta tacon</i>. • Hold correct flamenco arm postures. • Differentiate correct hand technique for males and females. • Create a dance based on flamenco dance history. • Control facial expressions as they dance. • Use canon, unison, mirroring, as well as call and response to create a group flamenco dance.
---	---



Student Performer at IS 61. Photo by Cheryl Galzuer

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

ELA STANDARDS

CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.W.7.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences

Learning Experiences
(Briefly describe each experience.)

- Students are introduced to flamenco, read and analyze the poem “The Spanish Gypsy” by George Elliot. They will use maps to locate the parts of Spain mentioned in the poem. The students explore the relationship between movements and the characteristics of a place. Ask students to create a list of adjectives about water and mountains. Have students create hand and arm movements that show flowing water and tall mountains. Have students refer back to the poem to describe Spain. Help students create arm and leg movements that match the descriptions. Discuss the posture of the dance by pointing out the language of the poem (e.g., *stretching, spreading, strong, vast*).
- Warm up students by having them follow wrist curls, shoulder rolls, *tendus*, *pliés* and *relevés*. Students will listen to flamenco music and identify the sounds they hear. The students will learn the clapping used in flamenco, which is called *palmas*. Show the students a clear, sharp clap called a *clara*. Then show the students a deep clap called a *sorda*. Have students practice *palmas* by following the teacher perform *claras* and *sordas*. Have students perform the *palmas* with different accents in unison. List a few basic clapping patterns called *compases*. Start with easy rumbas, and if they need a challenge try *compás de 6* or *compás de 12*. Show students where the accents belong on a written chart. As the students follow each pattern or compass follow the numbers of the compass with your finger. Circle the accented beats, and when they come to that accent, use your whole hand to point to that beat/number. Have students follow along 3–4 times before moving on to harder patterns/*compases*. Once they have gained confidence, have students compete with one another to see who can clap the *compás* the fastest.
- Warm up students by having them call and respond using different clapping/*palmas*. Next, have them do wrist curls, shoulder rolls, contractions, arches, *pliés* and, *relevés*. Review the types of claps, or *palmas*, used in flamenco. Ask them to clap out a series of *claras*, then a series of *sordas*. Ask the students to remind you how a *compás de 6* sounds. If they have trouble, refer to the chart from the previous lesson. Explain that flamenco dancers also keep the beat with their feet. Have students practice various stomps, or *golpes*, such as LLRR, LRR, RLL, RLRLRL. Students will use these patterns to travel around the room. After students feel comfortable stomping in place, have them walk around the room using these patters. Call out the foot patterns for them to follow. Tell them they are moving in place Have students practice in unison, then in canon. Introduce *planta tacón* once they feel more comfortable. Show them that *planta* means the ball of the foot, and *tacón* means heel. Have them complete some *planta tacón* steps in place, then direct them to use this step to travel around the room in various spatial pathways. Motivate the students by introducing the cliché of the matador. Briefly discuss bullfighting. Model the stance of the bullfighter/matador, and the position of the angry bull. Have the girls and boys choose their roles, then complete foot patterns or simple stomps/*golpes* toward each other as that character. After the activity has finished, ask students how their posture changed as they took on the role of the bull or matador. Students should have arched their backs, leaned forward, and put strength in their arms.
- Warm up the class by having students practice *tendus* in first and second position. Next, students will follow various foot patterns. Introduce flamenco arm positions, and then compare them to ballet arms positions. Show them the Flamenco high fifth, and point out how the elbows align with the ears. Show how second-position arms in flamenco are not rounded. Demonstrate how the wrists and hands are used as the arms patterns move. Emphasize the arms do not go below the waist. Show them the side waist-hold, where women hold their hands against one side of their waist. Explain that women use this position. Compare it to the male position of holding wrists against the back. Demonstrate how males move their hands with all fingers curling in, and how females curl their wrist with the middle finger leading. Have students mirror one another as they practice arm pattern changes. Have students practice moving their arms from the shoulders without moving the elbows. Have students practice changing arm patterns with various *golpes* and *planta tacón* steps. Challenge students to curl wrists as they execute the arm changes, while moving around the room. Ask the students how they felt physically after these exercises. Ask them how it felt to think of controlling all those body parts at the same time.
- Warm up the class by having them follow slow arm pattern changes, and then have them complete a series of plies, and *tendus* with the arm pattern changes. Tell the students that today they will use text, map, and/or video to research the history of flamenco. Have students Google “flamenco history” and take notes on the origin of

flamenco. Have students read the flamenco map and put the dates on a timeline. For homework, they can complete a research report. The students will discuss how people felt being forced to leave their homes, feeling bias/racism, constantly traveling, and starting over again. Ask students why they think flamenco dance uses so many *golpes*, or stomps. Ask them why flamenco would dance show anger or frustration. Show students a short video of flamenco, and point out the stern facial expressions used. Have students mimic the facial expressions.

- Warm up the class by having students stomp with various feelings, and then have students practice call and response with various clapping patterns/compasses. Compare a furious *golpe*/stomp to a disappointed *golpe*. Ask students to create a hopeful flamenco reach into high fifth position, then a sudden angry series of *golpes*, then a furious pattern of *planta tacón* steps around the room. Remind students to control their faces and use a stern look to match their angry emotions. Have students sit in a circle and review the history of flamenco: Which people brought their dances and customs and dances to Spain? Why did they come? How were they treated? Ask students to turn and talk about the poem “The Spanish Gypsy.”
 - Students will create their own flamenco choreography in small groups. They will develop a flamenco story based on “The Spanish Gypsy” poem, as well as matador clichés. They will write out their story first to use as the structure for their composition. They will use the flamenco movement vocabulary learned throughout the unit to bring the story alive. Ideally, they should work on writing the story with their classroom teacher (writing it in dance class would take two periods easily). Have them write the most important scenes on chart paper as a final draft.
 - Students will be asked to include at least three changes in footwork patterns (e.g., series of *golpes*, left, right, left, left, right, left, right, left, right, *planta tacón*) to be done in place as well as locomotor, at least three changes in arm patterns done in place as well as while traveling, clapping/*palmas*, and the choreographic device of unison, mirroring, canon, and call and response. They must control their facial expressions throughout the dance. When they create their dance, students can use a checklist, movement cards, or a dance map if necessary to guide the dance making task.
- The groups will share their work in class. Students will give peer feedback to each other using the dance task checklist that includes the criteria. Groups will have an opportunity to revise their work.
 - The class will be invited to either perform their dances for another class or in a school performance.



<http://www.gettyimages.com/detail/news-photo/flamenco-dancers-maria-alba-ramon-de-los-reyes-and-the-news-photo/571476347>

Pre-Assessment

What do students already know and understand about this area of dance making?

- The history of folkloric dance differs from that of ballet.
- Basic choreographic devices such as mirroring and shadowing are used to create dances.
- Gestural movements can be changed into dance movements by using exaggeration and diminution.

What skills related to this unit have students already developed?

- Body isolations can be performed.
- Students know how to count in 8's.
- Movements can be performed flat or on *relevé*.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

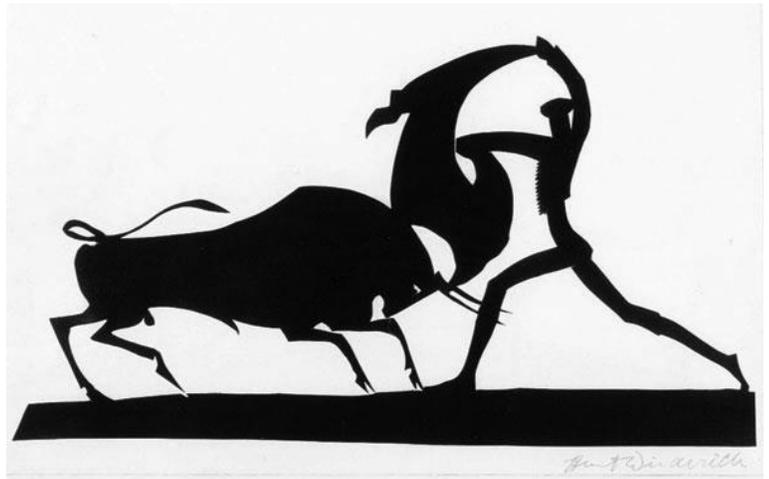
- Students will use a dance rubric as they create and practice.
- Student use self assessment forms (conveying intention, story development ...) after they finish the work period, or as an opening to the lesson.
- Index card exit slips can be filled out as a reflection before class ends.

Peer Assessment

- Students can use a movement checklist or choreographic device checklist as they create.
- After students perform for one another, peer feedback can be given.

Teacher Assessment

- Videotape student work.
- Quick checks for internalized compass can be conducted by having students clap out a *compas*.
- Mind map of what students think they know about flamenco can be drawn out as students share out ideas.
- Student developed rubric for flamenco performance.



L- http://www.huffingtonpost.com/2014/10/16/men-of-flamenco_n_5992236.html

R- http://www.dwigmore.com/diederich_exhibit.html

Resources

(Books, music, articles, websites, etc.)

- <https://diydilettante.wordpress.com/2011/04/20/the-flamenco-family-tree/>
- <http://www.andalucia.com/flamenco/history.htm>
- Cobra Gypsies documentary: <https://www.youtube.com/watch?v=aNUYGRn3W9Q>
- Flamenco's Jewish roots article: <https://tracingthetribe.wordpress.com/2007/02/21/flamencos-jewish-roots-3/>
- Video of flamenco vs. Indian dance to compare and contrast:
<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwi8gOes5aDLAhXJpB4KHdaIDAsQtwIHDA&url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DGo7CxmezEsA&usg=AFQjCNFXhtd9HdYhoVHfKYbWOLQA6dOpFA&bvm=bv.115339255,d.dmo>
- Music by Yasmin Levy
- Music by Gypsy Kings
- Music by Gimagua
- Compás metronome: <https://www.youtube.com/watch?v=lrVjw76bh5E>

Teacher Self-Assessment / Reflection Strategies

What worked well?

Students loved the *palmas* and the metronome on YouTube. They even liked clapping as I pointed to a chart.

They loved the competitions of boys vs girls.

They loved acting like a matador.

A lot of my students are Mexican, so they connected with this unit because of the *golpes* used in Mexican Folklorico.

What should be changed? Provide suggestions.

More time for each activity. I needed to allow students one to three days for some activities.

More student leadership is needed when helping struggling students.



<https://www.etsy.com/listing/204048322/flamenco-painting-of-a-flamenco-dancer>

The Spanish Gypsy (1864–8) (excerpt From Book I)

By George Eliot (Mary Ann Cross) (1819–1880)

'TIS the warm South, where Europe spreads her lands
Like fretted leaflets, breathing on the deep:
Broad-breasted Spain, leaning with equal love
(A calm earth-goddess crowned with corn and vines)
On the Mid Sea that moans with memories,
And on the untravelled Ocean, whose vast tides
Pant dumbly passionate with dreams of youth.
This river, shadowed by the battlements
And gleaming silvery towards the northern sky,
Feeds the famed stream that waters Andalus
And loiters, amorous of the fragrant air,
By Córdoba and Seville to the bay
Fronting Algarva and the wandering flood
Of Guadiana. This deep mountain gorge
Slopes widening on the olive-pluméd plains

Of fair Granáda : one far-stretching arm
Points to Elvira, one to eastward heights
Of Alpujarras where the new-bathed Day
With oriflamme uplifted o'er the peaks
Saddens the breasts of northward-looking snows
That loved the night, and soared with soaring stars ;
Flashing the signals of his nearing swiftness
From Almería's purple-shadowed bay
On to the far-off rocks that gaze and glow—
On to Alhambra, strong and ruddy heart
Of glorious Morisma, gasping now,
A maiméd giant in his agony.

This town that dips its feet within the stream,
And seems to sit a tower-crowned Cybele,
Spreading her ample robe adown the rocks,
Is rich Bedmár : 'twas Moorish long ago,
But now the Cross is sparkling on the Mosque,
And bells make Catholic the trembling air.
The fortress gleams in Spanish sunshine now
('Tis south a mile before the rays are Moorish)—
Hereditary jewel, agraffe bright
On all the many-titled privilege
Of young Duke Silva. No Castilian knight
That serves Queen Isabel has higher charge ;
For near this frontier sits the Moorish king,
Not Boabdil the waverer, who usurps
A throne he trembles in, and fawning licks
The feet of conquerors, but that fierce lion

Grisly El Zagal, who has made his lair
In Guadix' fort, and rushing thence with strength,
Half his own fierceness, half the untainted heart
Of mountain bands that fight for holiday,
Wastes the fair lands that lie by Alcalá,
Wreathing his horse's neck with Christian heads.

FLAMENCO SPATIAL PATHWAY AND FOOTWORK RUBRIC

CRITERIA	1	2	3	4
SPATIAL PATHWAY	Spatial pathways are not visible to the audience.	Spatial pathway is murky. The audience is unable to identify 1-2 simple spatial pathways.	Some spatial pathways are used. Audience can identify pathways.	Multiple spatial pathways are used. Pathways are intricate in design. Audience can identify pathways.
FOOTWORK	Students walk without making any stomping sounds.	Golpes and planta tacon steps are not accurate. Audience does not hear all stomps.	The dancers perform accurate golpes and planta tacon steps with minor errors. The audience can hear most of the stomps and accents.	The dancers perform accurate and intricate series of golpes and planta tacon steps. The audience can hear all stomps and accents clearly.

BRACEO CHECKLIST

- Are the arms held with tension?
- Do the arms move with tension?
- Do the arms drop below the waist?
- Can the dancer curl the wrists (appropriately) with arm movement?
-
- Can the dancer change arm positions while following foot patterns?

Geographic Influences on the Development of Flamenco in Spain

IBERIA

Andalucia

Geographic Influences on the Development of Flamenco in Spain

- Gypsies originating from northern India reach Spain, via Persia, in 1400s
- Jews migrate to Spain
- Greeks colonize Spain 6th Century B.C. introducing proto-castanets and phrygian mode
- Phoenicians found Cadiz (Gadir) 1100 B.C.
- Moors (Arabs, Syrians, and Berbers) invade in A.D. 711, conquering most of Spain
- African slaves from 1500s
- Latin American influences after 1500 (e.g. the milonga from Argentina, colombiana from Colombia, rumba and guajira from Cuba)
- Paris Exhibition 1889

Map by Peter R. Galvin © 2000

Centers of flamenco development and exposition

- 1 Cadiz (alegrías, tangos) Oldest Iberian settlement. Los Jueves Flamencos each summer
- 2 Granada (granainas, fandangos) Last Muslim stronghold until 1492. Oldest flamenco festival in Andalucia.
- 3 Sevilla (sevillianas, tonas, soleares) First *café cantante* ushered in the "Golden Age of Flamenco" (1842-1910). Bienal del Arte Flamenco, a biennial festival.
- 4 Malaga (malagueñas, fandangos, malagueñas)
- 5 Huelva (fandangos)
- 6 Jerez (siguiriyas, jaleos, bulerías, tonas) Festival de la Bulería.
- 7 Madrid (major performance center: clubs, concert halls)
- 8 Barcelona (major performance center: clubs, concert halls)
- 9 Paris, France, internationalized flamenco in the Paris Exposition in 1889, center for flamenco ballets and operas

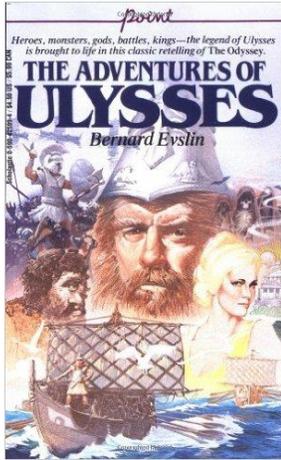
The cave of María "La Canastera" in Sacromonte, Granada, Spain. Many of Granada's caves, in the foothills of the Sierra Nevada, became refuges for Gypsies and venues for flamenco.

FALMENCO DANCE PERFORMANCE RUBRIC

CRITERIA	1	2	3	4
KNOWLEDGE OF DANCE PHRASE/ CHOREOGRAPHY	Dancer is not able recall the flamenco movement sequence or phrase. He/she heavily relies on others during the performance and is unable to finish the dance.	Dancer can recall some sections of the flamenco movement sequence or phrase. He/she relies on others during the performance but is able to finish the dance.	Dancer recalls most of the flamenco movement sequence or phrase. He/she does not rely on others during the performance.	Dancer recalls the entire flamenco movement sequence or phrase. He/she does not rely on others during the performance.
TECHNICAL SKILL	Dancer is unable to demonstrate accurate alignment, posture, and balance during the performance.	Dancer attempts to use accurate alignment, posture, and/or balance during the performance, but struggles to maintain all three throughout the performance.	Dancer demonstrates accurate alignment, posture, and balance throughout most of the performance.	Dancer demonstrates perfect alignment, posture, and balance throughout the entire length of the performance.
PERFORMANCE SKILL	Dancer is not focused during the performance, lacks confidence and does not take the role of performer seriously. Does not engage the audience at any time during the performance.	Dancer slips in and out of performance mode. At times he/she is focused, but often giggles or gets distracted. He/she lacks confidence and minimally engages the audience during the performance.	Dancer performs with changes of dynamics and movement qualities. He/she is focused and stays in performance mode. Engages the audience most of the time throughout the performance.	Dancer performs with various dynamics and movement qualities. He/she exudes confidence and stays in performance mode. Constantly engages the audience throughout the performance.
RHYTHM	Dancer is not able to follow the flamenco rhythmic patterns using <i>sordas</i> , <i>claras</i> , or <i>golpes</i> . Little to no accents match the intended <i>compás</i> from the flamenco rhythm.	Dancer follows the dance rhythmic patterns with difficulty using <i>sordas</i> , <i>claras</i> , or <i>golpes</i> . Some accents match the intended <i>compás</i> from the flamenco rhythm.	Dancer follows the dance rhythmic patterns with ease using <i>sordas</i> , <i>claras</i> , or <i>golpes</i> . Most accents match the intended <i>compás</i> from the flamenco rhythm..	Dancer performs intricate rhythmic patterns using <i>sordas</i> , <i>claras</i> , or <i>golpes</i> . All accents clearly match the intended <i>compás</i> from the flamenco rhythm.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: American Ballet Theatre: <i>The Adventures of Ulysses</i>	Unit Dates: February–March Number of Class Sessions: 3 in-school sessions, 1 field trip
Dance Teacher Name: Richard Toda School: Weber Middle School	Benchmark(s): Grade 8 Grade/Class: 6th Grade



Unit Description

This unit was conceived and created under an Empire State Partnership Grant, working with the school district’s creative arts director and two 6th-grade lead teachers to serve middle school students at Weber Middle School.

In this unit, students use their knowledge of the novel *The Adventures of Ulysses* by Bernard Evslin, their historical study of ancient Greece, and understanding of narrative story structure to create and develop their own retelling of the story as a ballet.

Students are tasked to physically embody one of the characters and organize their classmates into choreographed sections representing one of the events in Ulysses’ past they are portraying, such as the Cyclops, when Ulysses is captured and blinds his enemy, or the Trojan Horse holding the soldiers before they sack the city.

The teaching artist leads the students to explore and craft movement material to sequence all sections of the ballet—i.e., *Exposition, Development, Conflict, Culmination, and Resolution*. Focusing our classroom sessions on these five areas of story structure allows students to participate in the process of creating, while also clearly outlining expectations to accomplish the individual tasks.

Big Ideas of this Unit: Students will understand that:

- Choreographers follow a structure when creating a narrative ballet.
- Characters in a narrative are revealed to the audience through actions and reactions to different events. Therefore, the audience has to witness the event to draw conclusions about the characters.
- Understanding the arc of story structure supports the decisions you make when crafting a narrative ballet.

Essential Questions of this Unit: Students will answer:

- How does the narrative relate to this trimester’s theme, Man Against Nature?
- What is different when creating a character based on your knowledge from the novel, as opposed to creating one based on your interests?
- How has exploring the action words and events in the novel driven your movement explorations?

Indicators of Student Learning

CONTENT—Students will know:

- *Plié*: 1st, 2nd, 3rd, and 5th positions
- *Tendu*: *Tendu ala quatrieme devant, tendu ala seconde, tendu ala quatrieme derriere*
- *Tendu ala quatrieme devant* and step to close in 1st to begin on the second side, or step to close in 3rd or 5th to repeat on the same side
- *Temps lié* as transfer of weight and preparation for *ron de jambe a terré*
- *Grand Battement* (in parts) *ct 1, tendu ct 2, relevé lent ct 3*, return to *tendu*, and close to 1st or 5th position
- Three-step turn as *Chasse, Relevé, Chasse*, and *Chasse entrénaut*

SKILLS—Students will be able to:

- Recall, identify, and perform the seven movements of classical dance.
- Learn and execute warm-up exercises that utilize the seven movements of classical dance.
- Learn and perform corps de ballet sections of the setting and the resolution of the story as led by teacher.
- Construct movement phrases based on students’ personal hobbies, talents, and interests.
- Perform and evaluate the performance of their peers, using appropriate dance vocabulary terminology.
- Participate and contribute to group choreography assignments based on the reading of the novel.

- Running and runs on *relevé* to pose in 3rd arabesque, and stepping to 3rd arabesque, or stepping to curtsy or bow
- *Port de bras* and mime

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

Dance Making

- Develop Skills and Techniques
- Improvise
- Choreograph
- Perform

Developing Dance Literacy

- Understand Dance as a Means of Expression and Communication
- Apply Dance Vocabulary, Terminology, and Symbols
- Analyze, Critique, and Communicate About Dance
- Identify and Compare Dance Styles, Genres, Major Works, and Artists

Making Connections

- Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances)
- Connect Dance to Other Arts and Disciplines
- Utilize Technology in Connection with Dance
- Connect Dance to Health and Well-Being

Working with Community and Cultural Resources

- Engage with Community and Cultural Institutions, Colleges, and Universities
- Use Dance Research Resources
- Share Dance Experiences in and Between Schools

Exploring Careers and Lifelong Learning

- Learn About Careers in and Related to Dance
- Set and Work Toward Goals
- Value Dance as a Source of Enjoyment and Lifelong Learning

Common Core Learning Standards Addressed

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Cite specific textual evidence to support analysis of primary and secondary sources.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Learning Experiences
(Briefly describe each experience.)

Lesson 1: Introduction – Man Against Nature

Introduce the five parts of story structure and how we will follow these points as a guide to create our own narrative ballet.

Learn and refine the seven movements of classical ballet through participation in exercises that build facility and efficiency in presentation.

Begin to explore and set movement material to create corps de ballet section of exposition: dance of the sea.

Once students have read Chapter 4 in the novel, they recognize the important role the sea plays in the story, and how Poseidon, god of the sea, controls the fate of Ulysses.

Lesson 2: Exposition – Learn and refine the seven movements of classical ballet through participation in exercises that build facility and efficiency in presentation.

Continue to explore, build, and refine the corps de ballet section of the exposition: dance of the sea.

Begin to chart characters students want to include in processional of events from Ulysses' past.

Begin to chart themes they have begun to discuss: hubris (sin of self-pride), the role of the gods.

Lesson 3: Development of Action – Building characters

Explore building characters based on a personal hobby or interest. Become the Greek god of that hobby or interest, and create a movement study to present as that character (e.g., the goddess of song, the god of sport).

Focus attention on the action of the hobby, sport, or interest, and abstract that movement in through-the-body locomotor and non-locomotor movements.

Use action words to describe the hobby (e.g., *sustained, dipping, soaring, giving*). Create movement phrase by interpreting these action words.

Round out your phrase, including movement vocabulary based on your knowledge and experience in dance.

Lesson 4: Field trip includes multiple assignments during rehearsal process to complete the arc of the story.

First Assignment:

- Cast students in groupings to create the processional of characters and events in Ulysses' past and future.
- Remember to use the action words to lead your solo or small-group explorations. Some examples are:
 - Calypso stirs the fire and sees visions of the future and the past.
 - Penelope weaves and unweaves her tapestries.
 - Telemachus guards his mother and wards off suitors.
 - The Cyclops traps Ulysses in his cave; Ulysses blinds the Cyclops.
 - Circe's singing lures the soldiers to her island. She casts spell that turns soldiers into lions and wolves.
- Use the action words in the novel as generators of movement. Find a place to start and then build your movement material to create your own groups choreography from there.

Second assignment:

- The struggle to leave Calypso forces Ulysses to beg the gods for help. They offer Hermes to negotiate his release.
- Create a large-group improvisation that captures both the vision of the future and the struggle for Ulysses to leave Calypso.
- Ulysses is pulled in different directions: to remain with Calypso or to return to Ithaca and Penelope.

Third assignment:

- Ulysses returns to Ithaca, where he faces one last challenge: to bend the great bow and outwit Penelope's suitors.
- Teach, construct the last challenge dance.
- Resolve the return of Ulysses to his son and Penelope.

Fourth assignment

- Present individual classes for a showing of the work, and lead reflective exercises to discuss the choices each class made in presenting their interpretation of the novel and the themes: How was Ulysses' hubris presented in the ballet? In what ways was the role of the gods presented in the ballet?

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students have no certified dance educator in any of the five elementary schools that feed into this middle school.
- Many students experience dance through out-of-school programs and studios.

What skills related to this unit have students already developed?

- The project has been held in the school for 16 consecutive years. As such, the students are prepared for the program through their ELA teacher.
- Many of the teachers are highly motivated to participate—particularly to support students developing their own group choreography and keeping students on task through assignments.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Teaching artist feedback from watching showings of the residency, and participating in the development of the project over many years

Peer Assessment

- Peer observation and feedback after showings and choreography assignments

Teacher Assessment

- Casting of students reflects teacher’s observations and expectations.
- Reflective exercises

Resources

(Books, music, articles, websites, etc.)

- The novel *The Adventures of Ulysses*
- Five points of story structure
- Poster of the narrative ballet as an outline
- Individual character/group worksheets as designed by teaching artist

Teacher Self-Assessment / Reflection Strategies

What worked well?

In 2016, year 16 of the program: Four teaching artists conducted this program serving 403 students, 16 individual classes presented their efforts to create an original narrative ballet.

Each teaching artist constructs his or her narrative individually, so care is taken to craft a schedule that allows classes to show and share across teaching artists. Classes present their interpretation in front of another class whose interpretation and choreography will be original.

Sharing across teaching artists stimulates the reflective exercises. This allows for students to reflect on the interpretation, as well as the student’s performance.

What should be changed? Provide suggestions.

If the program were to be conducted by a dance educator in the school setting, I would suggest partnering with an English Language Arts department or teacher to work on a similar shared reading assignment.

Also, this collaboration might allow for some double-period scheduling to explore/choreograph/rehearse those sections of the ballet that require student exploration and improvisation. This creates an opportunity for a final showing where the collaboration and reflection would be jointly conducted by both a certified dance educator and ELA teacher to bring the project to fruition and make explicit the connection between the disciplines.

Poster of the Narrative Outline

SEA PROCESSIONAL

Cyclops
Aeolus
Circe
Scylla
Trojan Horse

VISION

Penelope and Telemachus

STRUGGLE

To leave Calypso

CHALLENGE

To Bend the Great Bow

CELEBRATE

The Journey

7 movements of Classical Ballet:

Plier To Bend

Etendre To Extend

Relever To Rise

Glisser To Glide

Sauter To Jump

Elancer To Dart

Tourner To Turn

Choreographic Concepts:

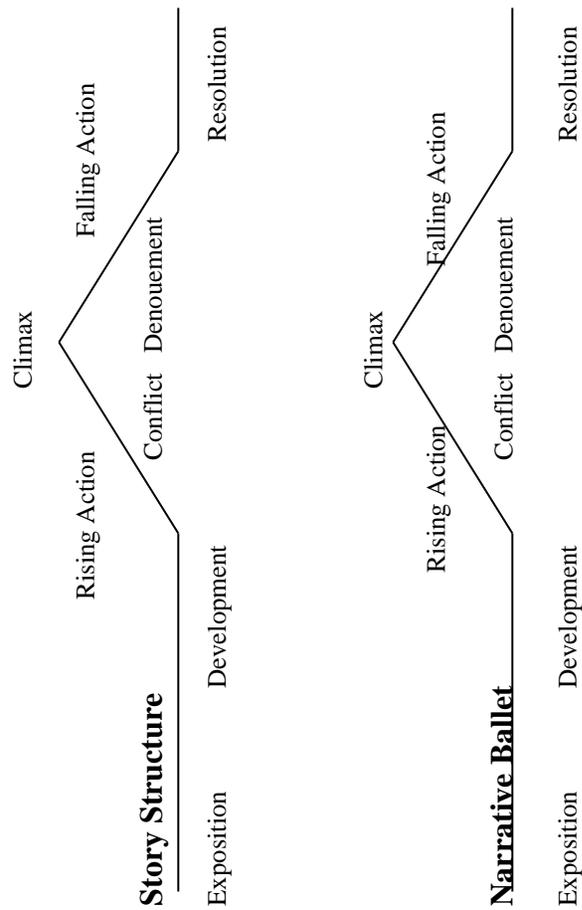
Reverse ● Repeat

Pattern ● Directions

Leader and Follower

Call and Response

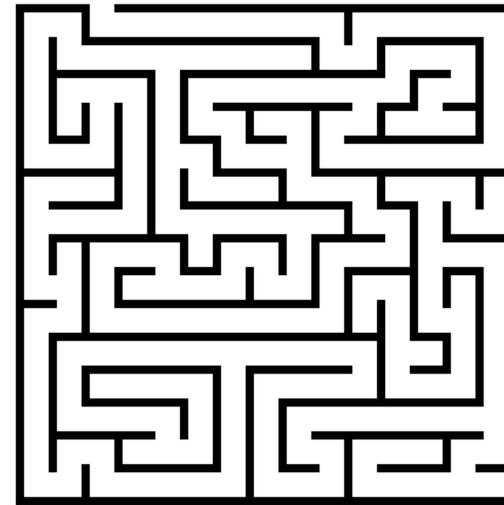
Story Structure Vs. Narrative Ballet



An A-Maze-ing Dance Journey

Leap, spin, and turn your way through the tricky twists and turns!

↙ Start Here



Finish Here



Greek Gods Matching Game

Story Ballets

Draw a line from each God to their title!

- | | |
|--------------|--------------------------|
| 1. Zeus | a. Goddess of Love |
| 2. Poseidon | b. God of Time |
| 3. Athena | c. Messenger of the Gods |
| 4. Aphrodite | d. God of War |
| 5. Ares | e. Goddess of Wisdom |
| 6. Eros | f. Goddess of Harvest |
| 7. Hermes | g. Goddess of the Moon |
| 8. Artemis | h. God of the Sea |
| 9. Cronus | i. King of the Gods |
| 10. Demeter | j. God of Love |

Answers:
1.i 2.h 3.e 4.a 5.d 6.j 7.c 8.g 9.b 10.f

ABT Story Ballets are told through *movement, music, sets, lights* and *costumes* in a structure called **Narrative Ballet**.
Story Structure and Narrative Ballet structure are identical.

Each of these five words describes a certain part of *The Adventures of Ulysses* story. Which of these words best describes your part in the ballet? Why?

Exposition, Development, Conflict, Culmination, Resolution.

Elements of Dance

Glossary

Arabesque	A pose in which one leg is held straight and turned out, off the floor behind the back of the dancer. There are five positions.
Cambré	Bending the body from the waist either backwards or sideways.
Dégagé	A degage is an exercise that takes a leg that is already in tendu and lifts the pointed toe about three inches off of the floor.
Développé	A slow controlled extension of the working leg. A shape which extends
Enveloppé	A controlled return of the working leg. A shape that retracts.
Fondu	An exercise that involves bending both legs at the same time and speed to arrive in a coupe (a cutting of tone foot under the other) position with the standing leg in plié; then re-straightening both legs at the same time and speed.
Jeté	A jump from one leg to the other in which the working leg is thrown into the air, and the dancer lands on the leg which has been thro
Passé	To move the working leg from the front to the back of the standing (or vice versa) at either the ankle or the knee by lifting the foot over the standing leg.
Plié	A bending of the knees, especially of the legs on which you are standing. In plié in all five basic positions, the knees are bent as deeply as possible without allowing the heels to come off of the ground. In grand-plié in all positions, except second, a further increase in the bending of knees causes the heels to come slightly off of the ground.

Pose	To hold still in a position, typically a position standing on one foot.
Relevé	Raising the body by lifting the heels until all of the weight of the body rests on the balls of the feet.
Sauté	A jumping movement on one or two legs in which the body jumps straight up and down, landing in the same position in which it jumped.
Tendu	In a tendu exercise, the foot slides along the floor while keeping the knee straight until the leg is stretched as far away from the body as possible with only the tips of the pointed toes touching the floor.
Turn-out	This is the ability of the dancer to turn his or her feet and legs out from the hip joints to a 90 -degree position. This turnout is one of the essential principles of the classical dance.

Elements of Dance

I had workshops with ABT teaching artists who introduced the elements of dance and ballet Terminology.

The 7 movements of Classical Ballet are:

Plier	To Bend
Relever	To Rise
Etendrer	To Extend
Glisser	To Glide
Sauter	To Jump
Elancer	To Dart
Tourner	To Turn

Elements of Dance

Time	Space	Energy
The tempo of the movement	On <i>pathways</i> across the stage	Using forces both sharp sustained and smooth
<i>Fast, medium</i> or <i>slow</i> ?	In <i>straight, curved</i> or <i>zig zag</i> lines	Freely moving or tightly bound
In <i>rhythm</i> or <i>pattern</i> - <i>repeating, reversing</i> or <i>accumulating</i>	In elevations of <i>low, middle</i> or <i>high</i> - <i>symmetrically</i> balanced or <i>asymmetrical shapes</i>	In the performance of: bend, stretch, raise, dart, glide, turn, and jump – or shapes and poses
The instrument of dance is: The Body		The Body moves in Relationship to:
Articulating and organizing the body parts in coordinated movements communicates a character, an emotion or an idea. The top half of the body works with the lower half in movements of <i>extension</i> (stretching) <i>flexion</i> (bending), <i>axial</i> (turns) and <i>aerial</i> (jumps) <i>balances</i> and <i>lifts</i>		Individuals or groups - In <i>connected</i> or <i>unconnected shapes</i> - In phrases that <i>mirror</i> or <i>shadow</i> - In <i>unison, call and response, canon</i> or <i>structured AB</i> or <i>ABA</i> forms - Musical phrases, rhythms or time signatures

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Free to Be Me

Unit Dates: November–December

Number of Class Sessions: 12 (90-minute sessions)

Dance Teacher Name: Kristine Ventimiglia

Benchmark(s): Grade 8

School: IS 5 – Walter H. Crowley School of Leadership

Grade/Class: Grades 6–8

Unit Description

This unit includes rich opportunities for learning as it explores strategies for provoking new ideas about dance while making connections to literature and visual arts. The theme explores dealing with the social/emotional challenges of being in middle school, including experiences with individuality, tolerance, and acceptance.

Through movement experimentation, the students explore what it means to be “Free to Be Me.” Students use the knowledge they gain through the unit to inform their movement improvisations, leading to choreographic processes. Student work collaboratively to create a dance inspired by quotes, poems, personal narratives, stories, and visual arts. At the end of the unit, students will share their dances with their class and the school community. This unit will help students understand the meaning of individuality, tolerance, and acceptance so that they may live as leaders.

Big Ideas of This Unit: Students will understand that:

- Concepts and content from literature and visual arts can inspire dance.
- Emotions may be explored and shared through movement.
- Abstraction can be used in literature, visual arts, and dance.

Essential Questions of This Unit: Students will answer:

- How does a quote, personal narrative, story, poem, or painting become a dance?
- How do we make collaborative choreographic decisions?
- How can we use movement to express our emotions and personal experiences?

Indicators of Student Learning

CONTENT—Students will know:

- How to be proactive, exhibit tolerance, and resolve conflicts.
- Literature can be translated into movements by evoking action words that can be used to create movement sentences.
- Dances can be inspired by personal experiences and responses to the world around us.
- How to make collaborative choreographic decisions.
- How to identify areas that need improvement, set goals, and take next steps to obtain their goal(s).

SKILLS—Students will be able to:

- Create a web of action words evoked from literature or visual arts.
- Use elements of body, space, effort, and relationship to create a dance.
- Edit and revise their work.
- Use transitions between sections of choreography.
- Create a tableau using the emotions and experiences evoked from the literature.



Students engage in a student directed warm up. Each student creates a movement that embodies his/her mood, and is then mirrored by his/her peers. This continues clockwise until all students have expressed themselves.

Photo by Kristine Ventimiglia at IS5.

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCSS.ELA-LITERACY.RL.8.1 – Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.8.2 – Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting and plot: provide an objective summary of the text.
- CCSS.ELA-LITERACY.RL.8.3 – Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- CCSS.ELA-LITERACY.SL.8.1 – Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on topics, texts, and issues, building on others’ ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL.8.4 – Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- CCSS.ELA-LITERACY.L.8.6 – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Students engage in a group improvisational activity, in which they are asked to perform their movement sentences with their small groups while relating to the whole group. This helps to develop their awareness and their ability to work collectively to create a large group dance.

Photo by Kristine Ventimiglia at IS5.

Learning Experiences

(Briefly describe each experience.)

- **“Be True to Yourself and Others”**

Students explore space and relationships by creating dance material that is inspired by the quote “Be true to yourself and others.”

Students discuss what it means to be “true to yourself and others.” Next, students take turns leading a warm-up using movements that are unique to their own ideas and bodies. Students explore the action words *INTERTWINE*, *STAMP*, *ANCHOR*, and *BLOSSOM* using various directions, speeds, body bases, and levels. The students then work in pairs to create a movement sentence and a variation of the movement sentence, using *SPACE WORDS*, *SITUATIONS*, and *SPATIAL RELATIONSHIPS* to collaboratively choreograph a duet. The teacher groups three pairs together to give and receive peer feedback. Students use a peer feedback form to provide one compliment and one constructive critique. After sharing their work within small groups, the class reconvenes to identify and discuss the elements of *SPACE* and *RELATIONSHIP* they observed being used (level, space words, situations, spatial relationships).

- **Be Unapologetically You**

Students integrate motif into their dance making by creating, observing, performing, and revising previously created choreography.

The teacher reviews the motif symbols for *ROTATION*, *TRAVELING*, *SUPPORT*, *SPRING*, *FLEXION*, and *EXTENSION* with the class by asking students to give examples of movements that fit into each category. Using the students’ responses, the teacher creates a collaborative chart of the action words. Each student is then given a card with one of the six motif symbols on it, and raises it to identify movements that can be described by his/her symbol while watching a clip of *Revelations*. The students then discuss the *ACTION*, *SPACE*, and *EFFORT* words they observed, adding to the collaborative chart previously created. During the warm-up, students use different action and space words to explore some of the movements that they observed in the performance. They then work with a partner to practice observing and making dances using the motif symbols cards, taking turns reading the motif symbols, and creating movements categorized by the chosen motif symbol. Upon completion, the pairs share one compliment and critique with each other. The students return to the groups of four that they had worked with in the previous lesson to revise their movement sentence from “Being Different,” create a new movement sentence using a quote given to them by the teacher, and combine both movement sentences using transitions. Each group performs its dance for the class, and receives a suggestion from the observers. Observing students will use the sentence prompt, “We would suggest _____, because _____.” The performers are given the opportunity to reflect on the constructive criticism and determine whether they will use it to modify their dance. As a cool-down, the students reflect and share their personal connections to the theme of the lesson. Students record their anonymous responses, and the teacher displays them throughout the room. The students then use the rubric to reassess their group’s collaboration, improvements, successes, and next steps.

- **The Pathways of Life**

Students create a dance using action words evoked from literature by exploring space, pathways and relationship. Students read “There Are 20 Sides to Every Story” and make text-to-self connections, discussing what it means to be a target, aggressor, instigator, bystander, or ally, and the feelings that each evokes. Students discuss how these roles lead to conflict in their lives. The teacher then leads the students through a warm-up that connects real world events to pathways found in movement, including *STRAIGHT*, *CURVING*, and *ZIGZAG*. The students then explore action words in general space, using the pathways to guide their movements, while the teacher shrinks the space as they move and cues them to use different leading body parts and levels. In two groups, the students take turns performing and observing movement through general space using the dance map, *GLIDE-STRAIGHT*, *CARVE-CURVING*, *SHIFT-ZIGZAG*, *WHIRL-CIRCULAR*, while incorporating elements of space and relationship and following a pattern (5, 0, 7, All). Observing students will identify the pathways, spatial relationships, and space words being used by raising the corresponding cards provided. The performers will reflect on what they found most challenging about the task. For the elaboration, students work in groups of six to create a dance map that incorporates elements of space and relationship. Each group is assigned one role (target, aggressor, etc.) and must create movements that embody their assigned role. Each group will perform its dance for the class. Observing students will be asked to identify, interpret, and compare the movements each group used to their own dance. All of the groups will then perform their dances at the same time in an improvisational performance where they are expected to relate to other groups. After the improvisation dance, the students will be asked to reflect on the greatest challenge of the activity and the changes or modification they will make to interact with another group.

- **My Many Colored Days**

Students create a dance using movements that embody colors and emotions by exploring Laban's Four Motion Factors of Effort.

Students read *My Many Colored Days* and discuss how the blocks of color are an invitation to different kinds of movement. The teacher then leads the students through a warm-up that asks them to use body shapes to blossom into flowers that take the shapes of the emotions identified in the literature, and to compare and contrast their shapes to others. They are reminded that emotions are personal, so interpretations will vary by person. The students then explore Laban's Four Motion Factors of Effort (SPACE, TIME, FLOW, WEIGHT) through a teacher-directed activity. With each action word, students are asked to use various leading body parts, pathways, and levels, as well as to take notice of how their weight shifts as they sink and rise from the floor. Then, with partners, the students use a movement sentence to create a dance that emphasizes elements of dynamic that they choose. In two groups, students take turns observing and performing. Observing students identify the order of the movement sentence and the four motion factors of effort used by another pair. During the elaboration, students work in trios to identify the emotions their assigned color embodies, they create a web of action words and design a dance map (including a movement sentence and variation of it using contrasting motions of effort). Students take turns observing and performing. Observers determine the color that was danced, the movement sentence that clearly embodied it and provide reasoning/evidence. Performers reflect on their dance making processes and the provided critiques. The teacher uses his/her voice to lead the students through a relation/reflection that asks students to make a connection between colors/emotions and their lives. A group collaboration rubric is used to reflect on contributions and to set next steps for group work.

- **Free to Be Me**

Students will create a dance and tableau by using visual art to explore space and relationships.

Students listen to an untitled poem by Paul F. Lenzi while viewing a piece of art entitled *Underwater Looking Up*, and then discuss how the poem, visual art, and lines and patterns used relate to the theme of the unit. Using body shaping as the emphasis, the teacher uses his/her voice to cue students through a warm-up. The students then reflect on how their efforts changed as their body shaping did. Using a sectioned off space in the room, the students improvise in space using the lines and patterns as inspiration for their use of elements of RELATIONSHIP and SPACE. The activity starts with one child entering the space, increasing to five students at a time, and culminating with all of the students in the space; thus creating a collaborative painting using their bodies. The students reflect on the activity and share action words that were evoked from the painting. The students then work with partners to create a dance that is inspired by the poem and piece of art. Students must incorporate pathways, the elements of space, and spatial designs with bodies. Then the students use motif symbols to draw their dance maps on a sentence strip. Each duet takes a turn observing and performing for another pair. The pair observing uses the pathway and space cards provided to identify which ones were incorporated into the dance. The students respond to and engage in a conversation about their observations. Then, the teacher shows the students additional pieces of art, and asks them to take notice to the lines and patterns used. During the elaboration, students work in groups of six to create a web of action words, a movement sentence, and a dance. Each group is assigned one of the pieces of art shown. They map the pathways, space words, body relationships, and efforts that they incorporate into their dance. Each group presents to the class. Observing students use an observation tool to reflect on one of the required elements per group (changing the element with each group), and provide feedback to their peers. Each group reflects on its strength, area for improvement, and next steps. As a cool-down, the students use what they have learned in the unit, including the elements of LMA that were explored, to create a tableau that represents what it looks like to be "Free to Be Me." The teacher connects the tableau to the theme and their lives, emphasizing that everyone is walking an individual journey, but collaboratively we can celebrate individuality.

- **Choreographic Structure**

Students will create a movement composition using the material that they have generated throughout the entire unit. They will develop a choreographic structure by using the choreographic toolkit, and clips from *Lamentation* and *Swan Lake* to sequence their movement sections.

Students will watch clips from *Lamentation* and *Swan Lake* to explore dances that express pure feelings and convey specific meaning or concepts through movement. They will discuss the structure of a dance and how the elements combine to produce a whole work of art, with three main sections: beginning, middle, and end. They will reflect on how the choreographer sequences movement sections in a variety of ways to convey the overall mood, atmosphere, and message. They will define and understand rhapsodies and narratives, and their compositions. They will use what they learn to determine a choreographic structure, and create a movement composition using the material that they have generated throughout the entire unit. They will refer to the choreography tools handout during the revision process and develop their dance by introducing the theme, developing and embellishing the material, crafting a culmination, and determining how long each section will be and how it affects the rhythm of the whole piece.

- **Collaboration / Formative Assessment**

Students will assess the work they have done together by using peer feedback, notating their dance maps, rehearsing, and putting the sections of the dance together.

Students will use their movement sentence task sheets, their next steps, the observation checklists, and choreographic structure to make revisions to their work and practice their sections. They will work collaboratively within their groups to notate their dance maps and determine their transitions. They will put all of the sections of the dance together and develop their dance, crafting the beginning, middle, and end. They will rehearse the final group dance with the music.

- **Summative Assessment**

Students will finalize their dance by using the performance rubric and reflecting on group processes through discussion and written response.

Students will perform their group dance. They will use peer observation and the performance rubric to make any final revisions/improvements to their dance that they feel necessary. The teacher will then use the performance rubric to assess student performance. The students will reflect on their group processes through discussion and written response.

- **Rehearsal**

Students will take their movement composition to the stage by using their dance maps, whole-group blocking, entrances, and exits.

Students will run the dance on stage. Once familiar with the space, they will work on whole group blocking, entrances, and exits. Groups that are waiting for their turn onstage will use their dance maps when needed and as a tool for understanding the choreographic structure. The rehearsal will end with a discussion about costuming and materials needed for the performance.

- **Performance**

Students will document their work through video. They will perform for other classes, teachers, staff, administrators, parents, and the school's community.

- **Reflection**

Students will reflect on their experiences within the unit, including the performance, by identifying how it relates to their lives and informs their future dance making.

Students will engage in a reflection session, post-performance. They will watch the video of their dance and discuss how it felt to perform onstage. They will share how they felt previous to performing and after completing it. Additionally, they will share their favorite moments in class and onstage, as well as difficulties or challenges that they faced. The teacher will take note of any suggestions that the students offer, as well as any additional elements that they feel should have been included in the unit. To tie up the unit, the teacher will ask the students to reflect on how this unit related to their lives, how it affected them, and how it will help inform their future dance making.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Have some experience with making small group dances.
- Have some experience with using transitions to connect movement sentences.
- Understand the routine and expectations of a dance class.

What skills related to this unit have students already developed?

- Can follow the structure of a movement sentence.
- Can improvise and explore actions and descriptive words.
- Are familiar with body, space, and relationships.
- Can create, perform, observe, respond to, and revise a dance.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Movement sentence task sheets
- Graphic organizers
- Video observation of process
- Self-reflection forms (within lessons)

Peer Assessment

- Peer observation and feedback forms
- Rubric responses for group collaboration/observing/editing/revising
- Performance task checklists

Teacher Assessment

- Lesson checklists
- Self and peer reflection forms
- Discussions
- Formative assessment of group work

Resources

(Books, music, articles, websites, etc.)

Materials

- Movement Sentence Task Sheets (specific per lesson)
- Self-reflection forms (specific per lesson); peer observation and feedback forms (specific per lesson); teacher checklists (specific per lesson); group collaboration rubric; culminating project rubric
- Love notes
- Sentence strips
- Floor tape
- Chart paper with roles and definitions of *Target*, *Aggressor*, *Instigator*, *Bystander*, *Ally*

Music

- Drum
- “Shakuhachi” – YN, *Chariots of Fire* – Vangelis

Resources and Bibliography

- Laban Movement Analysis: space words cards, relationship cards, body relationship cards, effort cards, motif symbol cards (pathways and action word), motion factors of effort
- “Edutopia.” *Edutopia*, N.p., n.d. Web 12 Mar. 2016. <http://www.edutopia.org/> “Education World: Connecting Educators to What Works.” *Education World: Connecting Educators to What Works*. N.p., n.d. Web. 12 Mar. 2016. <http://www.educationworld.com/>
- “TeacherVision.com | Trusted Teaching Resources for Teachers & Parents – Teacher Vision.com” *TeacherVision.com | Trusted Teaching Resources for Teachers & Parents – TeacherVision.com* N.p., n.d. Web. 12 Mar. 2016. <https://www.teachervision.com/>

Books

- Quotes: various quotes included within separate lessons (Kevin Ngo, Albus Dumbledore, Steve Maraboli, Unknown)
- Narrative: “A Stranger in a Strange School” by Esther Rajavelu
- Stories: “There are 20 Sides to Every Story” by Stephany Cover; *My Many Colored Days* by Dr. Seuss
- Paintings: *Underwater Looking Up*; additional unnamed paintings (see Lesson 6)
- Untitled poem by Paul F. Lenzi

(continued on next page)

Visual Art

<https://www.etsy.com/listing/211193075/colorful-cow-animal-print-art-from>

https://society6.com/product/like-wildfire_stretched-canvas#6=28

<https://www.pinterest.com/pin/145522631684368033/>

<https://redhairandothercolors.wordpress.com/2015/10/21/mental-disorders-read-and-learn/>

<http://www.alexplattart.com/>

http://www.awakening360.com/article/defining-ego--soul-and-spirit-gregg_swanson#sthash.SqNRw2Cn.dpbs

DVDs

- Video Clip: Alvin Ailey's *Revelations*, <https://www.youtube.com/watch?v=LZuBFz6WYfs>
- *Lamentation* – Martha Graham
- *Swan Lake* – Pyotr Ilyich Tchaikovsky
- http://www.dancespirit.com/uncategorized/How_To_Structure_A_Dance/
- <http://www.artsalive.ca/en/dan/make/toolbox/formstructure.asp>

Teacher Self-Assessment / Reflection Strategies

What worked well?

- The middle school students truly connected to this unit and felt comfortable sharing their experiences and stories.
- Talking about self-knowledge and confidence really engaged the students and allowed for in depth conversations.
- Dealing with middle school challenges and obstacles through direct instruction while allowing for individual interpretation and creation, allowed students to set goals for themselves and become more self-aware.
- Embedding LMA concepts purposefully and connecting them to the themes allowed students the opportunity to read, write, speak about, and listen to purposeful academic conversations.
- Rich opportunities for students to build community within the class and within the school at large.
- The use of graphic organizers to identify LMA elements, map movements and create dances.
- The use of peer feedback within each lesson ensured that all students were active participants throughout the creation and performance aspects.
- The use of self-reflection and peer-reflection allowed students to set actionable next steps and revise/modify their work.
- The use of sentence starters for peer observation gave students a means of expressing their thoughts while keeping them focused on using the LMA terminology, and having them provide reasoning for their compliments and suggestions.
- Allowing students to work with different groups of students for each component of the dance created new relationships and developed partnerships within the class.
- The daily use of a culminating cool-down allowed students to calm down and refocus their energy.

What should be changed? Provide suggestions.

- The lessons in this unit would need to be broken down further for classes that meet for 45-minute intervals—the teacher may consider turning each lesson into two lessons.
- Consider breaking this unit into multiple units and creating a curriculum from it—the students wanted to delve further into the different lessons.
- Rather than having the students use a rubric after each lesson, they could simply provide oral feedback using the sentence prompts provided—using a rubric takes time and would not be feasible for teachers that have their students for less than 90 minutes.
- The students wanted to discuss conflict resolution following the lesson on bullying—the teacher may consider adding a lesson to this unit, or creating an entire unit on bullying, as it is a challenge and obstacle that students experience but do not necessarily have the opportunity to explore
- The teacher may consider using different music—my students requested to use the song “Love Myself,” as they felt it was a celebration of individuality and one that clearly states the message of the unit

Be True to Yourself...and Others

Unit 3 Lesson 1 - Task

Directions: You are going to work in pairs to create a dance. Use the action words from the collaborative chart that we created in the warm up to create an original movement sentence. Then, use the directives provided to create a variation of your original movement sentence. You will be performing the two together to create a dance. Remember, when creating your dance, use multiple levels and space words. Also, choose whether you are going to dance in unison or in your own time. Make sure to start and end your dance in stillness!

Task 1: Use the action words from the collaborative chart that we created in the warm up to create an original movement sentence. Additionally, identify the space words that you will be using in your dance.

Original Movement Sentence:

Space Words: (choose 4 different ones)

Task 2: Practice your original movement sentence.

Task 3: Choose one of the directives provided below to create a variation of your movement sentence. Then write the variation of your movement sentence that you created.

_____ substitute a new word for one of the words in your original movement sentence

_____ use unison or your own time

_____ use leading/following

_____ change the order of your original movement sentence

_____ use shadowing/mirroring

_____ use meeting and parting

Variation Movement Sentence:

Task 4: Practice your variation movement sentence.

Task 5: Connect your original movement sentence with your variation movement sentence to create a dance. Practice your dance with your partner.

Task 6: (To be completed after the performance) Use your peers' suggestions to identify one revision that you would like to make to your dance, or one thing that you and your partner would like to improve on:

Names _____ Date _____

“Be True to Yourself...and Others”
Peer Observation and Feedback Form

Which action words did the pair use? _____		
Which level(s) did this group use in their movement sentence? (circle all that apply) <div style="display: flex; justify-content: space-around; text-align: center;"> Low Middle High </div>		
Which space words did the pair use? _____		
What did the pair choose as its variation? <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p>_____ substitute a new word for one of the words in your original movement sentence</p> <p>_____ use unison or your own time</p> <p>_____ use leading/following</p> </div> <div style="width: 45%;"> <p>_____ change the order of your original movement sentence</p> <p>_____ use shadowing/mirroring</p> <p>_____ use meeting and parting</p> </div> </div>		
Criteria	Met	Not Yet
This group started in stillness and ended in stillness.		
This group used many levels.		

Peer Reflection: Fill in the blanks below.

We love how you _____, because
 _____.

We would like to suggest _____, because
 _____.

Be Unapologetically You

Unit 3 Lesson 3 - Task

Directions: You are going to work in the same groups of four that you did in the last lesson to create a dance. Previous to creating the new movement sentence, reflect on the next steps that you had set in the previous task to revise your original movement sentence. Use the new quote that you are given to create a second movement sentence. Then, connect the two movement sentences to create your dance. **Make sure to use multiple levels, space words and dynamics.** Additionally, choose which **spatial relationship** you are going to use, and consider the message that each relationship choice sends to the audience. Instead of starting and ending in stillness, you are going to **use the entrance and exit you created previously** for your performance with your group! Once you have created your dance, practice it with the music.

*****Remember the collaborative rubric that you used to identify each dancer's criteria rating in each element of the rubric. Each member of your group should focus on one area of the rubric that he/she wants to improve in while completing this task.**

Original Movement Sentence (revised):

Action Word:				
Effort:				

New Movement Sentence (using the given quote):

Action Word:				
Effort:				

Create a map of your dance below by connecting the two movement sentences and using a motif symbol to represent each action word.

Motif Symbol:								
----------------------	--	--	--	--	--	--	--	--

Use your peers' responses to complete one of the sentences below.

We are going to revise our dance by _____.

We are not going to revise our dance, because _____.

“Be Unapologetically You” Group Collaboration Reflection

Review the following rubric with your group. Look at the four elements and the criteria descriptions. After discussing the rubric, work collaboratively to assess each dancer’s criteria rating for each category, and record the results below.

Criteria	4	3	2	1
Focus on Dance Task	Focuses on the dance task and takes a leadership role.	Focuses on the dance task.	Has difficulty focusing on the dance task. Needs to be reminded to stay focused by other team members.	Doesn’t focus on the dance task and what needs to be done. Distracts others from the work.
Listening and Discussing with an Open Mind	Listens to and interacts respectfully with team members. Encourages others to share their movement ideas.	Interacts respectfully with team members. Listens attentively to others’ movement ideas.	Has some difficulty listening and interacting respectfully with team members. Mostly talks only about own movement ideas.	Has significant difficulty listening, speaks disrespectfully to team members. Disregards others’ movement ideas.
Participation and Decision Making	Contributes relevant movement ideas and helps direct the group in making choreographic decisions.	Contributes movement ideas and is actively involved in making choreographic decisions.	Rarely contributes movement ideas and is uninvolved in making choreographic decisions.	Always relies on others to contribute movement ideas. Impedes group’s choreographic decisions.
Cooperation	Creates a supportive and safe group mood. Helps the team process disagreements constructively.	Creates a positive group mood. Disagrees respectfully.	Sometimes argues with teammates. Watches passively as others disagree.	Argues with teammates. Disrupts the mood dynamics of the group.

Dancer’s Name				
Focus on Dance Task				
Listening and Discussing with an Open Mind				
Participation and Decision Making				
Cooperation				

What was your group's greatest improvement?

How did this improvement contribute to your success?

What are your next steps as a group? How will these help you to improve?

SPACE WORDS

Over	Behind
Under	Beside
Around	Toward
Through	Away
In Front	

RELATIONSHIPS

Meeting	Parting
Leading	Following
Shadowing	Mirroring

MOTION FACTORS OF EFFORT

Direct	Indirect
Sudden	Sustained
Free	Bound
Strong	Light

BODY RELATIONSHIPS

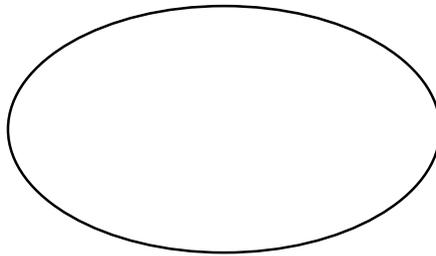
Body Parts to Each Other
Individuals to Each Other
Groups to Each Other

Names

Free to be Me
Unit 3 Lesson 6 - Task

Directions: You are going to work in groups of six to create a dance that embodies the visual art you are given. Use the envelope to determine which pathways, space words, body relationships and efforts that you will be using. **When creating your movement sentences, make sure to use multiple levels.** Your dance should include pathways to follow, but also other elements to encourage different kinds of movement other than linear cutting through space. Make sure to **start and end in stillness** for your performance with your group! Once you have created your dance, practice it with the music.

Create a web of action words that are evoked from the painting.



A. Create a movement sentence by choosing six action words from the web that you created.

Movement Sentence						
Pathway						
Space Word						
Body Relationship						
Motion Factor of Effort						

B. After creating your movement sentence, practice it with your group.

PRESENTATIONS: You are going to take turns performing and observing. Use the observation tool provided below to reflect on each performance. At the conclusion of each performance, you will be asked to identify the LMA element you were asked to look for. Additionally, you will provide each group with each of the following prompts:

We love how you _____, because _____.
 We'd love to see you _____, because _____.

Performance 1:	Performance 2:
Pathway(s) Used:	Space Word(s) Used:
Performance 3:	Performance 4:
Body Relationship(s) Used:	Motion Factor(s) of Effort Used:

Group Reflection:

What was your group's greatest strength?

What would your group like to improve?

What next steps will your group take to improve, reach your goal or revise your dance?

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Social Justice Dance Solo Project	Unit Dates: February–March Number of Class Sessions: 10–12
Dance Teacher Name: Sarah Billings Wheeler School: School for Classics: An Academy of Thinkers, Writers & Performers	Benchmark(s): 12th Grade Dance Grade/Class: 9–12/Advanced Dance Class

Unit Description

What will students do in this unit?

In this unit, students will examine several dance artists’ work around social justice issues by watching, discussing, and journaling about the works, and embodying the choreography of the artists. Students will select a social justice poem (poem options chosen by teacher), which will be used to inspire a solo dance. Students will use choreographic devices and structures learned in class to create their solo work. Peer coaching, class critique, and video review will be employed to help prepare the student solos for performance. Students will perform their solos for the class (to a reading of their poem by the teacher or a fellow student) or in a school performance.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Dance can be a way to advocate for social justice issues. • Content learned in class can be used to create a solo dance. • Poetry/text can be used in conjunction with dance for a powerful effect. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How can I express the feelings in the poem through my movement? • How can I create an engaging solo dance? • How can I use this experience to improve my performance skills?
--	--

Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • Several choreographers’ works that explore social justice themes. • How to analyze a poem/text for movement inspiration. • How to utilize choreographic elements to create a solo. • That dancing to text can be an option for performance. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Improvise movement around a theme. • Organize phrases according to a plan. • Rehearse and revise on their own, with peer assistance. • Perform a solo work in front of their peers. Critique work verbally and in writing.
--	--

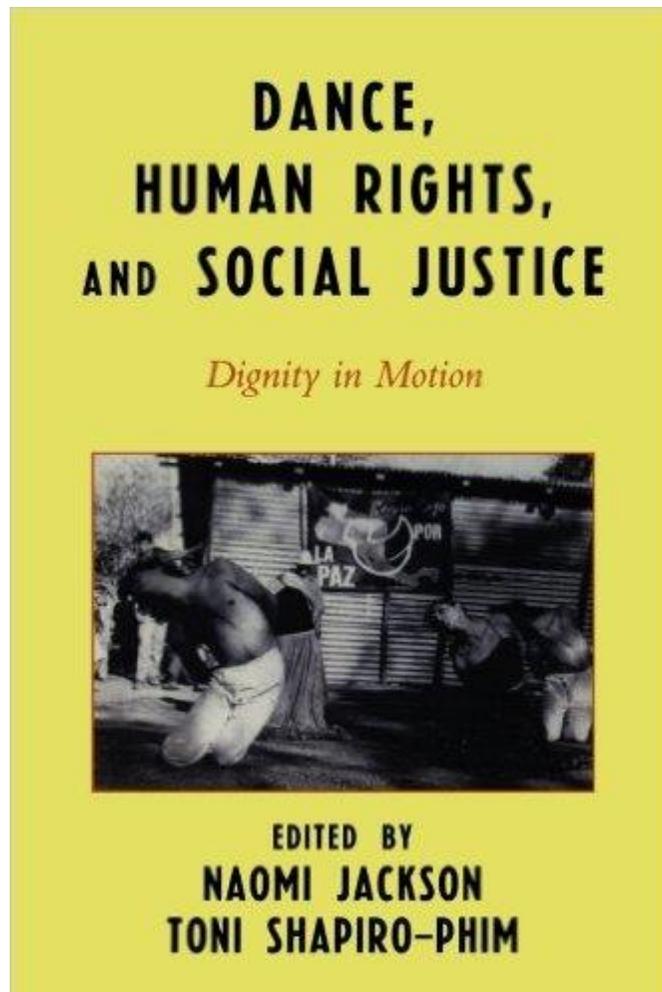
Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- Students demonstrate independence.
- Students respond to the varying demands of audience, task, purpose, and discipline.
- Students comprehend as well as critique.
- Students value evidence (as seen in their peer coaching, written critiques, and reflections).
- Students build content knowledge about artists who incorporate social justice issues in their work.



<https://rowman.com/ISBN/9780810861497/Dance-Human-Rights-and-Social-Justice-Dignity-in-Motion>

Learning Experiences
(Briefly describe each experience.)

Exploring the Artists

- Students view and evaluate several artists and their work around social justice themes.
- Specific to this unit and population of students, we consider the following works:
 - Kurt Joos – *The Green Table*
 - Pearl Primus – *Strange Fruit*
 - Bill T. Jones – *D-Man in the Waters*

Learning Excerpts from the Master Works

- Students learn a short movement phrase of choreography from the master works of Joos's *The Green Table* and Primus's *Strange Fruit*.
- Discussion and journaling around how these works of art express feelings, point of view, and political stance occurred.

Delving into the Poems/Text

- Students are assigned a poem/text to read in class from a selection chosen by the teacher.
- They identify and map out the themes and imagery that seem to inspire movement material as well as students' feelings about the poem.
- Students also use motif symbols to document their movement ideas in their maps.
- Poems selected for this unit are:
 - "Poverty," F. Spagnoli
 - "Suicide in the Trenches," Siegfried Sassoon
 - "Barbie Doll," Marge Piercy
 - "Hatred," Wislawa Szymborska
 - "I Know Why the Caged Bird Sings," Maya Angelou
 - "I am a Negro," Langston Hughes
 - "For the Grave of a Peace-Loving Man," Hans Magnus Enzensberger

Exploration / Improvisation

- Students improvise around their mapped elements and create an initial movement phrase.
- Using the graphic organizer, they continue to develop their single phrase further into a longer solo piece.

Peer Coaching

- Students are grouped in threes so each student has an opportunity to be the performer as well as the coach and the reader of a poem for a peer.
- The coaches give feedback to the dancers about their solo using the class choreography rubric.
- The reader reads the poem aloud for the student who is performing the work.
- Students then rotate the roles.

Informal Performance

- Students perform their solos in class.
- During this performance, viewers are assigned three solo performances to give peer feedback in writing.
- Feedback can also be done orally as a whole class if the class is small enough.

Final performance

- Students have a final performance for the class and select invited audience.
- Performance is video taped for students to be able to see and self-assess their own work.
- Students reflect on their choreographic work, performance quality, and that of their classmates.
- Students discuss how they felt during the dance making process and performance. They brainstorm on what they could do to further improve their dances, costume design ideas, background music, etc.).

Pre-Assessment

What do students already know and understand about this area of dance making?

- Basic choreographic structures A, AB, ABC, etc.
- Basic choreographic devices
- Motif notation
- Performance protocols

What skills related to this unit have students already developed?

- Improvisation skills around themes
- Coaching skills—constructive, specific feedback relating to movement and choreographic choices
- Literary analysis—underlining/circling words/phrases that strongly influence students

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Project reflection journal entry
- Choreographic rubric score
- Completion of all worksheets

Peer Assessment

- Written critiques of work by peers
- Peer coaching

Teacher Assessment

- Choreographic rubric score
- Choreographer research projects

Resources

(Books, music, articles, websites, etc.)

Books:

Jackson, Naomi & Toni Shapiro-Phim, eds. *Dance, Human Rights, and Social Justice: Dignity in Motion*. The Scarecrow Press, Inc. Plymouth, UK: 2008.

Articles:

<http://www.timeout.com/chicago/dance/three-choreographers-dance-political-issues>

<http://www.theguardian.com/stage/2008/jan/23/dance.usa>

<https://somemadnessinus.wordpress.com/2015/05/14/how-asian-american-contemporary-dance-choreographers-keep-the-spirit-of-social-justice-and-activism-alive/>

Poetry Resources:

www.poemhunter.com/poems/justice/

<http://www.sojust.net/poetry.html>

www.sojust.net

<http://www.poetrysoup.com/famous/poems/justice>

www.adl.org/education-outreach/lesson-plans/high-school-lessons.html#.Vv3I1qRlIU

<http://www.splitthisrock.org/poetry-database>

Teacher Self-Assessment / Reflection Strategies

What worked well?

The student solos were engaging and well performed. Many students were inspired by their poems and went the extra mile with expressive and emotional performances.

What should be changed? Provide suggestions.

One suggestion or something I would try is maybe recording the poems/texts instead of having students read for each other. Some students may need support to rehearse on their own. Students could be grouped in teams, all dancing solos to the same poem.

Social Activism through Dance

School for Classics – S. Billings Wheeler

Dancer Name:

Poem Reader:

Major Actions in Work (Choose 4)	Major Body Parts used (Choose 4)	Emotional Dynamic (Choose 2)
Phrase A – Primary Phrase	Phrase B – Secondary Phrase	Phrase C – Variation of A or B (A ¹ or B ¹)

Structure Choice Options – _____ ACBA _____ ABCA _____ AA¹BB¹ _____ ABA¹B¹A _____ (Other)

Rubric:		Teacher score	Self-score (4 points max)
Assignment (complete as specified)		_____	_____
Rehearsal usage		_____	_____
Creativity (unique choices)		_____	_____
Execution (movements/steps)		_____	_____
Performance quality		_____	_____
Artistic aesthetics		_____	_____

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Poetry	Unit Dates: March Number of Class Sessions: 12 (2 weeks)
Dance Teacher Name: Ms. A. Blackwell School: Pathways College Prep HS	Benchmark(s): MS/HS Grade/Class: 8th–12th Grades

Unit Description

What will students do in this unit? (One to three brief sentences)

Students will annotate, dissect, and analyze, literary content, and create vocabulary and movement compositions based on their own theme drawn from the poetry/poem(s) read in class: “A Rose That Grew from Concrete” by Tupac Shakur, and “I Know Why the Caged Bird Sings” by Maya Angelou.

<p>Big Ideas of This Unit: Students will understand:</p> <ul style="list-style-type: none"> • How to formulate ideas and transform it into movement. • Connecting literature and dance to expose and share a story. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How can we learn about annotating through poetry/literature or any reading material? • How can words inspire movement? • How does improvisation influence the process in a choreography lab? • How can choreographers use choreographic tools to create dances?
--	--

Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • How to develop a story thru movement. • Structure/scaffold movement to create movement compositions. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Work in groups and trouble shoot ideas. • Explore partner work and synchronized movement.
---	---

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- Key Ideas and Details:
 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Craft and Structure:
 4. Interpret words and phrases as they are used in a text including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Integration of Knowledge and Ideas:
 7. Integrate and evaluate content presented in diverse media and formats and media, including visually and quantitatively, as well as in words.

Learning Experiences (Briefly describe each experience.)

- The class read the following poems in the first session: “A Rose That Grew from Concrete” by Tupac Shakur, and “I Know Why the Caged Bird Sings” by Maya Angelou.
- Students were able to discuss content of poem. Students were struggling with visualizing beyond the words on paper. I had to revisit how to explore movement beyond the literal content. Students viewed images of several types of statues in correlation to selected poetry and orally shared their impressions of the images. We created a vocabulary list of adjectives that best described the photos viewed. Students then separated into small groups and created a short movement sentence based on new found vocabulary. They incorporated dynamics (shifts of energy) and level changes to help evolve their composition and develop their transitions from one movement section into the next. Locomotive words: *run, dab, flick, slide*. Descriptive words: *slow, fast, sharp*. Additionally, students began to add a chosen emotion to their content when making a connection to their poetry or image of study to add another layer to their composition. This process took two class sessions for dancers to fully grasp the concept of the visual imagery and translate it into movement material.
- Students were creating too many stunts in their compositional studies, and had difficulty exploring gestural movements such as release swing or trying a variety of kinetic dynamics. Students were incorporating acrobatics that were less gestural and more “stunt-oriented.” We had to go back and reintroduce gesture and joint initiation through creative explorations. We identified various points of movement initiation in the body and further defined how body gestures are used in dance. We explored initiation from the hand, leg, head, and elbow, as well as gestures such as waving, flicking fingers, flowing arms, legs in different shapes. Students gained a better understanding of how to create more gestural movements and incorporate them into their compositional studies, which increased their range of movement vocabulary. I assisted in creating a small, simple movement composition, which included transitional movement that connected various body designs reflective of the statues and poetry we reviewed during the two previous sessions.
- Students explored Laban Movement Analysis elements such as spatial relationships, partnering, groupings, levels, pathways, and body shaping. While creating choreography, students were asked to incorporate partner work, lifting, oppositional balances, pyramids, etc. In order to assist students in developing these partnering skills, students in each group were given the following task: the dancers join together holding each other’s hands, while incorporating change of levels and intertwining with each other, creating a human knot without letting go of their partners’ hands. In another learning experience, students were paired together in groups of two or three dancers and were told to close their eyes and fall into each other’s arms, (backwards). They continued the exploration by spinning each other around, pulling away from each other, catching each other in a shrimp-like position, counterbalancing on each other’s back, sliding through each other’s legs using locomotive movements to transition, and switching partners or direction. We worked on these skills for two or three class sessions.
- Introduction of choreographic devices with older 8th grade and HS classes. Students were given a definition of some choreographic devices such as repetition, retrograde, accumulation, shadow, canon, or call and response. We created a movement composition or phrase, and explored various ways of manipulating the phrase using the devices and incorporating the content of prior lessons: transitions, gestures, descriptive words, and locomotor actions. Students were then divided into their own groups to re-read the poetry, compose, and notate their own compositions based on new information acquired during the movement explorations. They devised a

concept/theme based on the reading and generated an intent for facial expression and full-body expression in preparation for their final sharing. Students utilized their journals for reference throughout the compositional task and compilation of information. This process took the last five class sessions.

- Students performed their dances during informal class sharings, engaged in peer feedback and discussed next steps to improve their dances until they had a final version of the work.

Pre-Assessment

What do students already know and understand about this area of dance making?

- How to annotate information
- How to create tableaux
- How to create and perform transitions
- How to create abstract shapes

What skills related to this unit have students already developed?

- Basic dance making skills
- Movement vocabulary
- Travel patterns
- Locomotive movement
- Partner work

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Journal logging
- Pictures/video logging
- Word wall/poster

Peer Assessment Formative

- Students should be able to communicate effectively the assignment and produce a general tableau.
- Develop a tableau that reflects the poem.
- Students will develop a movement phrase that summarizes the poem via annotation that can develop into a full choreographic work via improvisational exploration.
- Students will assess their own work as it relates it back the assigned works.

Teacher Assessment-Summative

- Assess students' presentation based on rubric provided for students.
- Creative
- Theme
- Technical/style component
- Transitions
- Performance (facial expression/ physical intent)

Resources

(Books, music, articles, websites, etc.)

- Martha Graham videos (story telling) – YouTube
- Google Images of statues
- Artsedge.org
- Achievement Standards-National Dance Standards
 1. Students create a project that reveals similarities and differences between the arts.
 2. Students cite examples of concepts used in dance and another discipline outside the arts (such as balance, shape, and pattern)

Teacher Self-Assessment / Reflection Strategies

What worked well?

- Exploring transitional movement
- Creating a vocabulary
- Journal logging
- Video assessment
- Picture/video logging to create a collage of the work
 - Exploring transitional movement worked because students were able to identify & apply locomotive movements into their choreography.
 - Creating their own vocabulary was extremely effective because students were able to deviate from classical terms and create their language to identify their structures or movement composition.
 - Journal logging is always beneficial to students because it allows them to annotate their own progress and revert back to their notes upon creation and inquiry. Additionally it allows them to write and develop their choreographic structures.
 - Video assessment is effective because student preview their work and critique progress.
 - Collage is a great way to bring to immortalize student work. Create a poster board to display to the community the performance art created in the classroom.

What should be changed? Provide suggestions.

- Explore other poetry.
- Diversify groups depending on grade level allow students to select their own groups.
- Allow students to select their own literature (vote).
 - The poetry selected can be used for any grade in MS or HS. Poetry/literature should be able to help students connect with their lessons academically and artistically.
 - Groups can be selected based on classroom management, student interactivity, creative strengths (physically, visually, and academically).
 - Ideally, students can be guided to select their own content (literature) and annotate/dissect information to recreate their own interpretation via dance based on literature provided.

The Rose That Grew From Concrete

Did you hear about the rose that grew
from a crack in the concrete?
Proving nature's law is wrong it
learned to walk without having feet.
Funny it seems, but by keeping its dreams,
it learned to breathe fresh air.
Long live the rose that grew from concrete
when no one else ever cared.

I Know Why The Caged Bird Sings

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill for the caged bird
sings of freedom

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Poetry Unit

Visual Lesson Plan

Ms. A. Blackwell

Do Now:

- View the following pictures and create a vocabulary list of adjectives that best describe the photos that.
- Create a movement composition that is reflective of the photos below.



Students must be able analyze the images and find meaning beyond their literal connotations. They will:

- Journal the vocabulary list of descriptive words
- Document the summary of images' impressions
- Journal a list of effort/energy/quality words from the movement composition inspired by the photo summary. (I.e. fast, slow, traveling, stiff etc.)

Vocabulary Terms

Poetry Vocabulary choreography

Poem: A Rose That Grew from Concrete

- Symbolism
- Rose
- Concrete
- Travel patterns
- Crack in concrete
- Tableau
- Dynamics

Poem: I Know Why The Caged Bird Sings

- Metaphor
- Symbolism
- Caged Bird
- Leap
- Flutter
- Literal
- Body Shaping

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Creating Meaning through Motion and Words	Unit Dates: November–December Number of Class Sessions: 12–16
Dance Teacher Name: Randa Broughton School: Teachers Preparatory School	Benchmark(s): 12th Grade Grade/Class: 9–12

Unit Description

What will students do in this unit?

Students will explore modern dance through the development of student generated choreography in groups of 5–6 dancers. The inspiration for the dances will evolve from student poetry written in response to topics that hold meaning for them. As a mechanism for expanding movement vocabulary, students will physically explore basic Horton technique and use Laban Movement Analysis (LMA) language to analyze imagery presented in their poetry. Sections of *Revelations* by Alvin Ailey and excerpts from *A Good Man by Bill T. Jones* will be used to generate discussions around how dances are shaped, structured, and ultimately communicate meaning.

Big Ideas of This Unit: Students will understand that:

- Words and movement can function synergistically to produce artistic work.
- Art evolves through a synthesis of knowledge, skill, and personal experience.

Essential Questions of This Unit: Students will answer:

- Where do choreographers get ideas for dances?
- How is choice-making influenced while creating choreography?
- How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Indicators of Student Learning

CONTENT—Students will know:

- How to use their poetic writing as a platform for choreographic inspiration.
- Ways to use Laban language to interpret their poems.
- Ways to use their analysis of choreographic masterworks to strengthen and support the intent and structure of their choreographic choices.

SKILLS—Students will be able to:

- Design dances based on three poems of the same theme implementing multiple choreographic tools.
- Integrate dance vocabulary learned from the study of Horton technique into their choreographic structures.
- Assess and evaluate peer choreographic work using LMA, descriptive language, and dance vocabulary.
- Use rehearsal videos to self-assess choreographic goals and strengthen choreographic intent.



*11th and 12th graders at Teachers Preparatory School
 Photo by Randa Broughton*

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Standards Addressed

- Demonstrate Independence.
- Respond to varying demands of audience, task, purpose, and discipline.
- Comprehend as well as critique.
- Value evidence.
- Use technology and digital media strategically and capably.

Learning Experiences

(Briefly describe each experience.)

- Over the course of the unit, Horton technique will be used for each lesson’s warm-up to build on students’ dance movement vocabulary. Progressive phrases will introduce flat backs, lunge variations, lateral stretches, descent and ascent, release swings, and leg swings. Simple patterns will incorporate “T” positions, coccyx balance, as well as traveling combinations focusing on jumping and turning.
- Students will view video where Alvin Ailey speaks about “blood memories” as well as seeing “I Been ‘Buked” section of *Revelations*. They will discuss in a large group what possible themes are evident in the choreography as well as creating lists of Horton-based movement vocabulary they recognize in the piece.
- Students will begin to brainstorm themes that carry meaning for them. A topic will be raised and we will gather ideas, images and associations around that topic—inequality, isolation, weight, trauma, equality, race, violence, intolerance, force, drive, etc. We will discuss and create a list of possible motions that could reflect these themes using Laban language from the Body, Dynamics, Space, and Relationships categories, recently acquired Horton vocabulary, and movement from prior study.
- Guided improvisation: I will use their themes and lists of dance language to call out ideas and images while students immediately respond physically moving through space. These improvisations will be explored as a large group.
- Using concentric circle graphs, composed of three circles, students will place the theme they want to use for their poems in the inner circle. The next circle will be filled with Laban concepts they associate with the theme. The external circle will hold Horton vocabulary they previously linked to the theme during brainstorm sessions. The choreographic groups will be determined by which theme students have chosen to use for their poems.

- Students will view the opening sequence of Bill T. Jones’s *A Good Man*, discussing what themes they see reflected in the action. Questions will address contrasts and similarities to “I Been ‘Buked” relative to theme and movement vocabulary. Students will listen to Bill T. Jones discuss his approach and conflict in wrestling with the construction of *A Good Man*. Students will return to their concentric circle graphs to design a first draft of their four-line poem. They may refer to the language present in their graphs, elaborate with descriptive language, and think back to the way I used their language to improvise spoken images that guided their movement improvisations.

- Students will record three Laban ideas for each line of their poems. This will help guide the group’s choreography as they begin creating movement material. Each group will select three poems on which to base their choreography.
- Over the course of designing their movement studies, students will videotape their rehearsal process for group and self-assessment. They will use the criteria from the rubric to decide on next steps to improve their dance study.
- In class, students will present their final choreographic work to the class which will be assessed using the dance making rubric. Students will offer feedback to each group using LMA, descriptive language, dance vocabulary and the criteria for the assignment.

Pre-Assessment

What do students already know and understand about this area of dance making?

- In the previous unit, students were introduced to LMA and began using Laban terms to assess choreography.
- Some students have been introduced to modern dance in previous units of study.

What skills related to this unit have students already developed?

- Students have demonstrated their knowledge learning, choreographing, and performing dances.
- Students have explored other dance styles where they had to function as an ensemble.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- LMA checklists
- Video assessment based on Laban goals

Peer Assessment

- Peer feedback based on Horton terminology and descriptive language
- Peer assessment using Glow and Wonder format

Teacher Assessment

- Feedback based on Laban goals that each group sets for their rehearsal process
- Feedback on poetry analysis using Laban language
- Formative and summative videos of choreographic movement studies

Resources

(Books, music, articles, websites, etc.)

- DVDs: *A Good Man* by Bill T. Jones and *Revelations* by Alvin Ailey
- Musical selections, including work by Black Violin, Dan Savell, and Cirque du Soleil for Horton work
- Book: *The Dance Technique of Lester Horton* by Marjorie B. Perces, Ana Marie Forsythe & Cheryl Bell
Live performance of Alvin Ailey Dance

Teacher Self-Assessment / Reflection Strategies

What worked well?

The poems were a clear and strong vehicle for choreographic inspiration. Students were able to use the Laban analysis of their poems as a strong starting point for their choreographic choices.

What should be changed? Provide suggestions.

A rehearsal rubric could help accelerate the effectiveness of the student’s use of rehearsal time.

Name:

Record below your four-line poem based on the the concentric circle brainstorm on your topic. A sample sentence has been provided including the Laban interpretation that the author relates to the poem line.

Her Soul lay tangled as a silk rope

1 _____

2 _____

3 _____

4 _____

Record 3 Laban concepts for each line of your of your poem that you associate with the image.

Drooping Bound Circular air patterns

Name: STUDENT POEMS

Record below your four-line poem based on the the concentric circle brainstorm on sentence has been provided including the Laban interpretation that the author relates to the poem line.

Breann

Her Soul lay tangled as a silk rope

- 1 Between lovers, sometimes friends
- 2 The love and passion shared between them
- 3 The heat that runs throughout their bodies
- 4 That can leave you cold and broken.

Ja'naya

Her Soul lay tangled as a silk rope

- 1 Is there trust? When you don't feel free, can you trust the streets?
- 2 Do you see the flowered traveling memorial?
- 3 Can you see the ladder, asking life if it really matters?
- 4 Are you human?.....or Colored.

Jasminne

Her Soul lay tangled as a silk rope

- 1 Identity is like
- 2 The skin covering our bones.
- 3 It's a part of us,
- 4 It's our hair, eyes, nose, mouth.

Record 3 Laban concepts for each line of your of your poem that you associate with the image. your topic. A sample

Drooping Bound Circular air patterns

Free/bound body parts to ea. Other, everywhere
traveling rising connecting
twisting traveling bound
Level changes groups to ea. other sinking

Drooping Bound Circular air patterns

Sudden Sustained Bound
Heavy Traveling Circular floor patterns
Light gestures of different body parts Circular air patterns
Slow running Fast quick running

Drooping Bound Circular air patterns

Solo Linking Individuals to group
Sustained Dropping Sudden
Bound Confident
Standing beside Angular Wide

All categories of Laban elements have been enlarged, separated, and laminated. This allows us to choose a singular category to work with in a hands on manner. Students may select particular concepts and elaborate as they see fit. 2 to 5 specific Laban concepts are chosen by students that assist in the shaping of their day to day goals as well as extended ones. Being able to pick up and move the laminates around facilitates quick and productive assessment for the students. This is true whether they are thinking about the previous day's choreographic process or viewing a section of their work on video. Examples of written use of the Laban laminates are given below. We use them as **Do Nows**, mid-class rehearsal process, and exit slips.

I see _____ used to support the
_____ of the choreography.

We want the _____ of our
choreography clearer. Therefore, we are going to explore
_____, _____, and
_____ in order to clarify our movement choices.

_____ in the choreography stood out and
made me think of _____.

I would be interested to see _____
because _____.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Women’s Rights Movement in the 1900s (Hemingway’s <i>The Sun Also Rises</i>)	Unit Date: February through April Number of Class Sessions: 20
Dance Teacher Name: J. Dayana Delpetch School: TAPCO	Benchmark(s): 12th Grade Dance Grade/Class: High School

Unit Description

What will students do in this unit?

Students will identify and explain the historical context and motivations that propelled the women’s movement rights of the beginning of the 20th century by performing and choreographing a class dance piece that represents the main female character (Brett) in Hemingway’s *The Sun Also Rises* in the Spring Stage School Production. They will use a character analysis chart and various sources to deconstruct the characters, analyze the historical context, and collaborate with peers using a variety of choreographic strategies. The development of critical thinking and creative skills are crucial during the process of this unit, allowing for multiple opportunities for collaboration between ELA teachers and arts teachers.

Big Ideas of This Unit: Students will understand that:

- Social conventions restricted women and women’s rights in the late 1800s and beginning of 1900s.
- Hemingway’s work is in the context of his time.
- Character analysis can be used as a source of inspiration for choreography.
- Characteristics of popular social dances at the beginning of the 20th century.
- How social dances related to the idea of liberation and breaking out from social conventions.

Essential Questions of This Unit: Students will answer:

- What was Hemingway referring to when he talked about the “Lost Generation”?
- What was the social role of women during the late 1800s and how did it evolve at the turn of the century?
- How did the social movements of the early 20th century impact social dances of that era?

Indicators of Student Learning

CONTENT—Students will know:

- Hemingway’s *The Sun Also Rises* (read in English class and revisited in Dance).
- Popular dance styles and trends of the 1920s (e.g., the Charleston)
- Women’s suffrage movement.
- Character analysis: Main female character analyzed through her social and historical context
- Use of choreographic strategies

SKILLS—Students will be able to:

- Understand and Identify social conventions of the time (early 1900s).
- Apply the character analysis chart to deconstruct key characters in a story.
- Use literary work as a source of inspiration to create movement.
- Choreograph and perform a dance piece that embodies the main female character, Brett.

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

NYS: CCLS: English Language Arts 6-12 NYS: Grades 11-12 Reading: Literature

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

*Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.

11. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

NYS: CCLS: English Language Arts 6-12 NYS: Grades 11-12 Reading: Literature

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

*Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.

11. Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Learning Experiences
(Briefly describe each experience.)

Review of the book *The Sun Also Rises* by Ernest Hemingway:

- Students are reading the novel in their English classes.
- The dance class will revisit certain fragments of the book in context of the character Brett.
- Discussion around the character and possible choreographic ideas (themes, context, time period).
- Movement improvisation to explore some of these preliminary themes.

Analyzing videos and articles that describe the social-historical context of early 1900s:

- World War I: Countries involved and consequences
- Women’s suffrage movement in the United States
- Charleston dance and the “flappers”
- Fragments of the 1957’s film *The Sun Also Rises*.
- Movement improvisation to explore 1900s social-historical context.

Review of choreographic strategies:

- Motif and variations: Student will identify movement motifs in footage of dances of the beginning of the 20th century and create variations of them.
- Improvisation: Students will use improvisation as a source of inspiration and to continue developing movement material for the final choreography.
- Canons and unison: Students will work in small groups making artistic choices by experimenting and setting appropriate times for canons and unison sections.
- Use of space and formations: Students will introduce traveling and different spatial formations to inform and develop their group choreography.

Costume designing and rehearsals:

- Students will research the fashion and hairstyle trends of this time period.
- They will design original fashion and hairstyle trends inspired by this period taking into account school budget for the stage production and finding alternative and recyclable materials for the reproduction of costumes and props.

Dress Rehearsals and Performances:

- Students will videotape their dances and use rehearsal videos as a tool for self-assessment using a movement quality/performance rubric.
- Students will refer to the movement quality rubric to give feedback to peers and decide next steps to improve their compositions.
- Students will rehearse with costumes/props to determine if any modifications are necessary in preparation for a school performance.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Choreographic strategies and devices such as improvisation, canon, unison, motif and variation, etc.
- Understanding the purpose of a character analysis chart

What skills related to this unit have students already developed?

- Choreographing movement studies: in groups, solo, and as a class
- Self- and peer feedback
- Improvisation strategies

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Video self-assessment
- Movement execution self-assessment scoring rubric

Peer Assessment

- Peer-to-peer movement execution rubric

Teacher Assessment

- Movement Execution Rubric
- Character Analysis Chart
- Choreography Proposal Chart

Resources

(Books, music, articles, websites, etc.)

Book:

The Sun Also Rises (1957) by Ernest Hemingway

Articles:

Women's Suffrage and Rights Movement: <http://www.historynet.com/womens-suffrage-movement>

Flappers: <https://en.wikipedia.org/wiki/Flapper>

1920s Dances: New Styles of Dancing and Music Evolved: <http://www.1920-30.com/dance/>

Video:

America in the 20th Century: The Roaring Twenties: <https://www.youtube.com/watch?v=DIO6pC-JKc>

The Changing Role of Women (1920s): <https://www.youtube.com/watch?v=uDZ93syAQfA>

The Sun Also Rises Movie (1957) – Screening: <http://www.imdb.com/title/tt0051028/>

Teacher Self-Assessment / Reflection Strategies

What worked well?

Students were successfully able to understand Brett's motivations and the social-historical environment. They worked productively and portrayed the character's personality in their choreographic works.

What should be changed? Provide suggestions.

Add more time for connections across art disciplines during the production time. Add more cross-discipline reflection opportunities after the performances, differentiating students who participated in the production from those students who only attended the performance.



Acting Studio- TAPCO- Photographer Don Cerrone

TAPCO's Commonly Scaled Rubrics (Dance)

FINAL PROJECTS

Choreography – Independent Projects

Name:	4 (100)	3	2	1
Title:	Title is original and appropriate to theme/topic.	Title is appropriate to theme and topic.	Title is not related to the theme, topic or movements.	Inappropriate or poorly developed.
Theme:	Clearly explains the universal concepts or ideas that the dance tries to express (injustice, war, determination).	Somewhat explains the concepts or ideas that the dance tries to express (injustice, war, determination).	Does not explain the purpose or the idea.	Inappropriate or poorly developed.
Storyline:	There is a clear narration of events or a logical rationale and intent.	The narration connects some of the sections of the dance, but there is a sense of disconnection sometimes.	There is no clear intent. Movements appear to be randomly improvised.	Inappropriate or poorly developed.
Music:	Musical selection is appropriate for the theme, topic and mood of the dance.	Musical selection seems appropriate for the theme.	There is no connection between the music theme and movements.	Inappropriate or extremely poorly developed.
Staging: Costumes & Props	Costumes are original and appropriate for the movements, theme, mood of the dance, and a school setting. Props or other element on stage support the main idea.	Costumes are appropriate for theme and movements. Props are appropriate.	Costumes and/or props are not very representative of the theme.	Inappropriate for a school setting.
TOTAL				

Movement Execution **(Skills)**

	4 (100)	3	2	1
Memory/ Coordination/ Accuracy	Outstanding ability to recall instructions and movements.	Is able to recall most part of movement sequences.	Recalls at least half of movement sequences.	No interest or initiative in memorizing.
Movement Quality During Final Movement Combination (if solo is not presented).	Outstanding movement execution during final movement phrase OR solo. Strong technical background, aptitude, and/or preparation is evident during movement execution.	Movement effort and quality are appropriate during solo OR final combination.	Solo seems to be improvised rather than choreographed OR shows great difficulty executing movements of a final combination.	Student did not present a final combination.
Stage Presence & Effort	Outstanding control of self on stage. Effectively connects to audience and performance. Shows great focus and confidence on stage.	Student seems to connect at times with audience and performance. Shows focus and confidence on stage most of the time.	Does not control self or connect to audience easily, but is willing to try. Does not show much confidence on stage.	Not interested in being on stage or developing a relationship with audience (NO DRIVE) or extremely uncomfortable about being observed by an audience.
Tempo & Rhythm	Tempo, rhythm, and speed are clear and purposeful	Tempo, rhythm, and speed are clear and purposeful most of the time.	Tempo, rhythm, and speed are unclear. Delays do not seem to be purposeful.	No attempt to follow rhythm or a clear tempo.
TOTAL				

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Poems of Samba – The Dance of Brazil	Unit Dates: March (four weeks) Number of Class Sessions: 25
Dance Teachers Names: Ms. Dye, Jun Zhou School: Science Skills Center High School	Benchmark(s): High School Grade/Class: 9–12

Unit Description

(What will students do in this unit? (One to three brief sentences))

Students will learn the culture and history of Brazilian samba through dance research, movement exploration, and poetry. Students will experience and choreograph a samba dance based on students’ written poetry. Students will choreograph their own sequence of samba phrase inspired by students’ poetic themes, notate their movement phrases, and perform a samba dance with tableaux.

Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> • Literary works, music, and dance are related. • Literary works connected to dance can promote deeper understandings. • Dance can communicate meaning. • Samba is not only a dance and music, but also a culture. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> • How is poetry reflected in dance? • How can choreography communicate meaning? • In what way can we identify, deconstruct, and analyze samba steps and rhythm?
---	--

Indicators of Student Learning

CONTENT—Students will know: <ul style="list-style-type: none"> • The history of samba dance • Poetic devices—imagery, theme, and variation • How to use a variety of strategies to create their own poetic dance phrases 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Execute the samba poetic dance sequence. • Identify a variety of strategies to create their own samba phrase. • Discuss their choreographic choices and give constructive criticism to peers.
--	---

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

Dance Making <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	Developing Dance Literacy <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	Making Connections <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	Working with Community and Cultural Resources <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	Exploring Careers and Lifelong Learning <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
--	---	---	--	---

Common Core Learning Standards Addressed

- Demonstrate independence: Compose, create, teach, and demonstrate for peers, self-evaluate, and self-correct to improve dance performance.
- Build strong content knowledge: Achieve technical proficiency in samba dance, and oral/written practical in dance concepts. Understand the history of samba dance.
- Respond to the varying demands of audience, task, purpose, and discipline: Dance with confidence and compositional choices to support choreographic intent for audience.
- Comprehend as well as critique: Discuss point of view in a dance; use multiple frameworks to observe, analyze, and interpret dance.
- Value evidence: Identify choreographic structures in other disciplines.
- Use technology and digital medial strategically and capably: Navigate a wide range of dance websites for research.
- Come to understand other perspectives and cultures: Reflect an understanding of dance history and cultural context.



*Science Skills Center High School dance students period 1 & 5 learn Samba steps from Jun Zhan NYU Dance Educator Masters Candidate
Photos by Pat Dye*



*Student discuss, share and revise history of Samba for class share.
Photo by Pat Dye*

Learning Experiences

(Briefly describe each experience.)

- Warm-up: sitting, standing, *barre* work, stretches, strength, and core work – based on the Katherine Dunham Technique
- View video footage of samba history and culture.
- Learning the basic samba dance steps (basic, samba turns, side to side, box step, variation box step, pivot turns, Mata Formiga step, and freeze/pose /stillness position) and create a sequence with the still poses to make a tableaux.
- Work independently to write poems inspired by samba music and lyrics.
- In a small groups, students think-write-pair-share their poems.
- As a group, choose one of the poems as inspiration to create a samba sequence. (Examples include Science Skills Center student poems: “In the Heat: Samba & Salsa,” “Dances I’ve Learned,” “Fluent Unity,” and “The Rhythm of the Latin S’s.”)
- Improvise and explore using LMA (Laban Movement Analysis) categories and dance elements to generate movement material to be included in their group dance inspired by students’ poetry.
- Use choreographic devices, poetry, and samba vocabulary to choreograph an original group samba dance.
- Work in groups over several sessions to rehearse, critique, revise, and perform the “Poetic Samba Dance Phrases.”
- Share during informal class showings or more formally during a school performance.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students have learned how to create and perform choreography in small groups.
- Students explored the use of LMA and samba rhythm in choreography.

What skills related to this unit have students already developed?

- Communication skills when working in groups
- The ability to discuss and debrief using dance vocabulary
- Students understand how to improvise and work collaboratively with peers.
- Students understand the structure of quick write.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Self-correction (self-assessment)
- Y.O.Y.O.—You’re on your own (students rehearse by themselves)
- Individually or in their groups, students will perform a given movement concept, reflect on their performance, and revise.
- During the choreography dance sequence, students will pause and evaluate what they like or dislike in the sequence and how they can make it better.

Peer Assessment

- Each One, Teach One (group rehearsal)
- Students will observe each other’s choreography and provide feedback (formative).
- Students view their dances on video and rate each group according to a rubric that was created by the teacher with students’ input (summative).
- Critical protocol: When you are evaluating someone else’s dance, it is important to do it in a helpful and kind way, focusing on the positive, not on the negative (i.e., constructive criticism).

Teacher Assessment

- Daily lesson log noting what actually occurred (reassess)
- Strategies for next sessions
- The 4 P’s: Perfect Practice Promotes Permanence
- Project rubrics

Resources

(Books, music, articles, websites, etc.)

- Music Selections: “Chica Bacilona” (Yano), “Hip Hip Chin Chin,” “La Vida Es un Carnival,” (Celia Cruz) “Samba Para Una Noche,” “Rumbaboy,” “Love Samba” (rhythm is 2/4, with three steps per measure)
- “What is Samba? A Three Minute History” by Wes Brookes <https://youtu.be/BghYfTKxIRk> - video footage
- <https://youtu.be/PwBhy6wBZDs> – History of samba and its African roots

Teacher Self-Assessment / Reflection Strategies

What worked well?

- Teaching them basic steps and giving them time to practice.
- The 4 P’s: Perfect Practice Promotes Permanence
- Students’ use of choreography checklist/project instructions/project rubric, and assessment video presentation for samba dance making unit

What should be changed? Provide suggestions.

- Add more supplement with websites, books, newspaper articles, and videos.
- Add audience etiquette checklist: Observe, Listen, and Applaud (when appropriate).



SSCHS'S Jow-ile-Bailar Dance members performing Salsa/Samba

Photo by Pat Dye

Samba - Project Instructions Dance Making Unit

Group Name: _____

1. Each group will create a name for their group. (Portuguese title with English translation- Peers from Latin America, Foreign Language Teachers in the building and Google Translate can be a tool for group name creation)
2. Each group will designate the following positions: leader, assistant leader, liaison, and scribe.
3. Groups will prepare:
 - A poem describing the movements, history, or experience of dancing Samba (see worksheet)
 - A dance incorporating movements inspired by their poem and the main choreography
 - Groups create four new steps using the Samba style and their poems, each group creating one movement.
 - Group members will insert their steps into the main choreography
 - The group members will choose where to place each new movement within the choreography.
 - An introduction prepared by group leaders that includes the name of group, the name of each member and their positions. (oral video presentation)
4. When presenting their revised choreography, group members will use the LMA or Elements of Dance to identify the movement components within their choreographic phrase. (Giant Post-It presentation), (Gallery walk-through) & (Peer Assessment)
5. Groups will perform their original choreography and the revised version. Record and share
6. Videotaping and viewing of dance segment. (Self and group assessment)
7. Critical Protocol – critiquing and etiquette: facilitators and peers.
8. Group scribe will type up group paper presentation (post-it) and submit to facilitators for final grade.

Science Skills Center High School
Dance Department

Leader: _____

Assistant Leader: _____

Liaison: _____

Scribe: _____

Samba – Poem Writing Instructions

Group Name: _____

Use the space below to create a poem about Samba. Your poem will inspire your choreography.

When writing your poem, consider the following elements of the Samba to inspire your writing.

- Sounds
- Rhythms
- Movements
- Culture
- Style
- Feeling
- Expression

Also, consider using the Poetic Devices of Imagery and Theme & Variation. These devices are similar to our choreographic devices.

Science Skills Center High School
Dance Department

Leader: _____
Assistant Leader: _____
Liaison: _____
Scribe: _____

Group Name: _____

1. Each group will create a name for the group. (Spanish title with English translation)
2. Each group will designate the following positions: leader, assistant leader, liaison, and scribe.

Component & Rating	4 Stellar (excellent)	3 Above Average	2 Average	1 Needs Improvement
Assignment Completion	Students have incorporated four or more movement phrases, using the handout as a guide; each member has contributed one movement.	Students have incorporated three movement phrases, using the handout as a guide; each member has contributed movements.	Students have incorporated two components, using the handout as a guide; each member has contributed varying numbers of movements.	Students have incorporated <u>no</u> new steps <u>and</u> didn't use the resource provided; each member has not contributed varying numbers of movements.
Group Dynamics	Members of the group are engaged, respectful, cooperative and supportive of one another.	Members of the group are engaged, respectful participants, but are <u>sometimes</u> not cooperative with one another.	Members of the group are engaged participants, but are not respectful, cooperative or supportive of one another.	Members of the group are not engaged, respectful, cooperative or supportive participants.
Time Management	Assignment is completed in the allotted time, and students have been working gradually on the assignment.	Assignment is almost completed in the allotted time, and students have been working consistently on the assignment.	Assignment is partially completed in the allotted time, and work has been inconsistent.	Assignment is less than halfway completed in the allotted time and work has been inconsistent.
Revision Process	Members are diligently exploring, revising and practicing movement for clarity.	Members are exploring and revising movements, but not practicing for clarity.	Members are exploring movement, but not revising or practicing movement for clarity.	Members are not exploring, revising or practicing new movement.
Critiquing/ Audience Etiquette	As an audience, group members are attentive, respectful and contributing to the success of other groups.	As an audience, group members are attentive and respectful, but not contributing to the success of other groups.	As an audience, group members are respectful, but not attentive or contributing to the success of the other groups.	As an audience, group members are not respectful, attentive or contributing to the success of the other groups.

Dance Task Checklist
Prepare/ Participation/ Project

Criteria	4 Stellar (excellent)	3 Proficient	2 Fair	1 Needs Improvement
Ability to demonstrate the combination accurately Body Positions/Framework Samba Rhythm	Performs all elements of the combination with accurate order, facing, body shapes and timing	Performs most elements of the combination with accurate order, facings, body shapes, and timing	Performs many elements of the combination with accurate order, facings, body shapes, and timing	Performs some elements of the combination with accurate order, facing, body shapes, and timing
Ability to perform individual elements of the combination Execution/Creativity	Performs all individual elements at a high level of technical proficiency	Performs all of the elements competently	Performs many of the elements competently, but has trouble executing some elements	Performs few of the elements competently
Ability to perform the combination with appropriate movement quality and phrasing Performance Attitude	Performs with well-modulated energy, sensitive rhythmic, sensitive rhythmic / musical phrasing, and smooth transitions.	Performs with appropriate energy and dynamic variation, on the beat, with mostly smooth transitions	Performs with some breaks in energy, some dynamic variation, is sometimes off the beat, some transitions are rough	Performs with many breaks in energy, few dynamic variations, is often off the beat, many transitions are rough

SAMBA DANCE

Samba Warm-up segment

Steps - using arms, hips & shoulders

Clap out samba rhythm - 1&2 3&4

Count out rhythm - vocalize 1&2 3&4

Execute Samba basic Step

Shift weight movement

Basic Samba step - 4 times in place

Basic Samba step traveling / up stage, down stage, stage left & stage right

Samba basic turns - quarter turns right - repeat quarter turns left

Samba basic half turns right / half turns left

Samba Box step

Samba Box step variation with slide steps

Samba Pivot turns right and left / repeat two pivot turns on each side

Mata Formiga step (heel leads movement)

Freeze / Pose/ Stillness position (with gesture)

Student Poems

Title: "Dances I've learned"

Step 1 and 2, 3 and 4

Go backward, forward, left then right,

It's origin is Brazil full of rhythm and life.

Afrocentric fast beat, keep on your toes, step light,

Grounded, but not heavy, boys and girls go right.

Ladies sway your hips, arms out, let it flow,

Mix it up with salsa turn on 3 not 4.

Salsa is tricky and it's also very fast,

Influenced by many cultures,

I've learned this in dance class.

Its best to count while doing this,

It has a tricky beat, step 1,2,3,5,6,7.

Both dances are great and have a distinct count,

Both are also fast and they need to be precise,

Practice makes perfect, each one teach one,

Salsa and Samba, soften your knees, torso forward on your toes step light.

By: Petrena Andrews, Samba-Salsa Dance Student

Title: "Fluent Unity"

Rhythmic locomotion mixed with sweat and devotion.

Fuss and commotion for a shine and a hip motion.

Cultural fusion leading to one fluent movement

This concludes in a very popular intrusion between masculinity and femininity to merge two opposite entities.

By: Jwyanza Theobalds, Samba-Salsa Dance Student

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: A Fictional Reflection: A Choreographic Character Study of Fictional Heroes/Heroines in Relation to the Self	Unit Dates: February 3–March 15 Number of Class Sessions: 6
Dance Teacher Name: Francie Johnson-Sealey School: Benjamin Banneker HS	Benchmark(s): 12th Grade/Class: 9th–12th Grades
Unit Description	
This unit uses a character study of a fictional protagonist to explore telling a story through movement as an individual and in a group. The class will review literary terms used in analyzing fiction and stories, as well as the choreographic terms of theme and variation, both abstract and literal. Students will also reflect on how they connect to the character in their own life. Students will create a dance that presents a character, develops a story, and culminates in movement statement of how fictional works might reflect their own reality.	
Big Ideas of this Unit: Students will understand that: <ul style="list-style-type: none">• Dance tells stories that have a beginning, middle, and end.• Fictional work is based on the realism of humanity.• Dances are created through many different ways.	Essential Questions of this Unit: Students will answer: <ul style="list-style-type: none">• How do we convey a story through movement?• How does audience perspective/ interpretation influence choreographic choices?• How do we choreograph as a group effectively?
Indicators of Student Learning	
CONTENT—Students will know: <ul style="list-style-type: none">• The arc of a story (exposition, rising action, climax, falling action, resolution)• Definition of theme and variation: a choreographic form that starts with an original movement idea that is repeated with various modifications while still maintaining its structure and sequence• Differences between fiction and non-fiction• Story vocabulary: character, setting, atmosphere, and protagonist	SKILLS—Students will be able to: <ul style="list-style-type: none">• Differentiate between abstract and literal movement.• Choreograph using theme and variation.• Create a solo and group choreography.• Use movement, including gestures to tell a story.• Use helpful critique to revise choreography.

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	<p>Making Connections</p> <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	<p>Working with Community and Cultural Resources</p> <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	<p>Exploring Careers and Lifelong Learning</p> <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	--	--	---	--

Common Core Learning Standards Addressed

- CCSS.ELA-LITERACY.RL.9-10.3
- CCSS.ELA-LITERACY.SL.9-10.4



<https://mindbodybrew.wordpress.com/>

Learning Experiences
(Briefly describe each experience.)

- Each student will identify a fictional character that has overcome great obstacles. Students will share and describe their character and story arc using the STORY graphic organizer. They can work alone or in small groups for support creating the solo study. Students will listen to “I Will Rise” by Andra Day and improvise their character. They will repeat in two large groups so each dancer may get feedback from peer in the audience group who is watching him/her.
- As a class, we will discuss the use of theme in choreography. Using “I Will Rise” by Andra Day, each student will create a 16-count phrase that introduces the person’s character and has a signature move. This phrase will become the student’s theme and should be based on his/her initial character study. In their journals, students will write their phrases and explain why they chose these particular movements.
- Each student will share his/her character study and, using a character rubric, the class will decide on the three movement studies that describe the character the best.
- Using the chosen characters, students will be equally divided into three groups to choreograph the character’s story. The class will discuss the meaning of abstract and literal, and analyze their attributes in choreography and in audience perception. Each group will choreograph a 48–64 phrase that communicates the story arc they developed earlier. Each group must also include a variation of their original theme.
- In their groups, the students will discuss how they personally relate to the character they have choreographed about and recording their comments in an organizer. Using their group’s responses, they will create a 24-count phrase that communicates their ideas while traveling across the stage. The final structure of their piece is:
16-count character study / 48–64 story arc, / 24-count reflection phrase.
- Each group will perform their dance for peer group and give/receive feedback to each other using the feedback form. They will revise their work based on the comments. Each group will then perform in front of the class to be graded by the teacher as a summative assessment. The sharing will be videotaped for self-assessment as well.

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students have choreographed alone and in groups.
- Students have learned and performed routines.
- Students have used simple choreographic devices.

What skills related to this unit have students already developed?

- Students have reviewed fictional stories and basic story vocabulary in English classes.

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Reflection of video of performance
- Self-correction while choreographing
- Journal of character study

Peer Assessment

- Peer feedback form for choreography

Teacher Assessment

- Summative assessment with rubric
- Formative observation

Resources

(Books, music, articles, websites, etc.)

- “I Will Rise” by Andra Day
- Feedback forms
- STORY form
- Story arc form

Teacher Self-Assessment / Reflection Strategies

What worked well?

I liked the option that students could choose different characters because I teach mixed grades and everyone is studying something different.

What should be changed? Provide suggestions.

I could show a video of choreography that focuses on a character that uses abstract and/or literal movement. I feel watching others opens students' minds to new choreographic possibilities.



<http://siliconangle.com/>

Fictional Reflection

Student Name: _____

Name of book/ story: _____

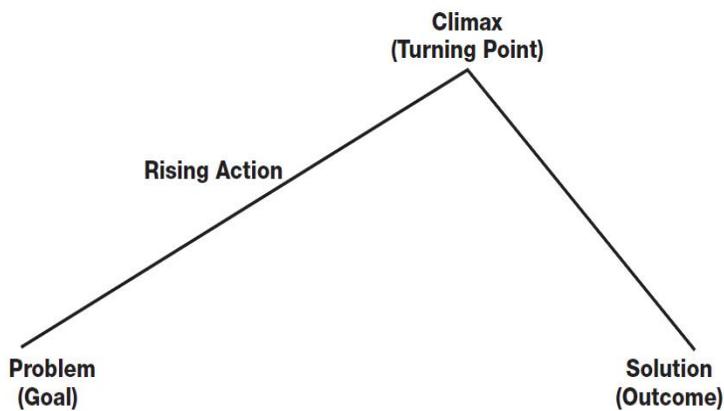
S	Setting:
T	Talking Characters:
O	Oops! Problem:
R	Attempts to Resolve:
Y	Yes! Problem Solved:

Plot Structure

Title _____

Characters

Setting



Peer Feed Back Form

Date: _____

Person/Group being viewed: _____

Observer(s): _____

I liked:	Evidence
I was confused by:	Evidence
I wonder if:	Comments:

Based on the feedback we made the following revisions:

1.

2.

3.

Fictional Reflection Unit: Dance Performance Rubric

Student(s) name: _____ Period: _____ Date: _____

Required Elements: 16 count character study, 48 – 64 count phrase telling a story using theme variation, 24 traveling reflection phrase

Component	Poor	Fair	Good	Excellent
Creation of Choreography	Remembers few of the counts, doesn't contain all the required elements	Demonstrates some knowledge of choreography, includes most of the elements, makes obvious errors	Demonstrates good knowledge of choreography with minor errors, contains all the required elements	Demonstrates excellent knowledge of movement with little to no errors, contains required elements with creativity.
Knowledge of Choreography	Remembers a few of the steps/ movements but looks lost and out of sync with others.	Demonstrates some knowledge of choreography, but unsure of some movements. Sometimes hesitates/ watches others and makes some errors.	Demonstrates good knowledge of choreography. Keeps up with the group. Spacing is mostly clear. Few errors.	Demonstrates excellent knowledge of the choreography, clear spacing and does it well.
Technical Skills	Although remembers some of the dance, little attention is paid to how movements are done or other details of the dance.	Only some understanding of technical elements, (ie footwork, use of arms, body positioning, quality of movements) demonstrated in execution.	Dance executed with attention to most details of technique, but hasn't attained proficiency in dance style/ movement yet.	Dance executed with great attention to technique: i.e. footwork, use of arms, body positioning, and quality of movements. Able to perform dance style/movement with ease and personality.
Performance Skills	The dancer is not very focused, concentrated or committed to performance. Verbally talks/ laughs while performing. Has little to no energy.	The dancer is generally focused, but only some attempt made to communicate non-verbally with others on stage or audience. Counts aloud while performing. Has some energy.	The dancer communicates with other dancers and audience through eye contact and facial body expression. Has energy throughout most of the dance. Is focused throughout.	The dancer creates a believable character on stage and is able to engage the audience completely. They are focused before the dance starts and has energy from start to finish.
Rhythm/ Tempo	Attempts to keep a rhythm but gets off beat and speeds up or falls behind often. Doesn't follow beat in music.	Shows a basic understanding of tempo and beat, but falls behind and/or speeds up in places or makes errors in rhythm.	Generally accurate in beat, tempo, rhythms of dance sequences most of the time.	Shows a complete understanding of tempo and beat and stays on rhythm throughout the dance.

Comments:

Characterization Rubric

Standard: EL.HS.LI.05 Analyze the author’s development of characters in a literary text through direct and indirect means.

	Exceeds 4	Meets 3	Nearly Meets 2	Beginning 1
Characterization	<ul style="list-style-type: none"> • Demonstrates strong, thorough understanding of major character(s) 	<ul style="list-style-type: none"> • Demonstrates understanding of major character(s) 	<ul style="list-style-type: none"> • Demonstrates basic understanding of major character(s) 	<ul style="list-style-type: none"> • Demonstrates little understanding of major character(s) and/or recites plot events
Textual Evidence	<ul style="list-style-type: none"> • Identifies well-chosen examples of direct and/or indirect characterization that reveal an original, unique insight about the character. 	<ul style="list-style-type: none"> • Identifies relevant examples of direct and/or indirect characterization that reveal an insight about the character. 	<ul style="list-style-type: none"> • Identifies obvious examples of direct and/or indirect characterization that reveal basic information about the character. 	<ul style="list-style-type: none"> • Identifies incorrect or unimportant examples of direct and/or indirect characterization that reveals little about the character.
Analysis	<ul style="list-style-type: none"> • In-depth analysis includes logical and insightful inferences about character development and emphasizes key aspects of the character. 	<ul style="list-style-type: none"> • Analysis includes logical inferences about character development and emphasizes important aspects of the character. 	<ul style="list-style-type: none"> • Analysis includes obvious and general inferences of character development and does not include important aspects of the character. 	<ul style="list-style-type: none"> • Little to no analysis or inferences of character development.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: Poetry Through Movement	Unit Dates: January (two weeks) Number of Class Sessions: 8–12 sessions
Dance Teacher Name: Erin Sullivan School: New Drop High School	Benchmark(s): 12th Grade Grade/Class: 11th Grade

Unit Description

In this unit, students will express their thoughts, feelings, and ideas through movement. Students will understand that poetry can be used for inspiration in choreography. Students will begin by using the poem “See It Through” by Edgar Allen Guest as inspiration to express their thoughts, feelings, and ideas in movement. Next, students will write a poem and choreograph a dance based on their poem. The unit will culminate with a performance of their dance for the class and they will be evaluated according to a rubric.

Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> • Choreographers are inspired by different ideas, themes, and life experiences when creating a work of art. • Dance often expresses a thought, feeling, or idea. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> • How can improvisation aid in the dance making process? • How can we communicate the written word through movement? • What inspires us to create? • How can we determine appropriate movement choices?
---	---

Indicators of Student Learning

CONTENT—Students will know: <ul style="list-style-type: none"> • That dancers often use improvisation exercises to create dances • The similarities between the writing process and the dance making process • That dance can be used to communicate a feeling or idea 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Translate words and feelings into movement through improvisation and choreography. • Provide meaningful feedback to their peers. • Use feedback to revise and edit their dance. • Rehearse, evaluate, and revise choreography. • Create a dance based on their own poetry.
--	--

Dance Blueprint Strands Addressed

(Highlight ONLY the components being assessed.)

Dance Making <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	Developing Dance Literacy <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology and Symbols • Analyze, Critique, and Communicate About Dance • Identify and Compare Dance Styles, Genres, Major Works, and Artists 	Making Connections <ul style="list-style-type: none"> • Understand Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual & Social Dances) • Connect Dance to Other Arts and Disciplines • Utilize Technology in Connection with Dance • Connect Dance to Health and Well-Being 	Working with Community and Cultural Resources <ul style="list-style-type: none"> • Engage with Community and Cultural Institutions, Colleges, and Universities • Use Dance Research Resources • Share Dance Experiences in and Between Schools 	Exploring Careers and Lifelong Learning <ul style="list-style-type: none"> • Learn About Careers in and Related to Dance • Set and Work Toward Goals • Value Dance as a Source of Enjoyment and Lifelong Learning
---	---	---	---	--

Common Core Learning Standards Addressed

- Demonstrate independence: Develop a repertoire; self-evaluate and self-correct for improved performance.
- Build strong content knowledge: Achieve practical fluency in dance concepts.
- Respond to varying demands of audience, task, purpose, and discipline: Dance with confidence in a range of performance experiences; make appropriate compositional choices to support choreographic intent of intended audience.
- Comprehend as well as critique: Use multiple frameworks to observe, analyze, and interpret dance.
- Value evidence: Apply general observations and self-review to developing a personal approach to movement.

Learning Experiences (Briefly describe each experience.)

Guiding Question/Theme: How can poetry inspire us to move?

Introduction: Explain to students that they will improvise during the reading of the poem “See It Through” by Edgar A. Guest. Tell them that the goal of this activity is for them to develop movement inspired by the poem. Then, they will create a short 30-second dance study with a partner using some of the movements that they developed during their improvisation.

Development/Elaboration:

- After the warm-up, have students sit and listen to the poem “See It Through.” Tell them that as they listen they should think about the feelings the words evoke.
- Next, tell students to find a still shape in any level. Students will move through the space as the poem is read aloud. Repeat this exercise twice.
- Place students in pairs to discuss their experience during the improvisation, and then have the students begin combining their movement choices.
- Allow students to work and rehearse.
- Have students show their work to the class (either one group at a time or multiple groups, depending on time restraints or the decision to formally assess this assignment).

Culmination/Sharing: Class discussion: Have students discuss how they felt when doing this assignment. Did they find it easy or difficult? Why?

Homework: Bring in magazines or any other source of pictures and text.

Guiding Question/Theme: How can we use images to create something that holds meaning?

Introduction: Explain to students that today they will be creating vision boards. The vision board should represent something that holds meaning for them, perhaps a feeling, an idea, or an event.

Development/Elaboration:

- Although there will not be much movement in this session, conduct the warm-up to continue building strength and flexibility.
- Have students begin cutting out pictures and pasting them onto construction paper. They should fill the entire piece of paper so that it looks like a collage.
- Have class do a gallery walk to look at their classmates’ vision boards.

Conclusion: Discuss with a partner: How do you feel about your vision board? Did it turn out as you planned?

Guiding Question/Theme: How can we derive words from images?

Introduction: Tell students that today they will be writing poems that reflect the vision boards they created. The poem can be written in any style of poetry they feel comfortable writing. Explain that once the poem is finished, their next step will be to create a solo that corresponds with the poem.

Development/Elaboration:

- Warm up focusing on strength and flexibility.

- Have students sit with their vision board and begin writing some ideas for their poem.
- Students improvise independently movements that might be an abstract representation of these ideas.
- Circulate the room to answer any questions and to provide any needed assistance.

Conclusion: Class discussion: What challenges did you face with this assignment?

Homework: Write and bring a finish poem to the next session.

Guiding Question/Theme: How can we show our poetry through movement? (1–2 sessions)

Introduction: Tell students that today they will begin to create a solo that reflects what they have written in their poem. Explain to them that they will use a similar process to the one we used when creating dances to “See It Through.”

Development/Elaboration:

- Have students return to their partner from the “See It Through” assignment. Instruct students to have one partner read the other partner’s poem while the author improvises. They should do this twice and then switch.
- After improvising, students will move to their own space in the room to work on their solo.
- Allow students the rest of the period to work on their solo. Circulate the room to answer any questions and provide feedback.

Culmination/Sharing: Class discussion: How was creating movements to your own words different than creating movements to someone else words?

Homework: If there is music you would like to use for your dance, make sure to practice with it and bring it in to tomorrow’s class.

Guiding Question/Theme: How can we use feedback to improve our performance?

Introduction: Tell students that today they will be performing their solo for their peers and receiving written feedback based on the performance rubric. Once they have received their written feedback, they will create their own checklist to make sure they make the necessary improvements to their dance.

Development/Elaboration:

- Allow students five minutes to review their dances. Then have students sit in their audience spots.
- Give out post it notes and pencils for audience to write their critique. The critique is based on our class performance rubric.
- Call each solo up to perform. After they perform, they will collect the post it notes from the audience.
- After the performances, allow the soloists to begin creating their checklist. If they cannot finish in class, it should be completed for homework.

Culmination/Sharing: Class discussion: As an audience member, what feelings did you experience while watching the solos?

Guiding Question/Theme: How does rehearsal and self-assessment improve our performance?

Introduction: Tell students that they will be rehearsing their solos today. Remind them that they should be using the checklist they created to assess if they are making the necessary improvements to their dance.

Development/Elaboration:

- After the warm-up, have the students find a place in the room to work on their dance. If they have a phone, they can use it to play their music or to ask a peer to record their dance so they can see what it looks like. If they don’t have a phone, they will take turns using the radio or a peer’s phone for recording.
- Circulate to make sure students are using their checklists. Offer assistance if needed, and give any extra feedback that is needed.

Culmination/Sharing: Discuss with partner: Did you hit all the marks on your checklist? What do you still need to work on?

Guiding Question/Theme: How can we ensure that our dance is ready for performance?

Introduction: Tell students that today will be their final day to rehearse and perfect their solo. Explain that they will go back to working with their original partner to give a receive feedback based on their checklist and the performance

rubric. After receiving feedback, they will continue to rehearse in preparation for their performance.

Development/Elaboration:

- After the warm-up, have students get their checklists and a copy of the rubric and begin to work with their partner. They will take turns watching and providing feedback based on the checklist and rubric.
- Allow students to rehearse and make necessary adjustments.

Culmination/Sharing: Written self-reflection: Is your dance ready for performance? How do you know?

Pre-Assessment

What do students already know and understand about this area of dance making?

- Students have done improvisation exercises.
- Students have created choreography.
- Students know a variety for choreographic structures.

What skills related to this unit have students already developed?

- Improvisational skills
- Choreography skills
- Providing feedback

Unit Assessments

Examples: Performance task with checklist, peer observation with feedback protocol, student self-assessment form, videotape of student work with scoring rubric, test with grading system, student journal writing coded for vocabulary

Self-Assessment

- Checklists
- Reflective writing

Peer Assessment

- Checklists
- Written feedback
- Oral feedback

Teacher Assessment

- Individual written feedback.
- Observations and discussions during rehearsals
- Final assessment by rubric.

Resources

(Books, music, articles, websites, etc.)

- "See It Through" by Edgar A. Guest
- *Blueprint for Teaching and Learning in Dance*
- *Choreographing From Within: Developing the Habit of Inquiry as an Artist* by Diana F. Green
- Vision board materials: magazines, scissors, glue, construction paper
- Paper
- Pencils
- Post-it notes

Teacher Self-Assessment / Reflection Strategies

What worked well?

- Improvisation exercise with the poem.
- Pairing students to provide feedback as opposed to receiving feedback from a larger group.

What should be changed? Provide suggestions.

- Have students create the vision board and write the poem at home because it takes up too much class time.

See It Through

BY EDGAR ALBERT GUEST

When you're up against a trouble,
Meet it squarely, face to face;
Lift your chin and set your shoulders,
Plant your feet and take a brace.
When it's vain to try to dodge it,
Do the best that you can do;
You may fail, but you may conquer,
See it through!

Black may be the clouds about you
And your future may seem grim,
But don't let your nerve desert you;
Keep yourself in fighting trim.
If the worst is bound to happen,
Spite of all that you can do,
Running from it will not save you,
See it through!

Even hope may seem but futile,
When with troubles you're beset,
But remember you are facing
Just what other men have met.
You may fail, but fall still fighting;
Don't give up, whate'er you do;
Eyes front, head high to the finish.
See it through!

Student Name _____

Date _____

DANCE PERFORMANCE				
	4 pts	3 pts	2 pts	1 pt
Knowledge of choreography	<p>4</p> <p>Demonstrates excellent knowledge of the choreography. and does it well.</p>	<p>3</p> <p>Demonstrates good knowledge of choreography. Keeps up with group. Few errors.</p>	<p>2</p> <p>Demonstrates some knowledge of choreography, but unsure of some movements. Sometimes hesitates/ watches others and makes some errors</p>	<p>1</p> <p>Remembers a few of the steps/ movements and tries, but looks lost and out of sync with others.</p>
Technical skills	<p>4</p> <p>Dance performed with great attention to quality of movement, body position, placement on stage and other details of dance. Also demonstrates an excellent understanding of dance style.</p>	<p>3</p> <p>Dance performed with attention to most details of technique, but hasn't attained proficiency in dance style yet.</p>	<p>2</p> <p>Only some understanding of technical elements (ie. footwork, quality of movements, body positions) demonstrated in performance.</p>	<p>1</p> <p>Although remembers some of dance, little attention paid to how movements are done or other details of dance.</p>
Performance Skills	<p>4</p> <p>The dancer creates a believable character on stage and is able to engage the audience completely through their performance.</p>	<p>3</p> <p>The dancer communicates with other dancers and audience through eye contact and facial and body expression.</p>	<p>2</p> <p>The dancer is generally focused, but only some attempt made to communicate with others on stage or audience.</p>	<p>1</p> <p>The dancer is not very focused, concentrated or committed to performance.</p>
Rhythm/Tempo	<p>4</p> <p>Shows a complete understanding of tempo and beat and stays on rhythm throughout the dance.</p>	<p>3</p> <p>Generally accurate in beat, tempo, rhythms of dance sequences most of the time.</p>	<p>2</p> <p>Shows a basic understanding of tempo and beat, but falls behind and/or speeds up in places or makes errors in rhythm.</p>	<p>1</p> <p>Attempts to keep a rhythm, but gets off beat and speeds up or falls behind often. Doesn't follow beat in music.</p>
Use of Stage	<p>4</p> <p>Used appropriate space on the stage. Utilized the space given. All dancers were featured.</p>	<p>3</p> <p>Utilized space on stage. Most dancers were featured.</p>	<p>2</p> <p>Only used the middle section of the stage and only one feature dancer.</p>	<p>1</p> <p>Only a single section of the stage was used. Dancers were hidden behind others.</p>

Average Score _____