



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



Dance Units

Inspired by Literary Works

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**Compiled and edited by Ana Nery Fragoso, Director of Dance, and
Amy Russo, Arts Program Manager, for the Citywide Dance Professional Development
on February 1st, 2016.**

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Mariya Dashkina Maddux and Lloyd Mayor in Martha Graham’s “Appalachian Spring”

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Blueprint for Teaching and Learning in Dance: Unit Planner

Title of the Unit: <i>Exploring Children’s Literature in Dance, PreK–2: Tiger, Tiger (A Trickster Tale)</i>	Unit Dates: February–March Number of Class Sessions: 3–6
Dance Teacher Name: Catherine Gallant School: PS 89M	Benchmark(s): Grade 2 Grade/Class: Pre-Kindergarten to 2nd Grade

Unit Description

What will students do in this unit?

In the ***Tiger, Tiger*** Unit students will be introduced to the “trickster” character that appears in many folktales and stories. Students will engage in a **learning experience** in which imagination leads the kinesthetic thinking. A palpable sense of strength and self-control is gained as students initiate the transformative actions in the story. Students are guided to discover the action words within the story and begin the foundational process of dance making.

Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none"> Concepts and content from an existing story can inspire dance making. Characters can come to life through movement. A story can lead us to our choices in dance making. 	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none"> How does a picture book become a dance? How can we work together to create a dance? How does imagination contribute to our thinking when we dance?
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Indicators of Student Learning

CONTENT—Students will know: <ul style="list-style-type: none"> The term “trickster tale” to identify specific qualities of surprise in a text. Action words help us to create movement sentences. Dances can be inspired by personal responses to a picture book (text and illustrations). 	SKILLS—Students will be able to: <ul style="list-style-type: none"> Identify action words within a text and collaborate to create a movement sentence. Explore movement elements through directed improvisation. Use transitions between one movement idea and another. Embody the experience of a character in a narrative.
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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
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Common Core Learning Standards Addressed

<ul style="list-style-type: none"> Students comprehend as well as critique. Students value evidence. Observation of peer work provides information to construct responses orally and in writing. Students come to understand rigor of dance learning and its dance knowledge. Through discussion and analysis, students process impact on their audience.

Learning Experiences
(Briefly describe each experience.)

Lesson 1: Introduction – Finding the ACTION WORDS in a story

- Change shapes by copying, mirroring, and echoing.
- Read *Tiger, Tiger* by Dee Lillegard.
- Identify (orally and in writing) and explore (improvise) action words from the text.
- Ask students to think about the story: Is it fiction or non-fiction? (Pre-K and K: Is it real or pretend?)
- What is a “trickster”? What is a “trickster tale”? What other tricksters do you know?

Lesson 2: Mapping the story

- What do choreographers do? Show picture of Martha Graham as an example of a choreographer.
- Discussion of beginning, middle, and end (What happens in each?)
- Creating of movement sentences (Pre-K and K create sequences with the teacher for whole-group exploration.)
- Watch “Satyric Festival Song” of Martha Graham.
- For first and second grade, ask: “How is this character a ‘trickster’ as in *Tiger, Tiger*?”
- For kindergarten, show the video and notice students’ first responses. Write them on chart paper.
- For pre-K, you may decide not to show the video if there is a shorter dance period.

Lesson 3: How do choreographers EXPERIMENT in dance making?

- 1st and 2nd grade students create their own movement sentences on sentence strips or from pre-selected action words on cards. (1st and 2nd grades also have motif symbol on reverse side of card.)
- Sharing of movement sentences.
- Revisions from last class.

Lesson 4: Groups – How do we collaborate in group dance making? (final lesson of unit)

- Perform group dance in the studio.
- Teacher and peer assessment using the performance checklist.
- Ask students how they felt when sharing their work.
- Document on video.

Lesson 5: Rehearsal – What does it take to put our work onstage?

- Moving the dance to “performance” for 1st or 2nd grade (see note in LESSON PLAN).
- Create a choreographic structure to include all group work.
- Whole-group, duets, and small-group dances.
- Rehearse final group dance with music, speaking, and or singing.
- Check microphone, if needed for speaking.
- Discuss clothing (costumes) as appropriate.
- Photos and video (for sharing and assessment).
- Performance: Perform for other classes, teachers, administrators and staff, parents, younger students in the building, and/or share outside of school in the community.

Lesson 6: Reflection – What did we create and how did we do it?

- Watch video. Discuss how performers felt onstage. What was their favorite moment? How did they feel before? How did they feel after? What other elements could be included in this unit? How might this unit help your future dance making?

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 explorations lead by a narrative.
- Students have explored connections to visual arts and poetry since pre-K.

What skills related to this unit have students already developed?

- Students have practiced moving while listening in a “shadow” dance.
- Students participate in library visits and read aloud in their classroom.

Unit Assessments

Examples: Teacher assessment through ongoing observation, daily tracking of behavior and movement responses, student self-assessment through discussion, videotape of student work, peer observation, whole-class check-in for understanding of vocabulary

Self-Assessment

- Observation of class work on video

Peer Assessment

- Whole-class checklist responses during discussion
- Performance task checklist

Teacher Assessment

- Formative assessment of listening and responding
- Post-performance reflection

Resources

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

- *Tiger, Tiger* by Dee Lillgard (book)
- <http://www.slj.com/2009/12/collection-development/around-the-world-with-tricksters/>
- Eric Chappelle, *Music for Creative Dance* (CDs)

Teacher Self-Assessment / Reflection Strategies

What worked well?

Students loved the story and its magical narrative, where the child is strong and in control of the environment.

High participation rate with extended listening time.

What should be changed? Provide suggestions.

Finding more ways to collaborate with classroom and visual art teacher.

Incorporating live music through use of percussion instruments as part of the class and in the sharing/performance.



Dancer with magic feather- PS 89
Photo from Catherine Gallant.

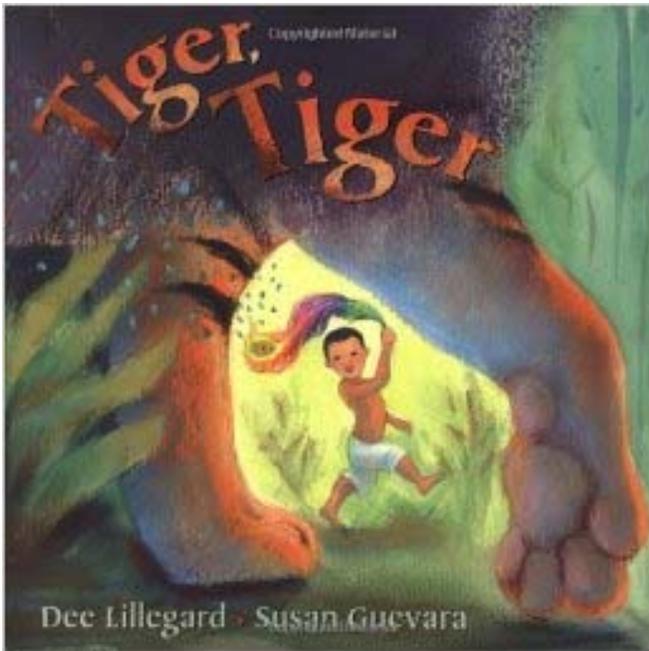
Exploring Children's Literature in Dance, Pre-K to 2nd Grade:
Tiger, Tiger by Dee Lillegard (illustrated by Susan Guevara)

Unit Background Information:

I first tried this idea in a kindergarten class. We had completed our warm-up (in bubble spots) and locomotion studies (skipping leader dance), and then transitioned to a smaller rectangular area near the chart paper easel.

I told the students that I had never read this book before. (This was true. I had only looked at the pictures, but somehow knew that it had just the right amount of text along with very engaging illustrations.)

Before I began, I mentioned that they could help me find the “dancing words” in the story. As I read, I paused to write a word. “Hmm, *slouches*. What does *slouches* look like? How does it feel? Is *slouching* something you might do when you're tired? Let's try it here while we're sitting. We found other “dancing words” in the text: *stroke*, *curl*, *burn*, *hunch*, and *swish*. As we read through the story together, we were all of the characters, especially Pocu, the intrepid child wielding a magical feather that “swishes” a shadow into a full-bodied tiger becoming hungry for supper.



After exploring the text and finding action words, the teacher swishes the feather, turning students slowly, one swish at a time, into tigers. First the eyes (*burn*); then the paws, legs, and torso (*walk*, *leap*, *stretch*); on to the tail (*curl*); and finally the stripes (*mark*, *draw*). We then repeated this exploration with a student stepping into the role of “swisher” with a large feather. (Luckily, I had a supply of large ostrich feathers in my closet.) For music, I used “Dakota Dawn” from Eric Chappelle’s *Music for Creative*, and it worked perfectly, evoking an atmosphere of forest mystery and shadowy smoothness.

When I repeated the lesson with first graders, I found that we could attach more qualitative language to the actions, such as *heavy* with *slouch*, *light* for the swish of the feather. Students were already familiar with the words *stroke* and *curl*—trying *stroke* and *curl* with arms, legs, backs, and

tongues. After the reading of the story, pulling out of action words and repeating with student roles we added motif symbols. This class had just been introduced to *travel* and *freeze*, but we were able to add *expand*, *contract*, *float*, and *sink*. The context of the narrative allowed the students to synthesize the meaning and the movement almost immediately.

When working with children's literature, use this basic structure to explore movement:

WONDER, READ, EXTRACT ACTION WORDS ORALLY and IN WRITING, EXPLORE EACH ACTION, CREATE MOVEMENT SENTENCES, SHARE LEADERSHIP, EMBODY THE STORY, CONTINUE TO WONDER

Lesson Plan: *Tiger, Tiger*

GOALS:

STUDENTS WILL:

- Identify action words in a narrative
- Embody the experience of the main character(s)
- Listen and respond to ideas and concepts through movement

MATERIALS:

Book: *Tiger, Tiger* by Dee Lillgard

Large feather (ostrich, peacock, or any feather)

Easel and chart paper (or Smart Board), markers

Frame drum

Music: "Dakota Dawn," Eric Chappelle

ESSENTIAL QUESTIONS:

How does a story turn into a dance?

How will we find and use the movement ideas in a story?

WARM-UP: Kindergarten warm-up "skipping leader dance"

- Students enter the room, remove shoes.
- Ask: "How light is a feather?"
- Direct half of the class to travel to their "bubble spots" as lightly as a feather.

Ask the other half to travel with feather light skipping. "Is it possible to do this without a sound?" Choose one "skipping leader" to tap each student until all are skipping. FREEZE. "Return to your bubble spot with heavy (but silent) tiger steps". Repeat skipping leader 2-3 times with new "leaders."

PRESENTATION OF THEME:

- All children are seated in the "bubble spots."
- Ask: "What if you could change from a person to an animal? What animal would you be?" Take suggestions. Say: "Remember, we are thinking about how they look and feel, not how they sound."
- Students try changing into various animals through shape and traveling.
- Be sure that they can change back to being children in between the transformations.
- For 1st and 2nd graders, try changing back and forth quickly, in s-l-o-w motion directed by the teacher on cueing from the drum or other instruments.

Students transition to the listening square (an area near the chart paper used for discussion and careful listening)

EXPLORATION:

Read *Tiger, Tiger*—stopping along the way to try out the action words and "feeling" words such as *hot, dark, soft* and *bright*.

Capture the words by writing on chart paper.

Action words from the text:

nap	give	rest
slouch	stroke	droop
sleep	reach	take
find	hunch	
swish	stretch	
bloom	stir	
see	curl	
burn	show	
look	lead	
follow	twist	
walk	open	

DEVELOPMENT:

- Enact the story in general space in whole or half groups as teacher leads.
- Teacher: “Start as a shadow. Do shadows make sound? How do they feel? Tiptoe around the room shadows”.
- Teacher: “I will swish the feather and see how the shadows change”.
- Following the story line: First SWISH acquires the eyes (*burn*); Then the paws (*walk*), legs (*leap*), and torso (*stretch*); on to the tail (*curl*); and finally the stripes (*mark, draw*).

ELABORATION:

We then repeated this exploration, with a student stepping into the role of “swisher” and magician with the large feather. Here we took ideas about other animals that we could be “swished” into before we had to return to our “shadow” selves.

FIRST GRADE: Add symbols next to action words.

DISCUSSION:

What is a “trickster”? Do you think that Pocu is being tricky? Do you know any other “trickster tales”?

RELAXATION:

All students stretch and lie down to rest quietly. Choose the most quiet and still child to take the feather and gently “stroke” each student on their arm as a signal to move as quietly and invisibly as a shadow to their line spot.

Variations and extensions according to grade:

- Pre-K students explore the story and enact the narrative sequence with the teacher.
- K students take turns embodying the main character and retelling the story to direct the class.
- 1st grade students notate the action words and create their own movement sentences with a partner or small group.
- 2nd grade students can portray the narrative in performance and create movement sentences and dances to embody all of the characters through the use of action vocabulary and LMA elements they have studied.

A note about “performance”:

1st and 2nd graders may participate in a formal presentation of their work on stage if there has been sufficient (but balanced) rehearsal time or enough experiences with the material to create and recall their own work. Pre-K and K students should not be expected to show work onstage, but rather informally in the dance classroom/studio. Developmentally, many students in Pre-K/K are not ready to prepare their work for a format that moves too far away from the magic of the moment. Attempting to extend this “moment” may become artificial and will not allow the audience to see the authentic response of children—something that needs to be honored and more fully understood by parents and classroom teachers. It is better to document the work of young children on video in the moments of experiential learning and share through links to school websites or on education-focused sites like SchoolTube or TeacherTube.

Trickster Tales (to inspire dance-making Pre-K – 2nd Grade)
(list compiled by Catherine Gallant, PS 89)

Tiger, Tiger

Dee Lillegard

No one will play with Pocu, so he slouches off to amuse himself-and finds a wonderful feather. Swish. He makes the flowers bloom. Swish. He creates a great, murmuring shadow with two eyes burning bright. Pocu wants a playmate, but when the shadow follows him into the jungle and starts taking over the game, he fears he's created a monster. And it's up to him to find a way to handle his dangerous creation.

Description from <http://www.scholastic.com/teachers/book/tiger-tiger-0>

Anansi the Spider

Gerald McDermott

Raven (A Trickster Tale from the Pacific Northwest)

Gerald McDermott

Zomo The Rabbit (A Trickster Tale from West Africa)

Gerald McDermott

The Three Little Javelinas

Susan Lowell

Sungura and Leopard (A Swahili Trickster Tale)

Barbara Knutson

The Monkey and the Crocodile

Paul Galdone

Pig-Boy (A Trickster Tale from Hawai'i)

Gerald McDermott

The Strongest Boy in the World (a Japanese tale)

Jessica Souhami

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Dancing Stories	Unit Dates: Four Weeks, Once a Week, January 1-31 Number of Class Sessions: Four
Dance Teacher Name: Sandra Stratton Gonzalez School: PS 372 The Children’s School	Benchmark(s): Grade 2 Grade/Class: Pre-K to Grade 2

Unit Description

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

In this unit, students will create movement shapes and phrases in response to literature written for or by children. Shapes and phrases will be developed from an analysis of the feelings and actions of a particular character at a significant event, or plot point, in the story. This unit can be used to explore and deepen children’s understanding of literature, and to create dances to be used in a theatrical presentation based on literature.

Big Ideas of This Unit: Students will understand that: <ul style="list-style-type: none">• Feelings and actions are connected and change based on events.• Feelings can be expressed through body language and movement.• We can tell stories through movement and dance.	Essential Questions of This Unit: Students will answer: <ul style="list-style-type: none">• How are feelings and actions connected?• How can we express feelings with our bodies and movement?• How can we tell stories through dance?
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Indicators of Student Learning

CONTENT—Students will know: <ul style="list-style-type: none">• The definition of plot point.• The names and characteristics of several emotions.• Feelings can be expressed through body language and movement.• Feelings and actions are connected.	SKILLS—Students will be able to: <ul style="list-style-type: none">• Identify plot points in a story.• Name and describe feelings.• Demonstrate feelings through body language and movement.• Identify and describe feelings that peers are demonstrating.• Create movement phrases with their peers based on feelings and actions.• Remember and perform movement sequences.
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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
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Common Core Learning Standards Addressed

Craft and Structure: Grade 1

CCSS.ELA-LITERACY.RL.1.4

Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

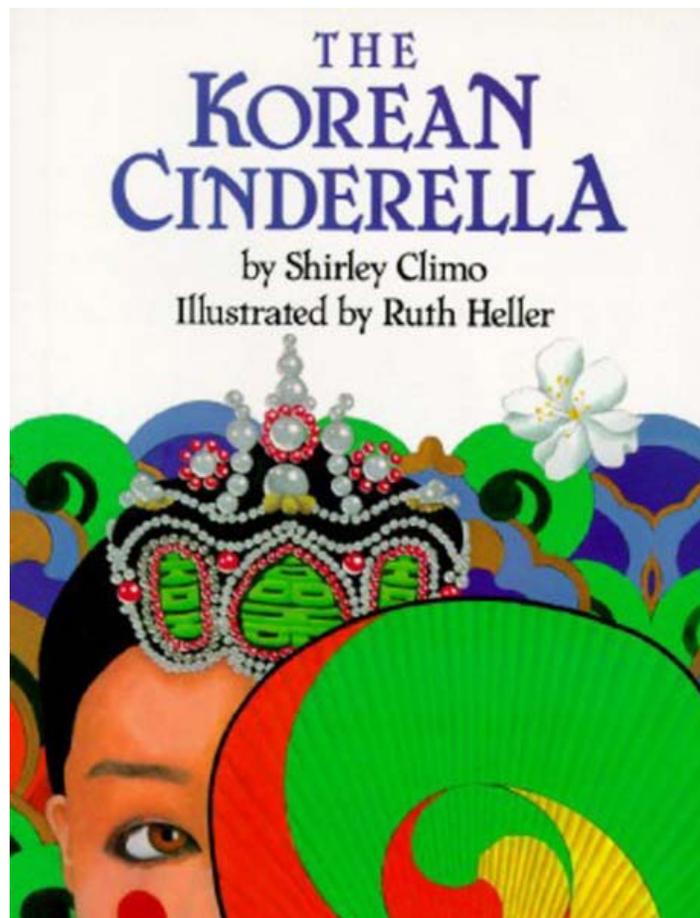
Learning Experiences

(Briefly describe each experience.)

- **Let's Be.** Students take turns selecting a feeling for improvisation. For each feeling the class creates a statue that expresses the feeling, and then improvises a dance movement to express the feeling.
- **Happy Land/Sad Land.** Two emotions are selected. A line is drawn down the center of the room. Music is sampled and identified for each feeling. Students are instructed to move to the correct part of the room when cued by the music. A discussion follows about the difference in how our bodies feel in the two spaces.
- **What's Happening?** A poster-size photograph of a child is shared with the class. The teacher asks, "What's happening in this picture?" Students are encouraged to give increasingly detailed responses. For example, a child might say, "He looks sad." The teacher then asks, "Why do you think he looks sad?" The child answers, "Because he is looking down." The teacher responds, "I see. He looks sad and he is looking down. What else do you see?"
- **Plot Points.** The dance educator will read a portion of the story being studied—for example, *The Korean Cinderella*. Following the reading, the class will discuss one of the major plot points: A magic frog helps Pear Blossom (Cinderella) complete an impossible task. The class will discuss the event, including Pear Blossom's reaction to the task, the frog's role, and the stepmother's reaction when she returns to find the task completed.
- **Feel/Do.** The class will complete a "feel/do" chart such as the one below for the plot point.

How did the stepmother feel when she returned to find the water jug full?	What did the step mother do?
Surprised	Threw her hands in the air.
Angry	Stomped on the ground, yelled at Pear Blossom, pushed her daughter toward the jug.

- **Improvising shapes and dance movement.** The class will create statues for each of the stepmother's feelings, and then "bring the statues to life" as a dance. When they bring the statues to life, they will use the action words from the feel/do chart. This activity will be repeated for other characters and for other plot points. During the improvisations, the teacher will occasionally ask a few students to demonstrate, and then ask the class questions such as: "What do you notice about the dancer's facial expressions?" "What levels are the dancers using?" "Is the movement smooth or sharp, quick, or slow?"
- **Building a movement sequence.** The class will be divided into two groups. One group performs while the other observes. The groups will take turns. Each group will perform a series of two or three feelings and the corresponding actions. After each group performs, the teacher will ask the observers to answer these questions: "What movements stood out to you?" "Why did they stand out?" "What movements helped to tell the story?" "Why do you think so?"
- **Group work (grade 2).** Students will be divided into groups of three and will be assigned a plot point. In their group, they will complete their own feel/do chart. Using the feelings and action words, the group will create a short dance sequence (three parts only, one choreographed by each child) to share with the class. This activity may take two or three weeks to complete: one week to set up the task and begin work, and two weeks where four groups share each class. Once a group has shared, that group can either continue to work on its dances or it can "publish" its feel/do chart by rewriting it while the other groups continue to rehearse.
- **Class choreography (any grade).** The teacher can create set movement sequences from either student improvisation or student choreography. The resulting dance can be informal or formal, with the addition of costuming and props. It can be performed for another class of the same grade level, during an open class for families, or in a more formal performance setting. It can be performed to music or to narration, or a combination of the two.



The Korean Cinderella by Shirley Climo
<http://www.harpercollins.com/9780064433976/the-korean-cinderella>

Pre-Assessment

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

- That emotions can be communicated through body language and facial affect.
- To stop and start on a musical cue.
- To use their personal “bubbles” when improvising in general space.
- To listen to the person speaking, and to raise a hand to speak.

What skills related to this unit have students already developed?

- How to create status (freeze shapes) that articulate feelings.
- Ability to respond to teacher cueing.
- Improvising freely.
- Taking turns.

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

Peer Assessment

- Peer observation with feedback protocol

Teacher Assessment

- Performance task with checklist
- Teacher conferencing with small groups
- Student performance

Resources

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

- Djembe (drum)
- Sound system and iPod
- *Music for Creative Dance, Yoyo Ma Plays Bach, Masters of Chinese Percussion* (digital music)
- *The Korean Cinderella* (book) by Shirley Climo
- White board and markers
- Worksheets (feel/do charts) and color pencils

Teacher Self-Assessment / Reflection Strategies

What worked well?

The focus on feelings and actions is accessible to children in pre-K through grade 2. Children enjoy playing a range of characters whose behaviors are both positive and naughty! The unit can be easily adapted to the developmental needs of the children, and for children with special challenges.

What should be changed? Provide suggestions.

The dance making component of this unit requires more time than the allotted four weeks. When sharing work, students will only sit as observers for 5 to 10 minutes before they get distracted. When the time is extended, additional activities need to be available for children who have already shared their work, such as publishing their work, or creating drawings based on their dance. When preparing children for performance, I advise keeping the performance relatively informal, an open class or a share with another class, rather than a main-stage performance for the entire school. In this way, the focus remains on the process, and depth of experience is not sacrificed to create a performance product.

Feel/Do Chart Sample

The Korean Cinderella

Plot Point: The First Magical Animal

In the Korean Cinderella, Pear Blossom's stepmother orders her to fill a broken jug with water, or risk being sent away from the family. Pear Blossom protests that it is impossible, because the jug has a large hole. Soon after her stepmother leaves, a magic frog appears, and plugs the hole with his body, allowing Pear Blossom to fill the jug.

Pear Blossom's Feelings	Pear Blossom's Action
Surprised	Threw her hands up to her face Walked backward
Joyful	Circle the jug, looking inside Spin around
Hopeful	Sat quietly under the tree

STORIES IN DANCE RUBRIC: Pre K through Grade 2

STORIES IN DANCE	4/ Exceeds Standards	3/ Meets Standards	2/ Approaches Standards	1/ Area of Concern
Demonstrate feelings through body language and movement	Student demonstrates several emotions with detailed facial affect and body language.	Student demonstrates several emotions using facial expression and body language.	Student demonstrates two or three emotions through movement, but facial expression and body language is not clear.	Student does not demonstrate emotions through movement.
Identify and describe feelings demonstrated by peers	Student names and describes several feelings demonstrated by peers and can describe body language and facial affect with detail.	Student names and describes several feelings demonstrated by peers and describes body language and facial affect.	Student names two or more feelings demonstrated by peers but has difficulty describing facial affect and body language.	Students does not identify feelings demonstrated by peers.
Identify plot points in a story	Student can identify plot points in a story and describe characters, setting and events with detail.	Student can identify plot points in a story and describe characters, setting and events.	Student can identify plot points in a story but struggles to describe characters, setting and events.	Student does not identify plot points.
Create a movement phrase with peers based on feelings and actions (<i>Grade 2 only</i>)	Student creates a movement phrase with one or two peers that is based on a feeling and related actions. The phrase includes detailed body language and facial expression appropriate to the feeling.	Student creates a movement phrase with one or two peers that is based on a feeling and related actions. The phrase includes body language/facial expression appropriate to the feeling.	Student creates a movement phrase with one or two peers that is based on a feeling and related actions.	Student has difficulty working with others and does not participate in creating a dance phrase.
Recall and perform a series of movement phrases (<u><i>Grades 1 and 2 only</i></u>)	Student recalls and performs a series of two or more movement phrases. The performance includes detailed body language and facial expression. The student stays in character during the performance.	Student recalls and performs a series of two or more movement phrases with appropriate body language and facial expression. Student stays in character during the performance.	Student recalls at least one movement phrase, but struggles to include body language and facial expression. Students has difficulty staying in character.	Student does not recall movement phrases.

The Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: <i>Where the Wild Things Are: A Rumpus Dance</i>	Unit Dates: November–December Number of Class Sessions: 4-5
Dance Teacher Name: Susan Rainey School: PS 122	Benchmark(s): 2 nd grade Grade/Class: 2 nd Grade
Unit Description What will students do in this unit? Students will read the book, <i>Where the Wild Things Are</i> , and invent original body movements in response to music and words inspired by the book. By the end of the unit, students will be able to identify characters, the setting, and major events in the correct sequence. Students will be able use details from the story to create and perform a movement sentence that is memorized, danced in unison, and includes a frozen pose at the beginning and end of the dance. The learning experiences will include exploration of individual body shapes and actions, locomotor movements and dance making.	
Big Ideas of this Unit: Students will understand that: <ul style="list-style-type: none"> • Choreographers use a variety of sources as inspiration and transform ideas into movement. • Dancers refine movements of the body to prepare for performance. • The body is an instrument that can express an idea or feeling through movement. • Illustrations can help the reader understand characters, setting and plot of a story 	Essential Questions of this Unit: Students will answer: <ul style="list-style-type: none"> • Where do choreographers get ideas for dances? • How does a dancer prepare the mind and body for artistic expression? • How do dancers organize and develop dances?
Indicators of Student Learning	
CONTENT—Students will know: <ul style="list-style-type: none"> • New vocabulary words (mischief, rumpus). • How to retell a story using detail. • Stories have settings, characters, and major events. • Dance strategies to move safely in general space and during creative explorations while maintaining personal space 	SKILLS—Students will be able to: <ul style="list-style-type: none"> • Perform locomotive movements (<i>chassé</i>, skip, leap, march). • Freeze body in a shape. • Improvise in response to a stimulus. • Mirror a leader. • Dance in unison with peers. • Memorize and perform a movement sentence Move safely in general space. • Start and stop on cue during activities, and creative explorations while maintaining personal space.

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

Dance Making	Developing Dance Literacy	Making Connections	Working with Community and Cultural Resources	Exploring Careers and Lifelong Learning
<ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<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 	<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 	<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 	<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.2.1

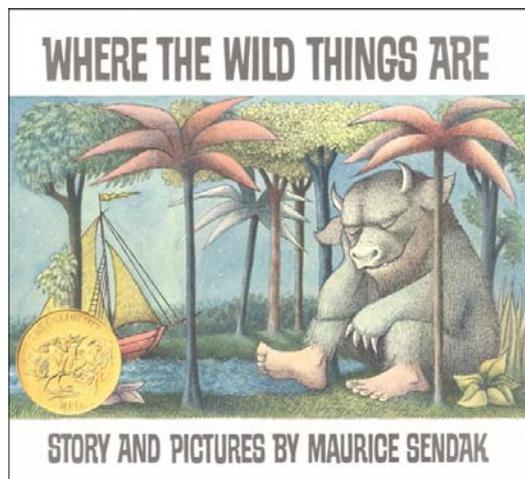
Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text

CCLS.ELA-LITERACY.RL.2.5

Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

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.



Where the Wild Things Are by Maurice Sendak

<http://www.harpercollins.com/9780064431781/where-the-wild-things-are#>

Learning Experiences
(Briefly describe each experience)

Lesson 1: Beginning section of the book.

During lesson one the students will understand that the body can express ideas or feelings through movement. Students will use information gained from the illustrations and words in the text to generate a list of movement ideas.

By the end of class students will be able to perform mischievous movements. They will be able to perform the locomotor movements, dance run and leap.

Warm-up: students learn the skills, dance run and leap.

1. Begin by teaching the vocabulary word, mischief.
2. Next, read the beginning of the book, *Where the Wild Things Are*, and then have students identify the setting, character and major events in sequential order. Students identify the events that happen at the beginning (Max causes mischief, gets in trouble and is sent to his room, he begins a journey to meet the wild things). Students answer questions who, what, when, where and how to demonstrate understanding of text. Students analyze the illustrations and identify the various ways that Max is causing mischief.
3. Question: How would you move if you were acting mischievous? Students then generate a list of movements Max might have done at the beginning of the story (jump, twirl, stomp, creep, punch, kick, run, skip, throw). The kids practice the moves in their floor spot as they are added to the list. Teacher leads students on a guided improvisation using mischievous movements at different levels and sizes. The teacher has the kids perform various movement combinations of the words that they brainstormed. Ex. jump, turn, creep or stomp, punch, skip. The students practice freezing in a shape at the beginning and end of each combination.
4. Questions: How do illustrations help us understand a story? If there is time, the teacher asks the class to summarize what happened in the beginning of the story. The teacher writes down the summary and then has the students perform the summary in their floor spots as an improvisation. Or, this can be the warm-up and review of the beginning for the next class.

Question: How do dancers express themselves with their bodies?

Lesson 2: Middle Section of the book.

During lesson two the students will understand that choreographers can be inspired by stories. By the end of class students will be able to *chasse*, skip, and perform a rumpus inspired movement sentence in unison. Students will be able to describe the structure of a story and describe how the beginning introduces the story, and the middle tells the story.

Warm-up: Students participate in a guided improvisation where they act out the beginning of the story using the list of movements that they generated during lesson one.

1. Teach the new skill, *chassé*. Students practice the skills of *chassé* and skip across the floor.
2. Teach vocabulary word, rumpus. Rumpus: a noisy disturbance: a commotion. Teacher asks individual students how they would make a rumpus with their voice. Allow the entire class to make a rumpus with their voices for 5 seconds. Next ask individual students how they would make a rumpus with different body parts.
3. Read the middle section of the book and discuss the events and details that take place (sails away, meets the wild things, becomes king, causes a rumpus). The class then brainstorms actions Max might have done in the middle of the story when he was king of the wild things.
4. The teacher introduces the concept of unison. Students then learn a small movement phrase (stomp, swing right and left with upper body, *chasse* right, *chasse* left). The teacher models how to choreograph a movement sentence in unison. The dance begins and ends in a pose in stillness.

Questions: What helps dancers memorize dance steps? What helps them to dance in unison?

5. Introduce the checklist and model how to give feedback about the performance of the movement sentence.

Lesson 3: Continuation of lesson 2

Students understand that choreographers can be inspired by stories.

1. During the warm-up students make different wild thing shapes (stretch, bend, twist) at different levels and make different size movements.
2. Next, students review the locomotor skills *chasse*, leap, and skip across the floor. The students can perform each skill with movement qualities that match the different wild thing characters (bull, cockatoo-like wild thing, triceratops-like horned wild thing, the goat-like wild thing). For example, the teacher can say "leap as if you were the bull".
3. Students then participate in a guided improvisation called "Making a Rumpus." Students take turns being Max,

king of the wild things. The leader stands at the front of the class and calls out an action from the list of rumpus movements from the previous class. The students perform different locomotor movements and actions in general space and then they freeze in a shape when the leader yells, “stop, wild things”.

4. Next, the class choreographs a “Rumpus Dance” either as an entire class, or in duets.

The movement task:

- Begin and end the dance in a wild thing shape, in stillness.
- Use four action words from the list of words that they brainstormed in the previous class.
- Memorize the steps.
- Perform the dance in unison.

5. Students write down their movement sentences on a movement sentence planner.

6. The students self-assess using a checklist that includes a pose at the beginning and end in stillness, dancing in unison, memorization of steps.

Question: How do dancers organize and develop their dances?

Lesson 4: Peer Feedback

1. As a warm-up the students review their movement sentence that they choreographed in the previous lesson.

2. Peer feedback. The teacher places duets together to give peer feedback, she assigns each duet a letter A or B. The teacher models how to give peer feedback using the checklist. The audience looks to see if the group danced in unison, began and ended in stillness and memorized the dance. The audience states their feedback in the following way, “I like how you did _____. I wish that you would do _____. All of the A’s perform their movement sentence for the B’s and then B’s give peer feedback based on the checklist. Then the B’s perform for the A’s. Each duet is then given another opportunity to revise their dance based on the choreography.

3. Ask the pairs to make suggestions for the movement sentence they gave feedback on.

4. Allow each duet to title their piece.

Question: Why are titles important?

Lesson 5: Class showing and End of Book

1. Students perform their duets for the entire class. The A’s perform first while the B’s are the audience, and then they switch roles.

2. Read the end of the book and discuss the conclusion. Have students retell the story to their partner with words, and/or movements.

Questions: Where do choreographers get ideas for dances?

How does a dancer prepare the mind and body for dance?

What inspires dancers to create movements and dances?

Pre-Assessment

What do students already know and understand about this area of Dance Making?

- Students have already been introduced to movement sentences.

What skills related to this unit have students already developed?

- Understand personal space
- Moving safely in general space
- Improvisation to stimulus
- Locomotive movements chasse, and march

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

- Checklist for Rumpus Dance

Peer Assessment

- Students give feedback to the group performing based on the checklist

Teacher Assessment

- Observation of locomotor skills
- Unison
- Memorized
- Stillness in held shape

Resources

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

- Book, *Where the Wild Things Are*
- Music Album, *Where the Wild Things Are*, by Karen O and the Kids.
Specific songs on the album: Igloo, Capsize, Rumpus, Animal.

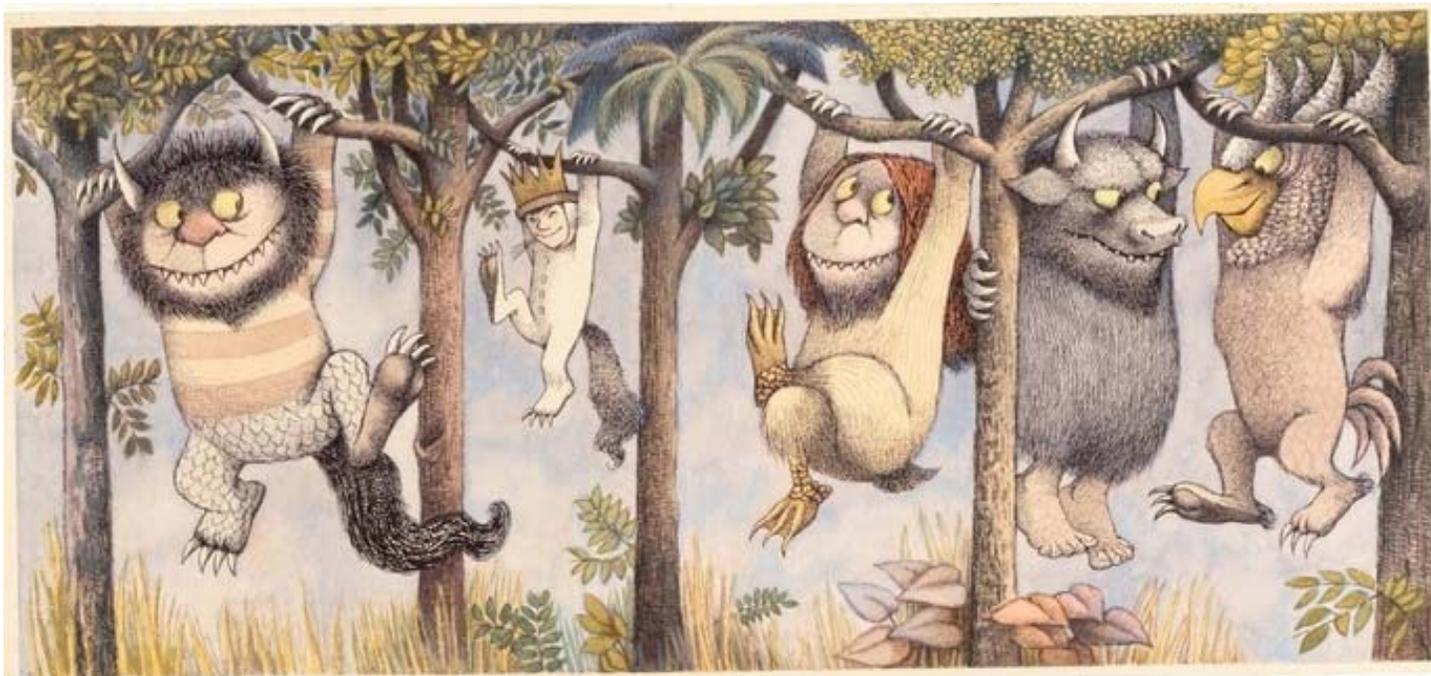
Teacher Self-Assessment / Reflection Strategies

What worked well?

1. The students were engaged during the lessons and had fun improvising movements. The unit had a nice balance of learning specific skills/dance concepts and creative exploratory movement.
2. This literacy inspired unit reinforces what the students are learning in their classrooms.

What should be changed? Provide suggestions.

- 1 It would be very helpful to have the classroom teacher read the book ahead of time so that you can start right away with the movement.
- 2 During the first lesson the students had a hard time brainstorming a list of movements that they would do if they were to pretend to be Max and act mischievously. I had to guide them a lot and model examples.
- 4 The unit can be stretched to 6 lessons.
- 5 The movement sentence can be 3 words instead of 4.
- 6 Model how the students should make decisions with their group members.
- 7 When they choreograph their movement sentences give them a specific task and then check to see that they've done it. Point out the groups doing it correctly.
- 8 Highlight the work of students who are accomplishing the assigned tasks accurately.



Where the Wild Things Are by Maurice Sendak

Names _____

Title of the Dance _____

Rumpus Dance Planner



_____ + _____ + _____ + _____

Movement Sentence Checklist

- _____ Our dance begins and ends in a frozen shape.
 - _____ We have memorized the movements by heart.
 - _____ We are dancing in unison.
-

Rumpus Dance Checklist

- _____ Do I have a beginning pose and ending pose in stillness?
- _____ Is the dance memorized?
- _____ Am I dancing together with the class (unison)?

* Instead of writing in checkmarks, the teacher can have students self-assess by gesturing a thumbs up if they met the criteria, a thumb to the side if they almost did it, and a thumbs down if they did not do it.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Lesson:

Dance Making Inspired by Langston Hughes’s Poem “Dreams”

Unit Dates: May–June (When students need to become familiar with the Laban Movement Analysis categories and various choreographic devices)

Number of Class Sessions: 8

Dance Teacher Name: Ann Biddle

School: Pioneer Valley Performing Arts Charter School

Benchmark(s): 5th Grade

Grade/Class: 3rd–5th Grades

Unit Description

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

In this dance and poetry unit students will be introduced to the poems of Harlem Renaissance poet Langston Hughes. Students will focus on Hughes’s poem “Dreams” as an entry point for dance making. Students will work collaboratively to choreograph group dances inspired by the poem.

Big Ideas of This Unit: Students will understand that:

- Langston Hughes was an important African American poet who lived during the Harlem Renaissance.
- Poetry is an entry point for dance making.
- Dance can express important ideas.
- All people have dreams and it is important to live our dreams.

Essential Questions of This Unit: Students will answer:

- Who was Langston Hughes?
- How does poetry inspire dance making?
- How is the language of poetry similar to dance vocabulary?
- How do artists use metaphor in poetry and in dance?
- How can we make dances inspired by his poetry?

Indicators of Student Learning

CONTENT—Students will know:

- How to transfer their interpretation/analysis of a poem to dance making using basic LMA vocabulary.
- What a metaphor is and how to create one.
- Choreographic tools that can be applied to dance making inspired by the poetry of Langston Hughes.

SKILLS—Students will be able to:

- Translate the language of poetry into LMA movement vocabulary.
- Explore a range of action words and space, effort, and relationship concepts.
- Apply choreographic tools in dance making in diverse ways.
- Work collaboratively to create group dances inspired by Langston Hughes’s poem “Dreams.”
- Perform dances inspired by the poetry of Langston Hughes.

Dance *Blueprint* Strands Addressed

<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
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Common Core ELA Learning Standards Addressed

CCLS.ELA-Literacy – Grade 5

Key Ideas and Details:

RL.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Craft and Structure:

RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

Responding to Literature:

RL.5.11. Recognize, interpret, and make connections in narratives, poetry, and drama, to other texts, ideas, cultural perspectives, eras, personal events, and situations.

- **Component – RL.5.11.a.** Self-select text to develop person preferences regarding favorite authors.
- **Component – RL.5.11.b.** Use established criteria to categorize, select texts and assess to make informed judgments about the quality of the pieces.



Photographer: Ann Biddle
 Movement Workshop class at
 Pioneer Valley Performing Arts
 Charter School, South Hadley
 Massachusetts

Learning Experiences

Introduction to the life of Langston Hughes. Students will learn about the life of Langston Hughes through one of the following resources:

- *Coming Home: From the Life of Langston Hughes* by Floyd Cooper (Philomel, 1994)
Note: This book describes Langston Hughes's childhood and follows his journey from Lawrence, Kansas, to Harlem. There is a good biography written by the author at the end of the book, which could be read aloud by the teacher.
- **Biography of Langston Hughes**
Born: February 1, 1902
Died: May 22, 1967
Langston Hughes was one of the most important writers and thinkers of the Harlem Renaissance, which was the African American artistic movement in the 1920s that celebrated black life and culture. Hughes's creative genius was influenced by his life in New York City's Harlem, a primarily African American neighborhood. His literary works helped shape American literature and politics. Hughes, like others active in the Harlem Renaissance, had a strong sense of racial pride. Through his poetry, novels, plays, essays, and children's books, he promoted equality, condemned racism and injustice, and celebrated African American culture, humor, and spirituality.
http://www.americaslibrary.gov/aa/hughes/aa_hughes_subj.html
- Student's own online or library research about Langston Hughes (if an integrated unit in conjunction with ELA teacher)
- YouTube clips about Langston Hughes's life and literary contributions

Essential Questions:

- Who was Langston Hughes?
- What did he write about? Themes? Ideas?
- What should we remember about Langston Hughes?

"Dreams" poem analysis. Students will discuss and web ideas about the overall meaning of the poem "Dreams." Students will understand what a metaphor is and write their own. Students will write about their own life dreams in response to the analysis of the poems to share with their class.

LMA Analysis of poem. Students will read Langston Hughes's "Dreams" poem and identify and analyze the dance vocabulary (LMA) in the poem. Students will refer to LMA charts and web all action words (verbs) within the poem. Students will create a synonym list of other action words for the poem. Students will choose one metaphor from the poem to focus on with their group. Students will write their own metaphor and create a movement sentence for that metaphor.

Exploration. Teacher will guide the students through a movement exploration of one metaphor from the poem. *This exploration is ongoing and can vary from class to class depending on the mini-lesson for the day.*

Collaborative choreography task. Students will be divided into six groups (depending on number of students) and focus on creating a dance based on an invented metaphor for the poem. Students will develop movement sentence(s) their group metaphor, referring back to their LMA analysis, poem's analysis, and list of synonyms. Students will choreograph a dance and apply additional choreographic tools to dance making in a range of ways. See rubric.

Sharing, revision, and performance of “Dreams” dances. Students will engage in an ongoing process of sharing and revising dances based on self-assessment, peer assessment, and teacher feedback. Students will notate dances and video dances. Students will perform the final version with music for an audience. Students will participate in a post-performance video viewing and written and oral reflection. See group work reflection log.

Pre-Assessment

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

- The basic structure of a dance class
- Some basic knowledge of poetry
- Ability to work in small groups collaboratively
- Basic LMA vocabulary
- Basic choreographic devices
- Regular journal writing/webbing for self-reflection

What skills related to this unit have students already developed?

- Work independently and collaboratively to make dances
- Participate in guided improvisations to generate seed ideas
- Experience with in-class and between-classes sharing of dances
- Give brief verbal and some written feedback to peers
- Group work reflection

Unit Assessments

Self-Assessment

- Ongoing journal reflection about creative process, which includes webbing, notation, and note-taking
- Group work reflection log

Peer Assessment

- Peer evaluation and observation
- Group work reflection log

Teacher Assessment

- Journal entries
- Choreo task sheets/checklist
- Rubric of dance making process
- Grading of self- and peer formative assessments

Resources

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

Langston Hughes (1902-1967)

http://www.english.illinois.edu/MAPS/poets/g_l/hughes/hughes.htm

From the Modern American Poetry website, this collection of materials includes biographical information and literary criticism on the poet's works.

America's Story from America's Library: Langston Hughes

http://www.americaslibrary.gov/aa/hughes/aa_hughes_subj.html

Part of The Library of Congress website, this section features photos and biographical information about Hughes and his work.

Langston Hughes

<https://www.poets.org/poetsorg/poet/langston-hughes>

This webpage from the Academy of American Poets provides information about the Hughes's life of and offers a collection of 13 of his poems. Links to other poet pages are also provided.

Langston Hughes: The Poetry Foundation

<http://www.poetryfoundation.org/bio/langston-hughes#poet>

This site offers a biography of Hughes and some examples of criticism of his work, along with links to many of his poems and articles both by and about him. There are also some audio recordings of his work.

The Collected Poems of Langston Hughes by Langston Hughes (Author), Arnold Rampersad (Editor), Paperback (Vintage Classics, 1995)

Langston Hughes (Poetry For Young People Series) by David Roessel (Editor), Arnold Rampersad (Editor), Benny Andrews (Illustrator), Paperback, (Scholastic, 2006)

I, Too, Am America by Langston Hughes (Author), Bryan Collier (Illustrator), Hardcover (Simon & Schuster Books for Young Readers, 2012)

The Big Sea: An Autobiography by Langston Hughes (Author), Arnold Rampersad (Introduction), Hardcover (American Century Series, 1993)

The Life of Langston Hughes: Volume I: 1902-1941: I, Too, Sing America by Arnold Rampersad (Author), Hardcover (Oxford University Press, 1986)

The Life of Langston Hughes: Volume II: 1941-1967, I Dream a World by Arnold Rampersad (Author), Paperback (Oxford University Press, 2nd Edition, 2002)

Ashley Bryan's ABC of African American Poetry by Ashley Bryan (Author), Hardcover (Atheneum Books for Young Readers, 1997)

Coming Home: From the Life of Langston Hughes by Floyd Cooper (Author), Hardcover (Philomel Books, 3rd Edition, 1994)

Soul Looks Back in Wonder by Tom Feelings (Author), Hardcover (Dial Books, 1993)

Free to Dream: The Making of a Poet: Langston Hughes by Audrey Osofsky, Hardcover (HarperCollins, 1996)

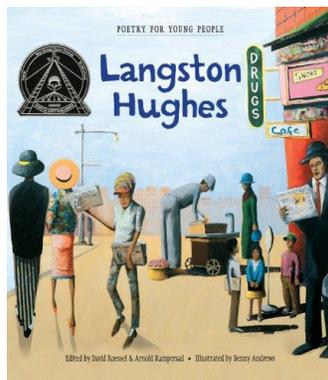
Teacher Self-Assessment / Reflection Strategies

What worked well?

Students really enjoyed the process of writing their own metaphors. They generated interesting action words and were able to choreograph meaningful dances linked to the themes discussed in Langston Hughes's poem "Dreams."

What should be changed? Provide suggestions.

Enlarge the poems so that students can circle action words and brainstorm on possible synonyms to use in dance making. Provide students with an action word chart with possible action words to choose from. Encourage students to try to expand their vocabulary by searching for new verbs and effort words to use in their dance making. Print the metaphor/simile poster and show students examples of metaphors. Have a *metaphor challenge* and see how many metaphors the students can generate in a short period of time!



POETRY OF LANGSTON HUGHES

Listen to audio file of "A Dream Deferred."

<https://www.youtube.com/watch?v=79YjXKYeWck>

Nice visual of "A Dream Deferred":

<https://www.youtube.com/watch?v=HG7-b3sssBg>

"Harlem" (1951)

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

Other Langston Hughes poems:"

"Dreams"

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

"The Dream Keeper"

Bring me all of your dreams,
You dreamers,
Bring me all of your
Heart melodies
That I may wrap them
In a blue cloud-cloth
Away from the too-rough fingers
Of the world.

"Fairies"

Out of the dust of dreams
Fairies weave their garments.
Out of the purple and rose of old memories
They make rainbow wings.
No wonder we find them such marvelous things!

"Dream Dust"

Gather out of star dust
Earth-dust,
Cloud-dust,
Storm-dust,
And splinters of hail,
One handful of dream-dust
Not for sale.

"Dream Variations"

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me—
That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening ...
A tall, slim tree ...
Night coming tenderly
Black like me.

Overview of “Dreams” Poem Unit

Class #1

NOTE: You may choose to focus on one poem (as described below using “Dreams”) or divide students into groups and assign them a specific dream poem to focus on. The following lesson plans can be adapted for the different poems, though the process is the same.

“Dreams”

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

NOTE: This activity can happen in the classroom or in the dance studio, though can be abbreviated or spread out over several classes.

TASK: Read poem aloud to students or play a recording of one of Langston Hughes’s dream poems. Post or project the poem on the board as you read. Ask students to think about the images and words in the poem as they listen to the poem.

Students can answer prompts in dance journals or in a group discussion: (Teacher will decide how much time to give for journaling and which questions to focus on in each class.)

1. What do you think this poem is about?
2. Why does the poet want you to “hold fast to dreams”?
3. What happens if you let “dreams go”?
4. Write about one of your life dreams. Think about a dream that you would not want to let go of.

Begin with the prompt: *One of my dreams for the future is ...*

Students can share some of their written responses in the following ways:

1. Pair share: Read your written response to your partner.
2. Pair share: Discuss why the dream you wrote about it is important to you.
3. **Active Listening:** Be prepared to report to the larger group what your partner shared. (You may take notes in your journal and refer to sections of the written response.)

Warm-Up/Exploration: Teacher will lead students through a creative movement warm-up, exploring a movement sentence for the “Dreams” poem:

Gather + Connect + Soar (*Hold fast to dreams*)

Development: Divide class into dance making groups. Review group collaboration norms and assign roles for remainder of unit (scribe, timekeeper, deejay, etc.).

Ask groups to create a variation of this movement sentence (Refer to Movement Sentence Variation handout.)

Practice with group.

Perform for class. Receive constructive feedback. Following group work, students log protocol and note feedback in dance journals. Meet briefly with group to discuss feedback. Discuss possible revisions for next draft of dance.

Relaxation and cooldown.

Classes #2 & #3

Introduction: Review “Dreams” poem. Read aloud again. Ask students if they thought at all about the dreams they wrote about in their dance journals. Ask them to add any other ideas to their writing.

Decode the meaning of some of the words and make a word wall of dance words students see or hear in the poem. Students should refer to their list of action words for possible synonyms.

Create a synonym list of action words. Ask: “Can you think of another action word that is a different way to describe this action?” Give an example: Hold = Grab = Contain

Go through the same process, either as a group or in small, collaborative “think tanks”:

- For example: Die = End = Go away = Disappear = Vanish
- Fly =
- Go =

List all possible action words and related synonyms on the board.

Warm-Up: Lead students through an exploration of the following movement sentence:

*Life is a broken-winged bird
That cannot fly.*

Perch + Open/Close + Stumble + Fall

Development: Ask groups to create a variation of this movement sentence. (Refer to Movement Sentence Variation handout.)

Practice with group.

Perform for class. Receive constructive feedback. Following group work, students log protocol and note feedback in dance journals. Meet briefly with group to discuss feedback. Discuss possible revisions for next draft of dance.

Relaxation and cooldown.

Class #4

Warm-Up/Exploration: Regular class warm-up or movement exploration borrowing from the two previous movement sentences:

- Gather + Connect + Soar (*Hold fast to dreams*)
- Perch + Open/Close + Stumble + Fall (*Life is a broken-winged bird / That cannot fly.*)

Development: Explain what a metaphor is (use metaphor/simile poster). Ask students to participate in a metaphor challenge with their groups. List as many metaphors as you can think of in a short period of time. Share some of the metaphors with entire group.

Teacher says: “We have already looked at the two main metaphors in the poem ‘Dreams’ by Langston Hughes. Review the meaning of the two metaphors. When you create your dances, I want each group to write a new metaphor but keep a similar meaning.”

Divide students into six small groups. Ask them to write their own version of the poem focusing on one of two metaphors, either:

- **Groups 1, 3, 5:**

For if dreams die

Life is a broken-winged bird

That cannot fly.

OR

- **Groups 2, 4, 6:**

For when dreams go

Life is a barren field

Frozen with snow.

Refer to the list of action words and synonyms generated by class. Refer back to your dance journal about the meaning of the poem.

Ask groups to read their new metaphors and corresponding movement sentence aloud.

Relaxation and cooldown.

Class #5

Warm-Up/Exploration: Teacher-guided exploration of different movement sentences related to poem, focusing on exploring different variations from task sheet.

Development: “Dreams” Metaphor Task, Part 1: Create one variation for your movement sentence.

Culmination: Follow group work protocol for feedback and revision.

Relaxation and cooldown.

Class #6

Warm-Up/Exploration: Teacher guided exploration of space words (prepositions) and relationship components from task sheet.

Development: “Dreams” Metaphor Task, Part 2. Add space (space words and pathway) and one relationship component to movement sentence. Practice entire dance. Follow group work protocol for feedback and revision.

Culmination: Make final revisions. Refer to “**Dreams**” Rubric.

Relaxation and cooldown.

Class #7 & #8

Warm-Up/Exploration: Teacher or student lead warm-up.

Development: Put entire dance together. Perform for audience. Final reflection after viewing videotape. Self-and group assessment. Refer to “**Dreams**” Rubric.

Relaxation: Tell students: “Cover yourselves with the white cloud cloth. Relax all the muscles in your body. Feel yourself relax and melt into the floor. Close your eyes and breathe deeply. Try to remember one of your best dreams you ever had.”

METAPHORS AND SIMILES

WHAT'S THE DIFFERENCE?

Metaphors and similes both help the reader understand a subject by comparing it to something else. But, they are different...

METAPHOR

A comparison between two things that *are not alike* and replaces the word with another word.

DEFINITION

To paint a picture for the reader

The subject is said to *be another*

The toast *jumped out of the toaster.*
I'm so hungry *I could eat a horse.*
I told you a *million times* to clean your room.

EXAMPLES

SIMILE

A comparison between two things that are *not alike* and replaces the word with another word **AND** uses the word *like* or *as*

To paint a picture **AND** give an example

The subject is *as or like* another

She cried *like a baby.*
Life is *like a box of chocolates.*
He was as busy as a bee.
She was snug as a bug in a rug.
He was blind as a bat.

NAMES: _____

“Dreams” Metaphor – Part 1

(Refer to the action words you webbed for ideas.)

Write your metaphor here:

Create a movement sentence with three action words for your metaphor:

_____ + _____ + _____

Pick two movement sentence variations to focus on (refer to handout):

1) _____ 2) _____

Next steps:

- Practice your movement sentence.
- Notate your dance in your dance journals.
- Perform for class and receive feedback.
- Fill out group work log.
- Make revisions.

Movement Sentence Variations

- ___ Change levels.
- ___ Change the order of the movement sentence.
- ___ Add repetition.
- ___ Perform the movement sentence in **canon** (overlapping).
- ___ Add a new action word.
- ___ Change the size (big/small).
- ___ **Add a surprise!**

Next steps:

- Practice your movement sentence.
- Notate your dance in your dance journals.
- Perform for class and receive feedback.
- Fill out group work log.
- Make revisions.

NAMES: _____

“Dreams” Metaphor – Part 2

Write your metaphor:

Write your movement sentence below

_____ + _____ + _____

Next steps: (Complete one step at a time before moving on.)

Circle one space word to integrate into your dance:

Around Behind Under Over Through Far away Near

Circle one pathway to include in your dance:

Circular Curvy Zigzag Straight line Irregular

Circle one relationship concept to integrate into your dance:

Mirroring Action/Reaction Leading/Following

Next steps:

- Integrate these new ideas into your dance.
- Practice your group dance.
- Notate your dance in your dance journals.
- Perform for class and receive feedback.
- Fill out group work log.
- Make revisions.

Group Work Reflection Log

Date: _____

Group Names: _____

Dance Making Task: _____

Scribe:

<p>Write one thing about your dance that is working well:</p>	<p>Write one thing about your dance that needs more work:</p>
<p>Write one idea you want to borrow from another group:</p>	<p>Check one thing your group needs to keep working on:</p> <ul style="list-style-type: none">___ Listening to everyone's ideas___ Speaking with one voice at a time___ Staying focused when we share our dance___ Including all the elements from the rubric___ You decide: _____ <p>Comments:</p>

Name(s): _____

Instructor: Ann Biddle

Langston Hughes: "Dreams" Rubric

	Exemplary – 3	Accomplished – 2	Developing – 1
Improvisation/ Exploration Improve during a guided exploration of movement sentences from the poem "Dreams" by Langston Hughes.	I show excellent and consistent focus, and demonstrate a wide range of possible variations while exploring movement sentences.	I show strong focus and demonstrate a range of possible variations while exploring movement sentences.	I show some focus and sometimes demonstrate a range of possible variations while exploring movement sentences.
Movement Sentence Variations, Part 1 Create a movement sentence based a metaphor from the poem, and select two movement sentence variations.	We creatively and appropriately used two variations to vary our movement sentence.	We appropriately used two variations to vary our movement sentence.	We used two variations to vary our movement sentence, but the variations were not clear.
Movement Sentence Variations, Part 2 Continue to vary the movement sentence by choosing two space words, one pathway, and one relationship word.	We creatively and appropriately integrated two space words, one pathway, and one relationship word into our group dance.	We integrated two space words, one pathway, and one relationship word into our group dance.	We integrated some of the space and relationship elements into our dance, but not all.
Sharing/Culmination Perform dance with clarity, focus, and energy.	I consistently performed the dance with clarity, excellent focus, and full, expressive energy.	I performed the dance with clarity, good focus, and expressive energy.	I performed the dance with some clarity, focus, and energy, but would like to improve my performance.
Group Work and/or Personal Responsibility Demonstrate collaborative group effort and take responsibility for own role in dance.	<i>I always work extremely well in my group and consistently follow our group norms.</i>	<i>I usually work well in my group and generally follow our group norms.</i>	<i>I sometimes work well in my group and occasionally follow our group norms.</i>

TOTAL: 15 points

Exemplary = 13–15 points

Accomplished = 9–12 points

Developing = 5–8 points

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Poetry in Motion	Unit Dates: January–February Number of Class Sessions: 6–8 Sessions
Dance Teacher Name: Andrew Jannetti School: PS 79 Francis Lewis School	Benchmark(s): Grade 5 Grade/Class: 4th–5th Grades

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.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Dance can be used to depict feelings. • Dance can be inspired by the written word. • Dance can be both literal and metaphoric. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How can we learn about the written word through dance? • How does poetry inspire dance making? • How can dance be used to depict storyline and character? • What movement tools are used to create dance from words? • How can I show the power of language and feelings through dance?
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Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • 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 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Create a sequence using action words • Work alone and in small groups • Create group dances based on the their poetry phrases • Explore various elements of dance to embody character • Develop skills important for collaboration
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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
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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, i.e. Haikus.

Learning Experiences

(Briefly describe each experience.)

- Week 1: Dance warm-ups to develop strength, coordination, and flexibility using action words. Will repeat warm-up every class as an intro to using action and character words.
- Week 2: First two weeks working on identifying shapes and movement ideas based on action words and character, 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 section 1 has five lines, each line is labeled with a 1, section 2 has five lines each line is labeled 2, and so on. You might have 6 sections with 5 lines each. So each section would consist of a group of 5 students.
 - Students pick a line out of a hat and then look for others with the same number as theirs. They are now in their groups, 1 being the beginning of the poem and 6 being the end of the poem. Each group has one part of the poem. They then decide how to put their part of the poem together. It needs to make sense to them. Once they have an order they paste the strips onto a piece of paper in the order they decided.
- Week 4: Each group works together to create movement phrases that express each line of the poem. These can be literal of abstracted and metaphoric.
- Week 5: Structuring group dance that is a culmination of all material created by the group depicting their section of the poem.
- Weeks 4 and 5: Peer observation of each step of the dance, and a feedback discussion of structure and performance quality.
- Week 6: All group compositions are combined into one large group piece with each group doing its part of the poem. Listening to and deciding on music.
- 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?

- The basic structure of a dance class
- Various basic poetic structures
- Ability to work in small groups
- How to create a variety of shapes
- Perform basic locomotor movements

What skills related to this unit have students already developed?

- Working independently to make shapes and movements around a specific topic
- Following instruction when working with stage direction in one large group
- Being able to follow/perform 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"> • Observing 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’s 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?

Putting together the slips of paper into a section of poetry.

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, then exploring movement possibilities within the phrase, and then using dance elements to refine the movement sequences.

Final putting together of all pieces of the poem into one whole poem was fun, and then putting them into the correct order was another challenge.

What should be changed? Provide suggestions.

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.

It would be great to use contemporary as well as classics, especially for 5th graders.

I would like to try this with 1st and 2nd graders and even with ELLs. Choice of poetry would need to reflect the age and abilities of the students as well as provide them with a challenge.

Might be interesting to try prose, where students have to put together a paragraph from a novel.



5th Grade Poetry in Motion Final Presentation
PS 79 Francis Lewis Elementary School
Photo by Andrew Jannetti.

LESSON PLAN: Poetry in Motion

Teacher: Andrew Jannetti

Duration: 45-50 minutes

Age Group: Grades 4-5

Materials: Drum, music, action words, descriptive words, flash cards, a poem divided into three or four sections. Each line is in an individual piece of paper.

Unit Goal Big Idea: Using movement to create a dance from poetry

Lesson Goal: Put pieces of poem into a sequence and create a short dance based on sequence.

Taking Attendance (5 minutes):

- Use action words for attendance. Students pick an action and then do it when their name is called.

Warm-Up (5 minutes):

- **Action & Descriptive Words:** Using action and descriptive words from attached lists for a warm-up, both sitting and standing. The teacher calls out the words, alternating between action and descriptive words.
- **Neutrals:** Using character words to create shapes while standing in one place.

Exploration and Elaboration (5-10 minutes):

- **Combining Action, Descriptive, and Character Words**
 - Students individually create a short movement sentence using one word from each list displayed around the room. Once they have created their sentence, they share it with another student.

Creative Dance Making (10-15 minutes):

- Each student picks one line of the poem out of a hat. Each line is numbered by section and each section has several lines that student put in an order that makes sense to them.. Students find the other students with the same number as theirs to form the group that they will be working in to create their movement sentence from the poem segments that they have chosen.
- Each group then reconstructs the poem in a way that makes sense to them.
- After they have agreed upon an order for the lines, they then work on creating their movement interpretation of the poem as they see it.

Sharing (5 minutes):

- As this is the first lesson introducing the poem, there could be a brief sharing of where they are in the process. This sharing is meant to be instructive and not a final or summative assessment, as there could be three to five more lessons in the unit.

Refocus/Reflection (5 minutes):

- Each lesson from this point forward ends with a reflection on what was accomplished and the process for getting there. Elements of dance are discussed in terms of assessing ways of putting their dances together that are not just a literal reflection of the poem, but more metaphoric or abstract in their choices of movement design.

Teacher Assessment:

- Depending on what elements students choose to depict their section, the next lesson will explore the elements that were the least popular or not chosen in order to expand the students' movement vocabulary.

NYC *Blueprint* Standards for Dance

- This lesson addresses the NYC *Blueprint* Standards of Dance Making, Developing Dance Literacy, Making Connections, and Exploring Careers, and Lifelong Learning.

Common Core Learning Standards

- 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
-

The Visitor by Jack Prelutsky

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

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

<p>Title of the Unit: <i>Adapting and Creating Narratives</i></p> <ul style="list-style-type: none"> • Part 1: Adapting Classic Stories: Abstract Dance Narratives • Part 2: Creating Narrative: Characters in Search of a Story 	<p>Workshop Date: February 1, 2016</p> <ul style="list-style-type: none"> • Part 1: 9:00 am–10:45 am (1 hour, 45 minutes) • Part 2: 10:55 am–12:00 pm (1 hour, 5 minutes)
<p>Dance Teachers Names: Claire Porter and Susan Thomasson</p>	<p>Benchmark(s): 5th Grade and 8th Grade Grade/Class: Upper Elementary through High School</p>

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

Adapting Classic Stories: Abstract Dance Narratives – Working from classic myths, folktales, and fairy tales, participants will explore methods for abstracting these stories to create dance movement narratives.

Creating Narrative: Characters in Search of a Story – Beginning with archetypal and stock characters, participants will use writing and movement exploration to develop original narratives.

<p>Big Ideas of These Workshops: Students will understand that:</p> <ul style="list-style-type: none"> • Pre-existing stories can serve as inspiration for dance movement narratives. (Adapting Classic Stories) • Stories can be expressed through concrete or realistic movement, as well as more abstractly. (Adapting Classic Stories) • Story form and narrative sequences can be communicated through movement. (Creating Narrative) • Original narratives can be created through the interaction of archetypal characters. (Creating Narrative) 	<p>Essential Questions of These Workshops: Students will answer:</p> <ul style="list-style-type: none"> • How can narratives be communicated in dance movement? • How are concrete or realistic movements abstracted? • How can characters be embodied in dance movement? • How can narratives be created through the interaction of characters?
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Indicators of Student Learning

<p>CONTENT—Students will know:</p> <p>Adapting Classic Stories:</p> <ul style="list-style-type: none"> • Main characteristics and features of myths, folktales, and fairy tales. • Stories such as myths, folktales, and fairy tales are constructed as a sequence of actions or events. • The actions or events of a story can be identified, distilled, and abstracted. • The dance vocabulary and processes for abstracting and developing movement. • Ways to organize and orchestrate an abstract dance narrative. • The role of feedback in developing and revising a dance narrative. <p>Creating Narrative:</p> <ul style="list-style-type: none"> • Elements of story form. • Examples of archetypal and stock characters. 	<p>SKILLS—Students will be able to:</p> <p>Adapting Classic Stories:</p> <ul style="list-style-type: none"> • Analyze the sequence of actions or events in a story such as a myth, folktale, or fairy tale. • Distill a narrative into a sequence of actions as a part of abstracting the story. • Develop and abstract movement using the dance elements of space, time, and energy/dynamics. • Create an abstract dance movement narrative from a pre-existing story (myth, folktale, or fairy tale). • Organize and orchestrate the abstract movement narrative in different ways. • Share their abstract narratives with peers. • Give and receive feedback from peers. <p>Creating Narrative:</p> <ul style="list-style-type: none"> • Identify elements of a story. • Identify archetypal and stock characters.
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<ul style="list-style-type: none"> • Characters, including archetypal and stock characters, can be described by their important features, character traits, and intentions. • Ways to embody characters through shape, gesture, axial and locomotor movements. • Character interactions and relationships are the basis of narratives. • Characters placed in in a new setting can create an original narrative. • The processes for creating a narrative from the physicalized characters. • The role of feedback in developing and revising an original narrative. 	<ul style="list-style-type: none"> • Create a written character description, including important features, character traits, and intentions. • Embody characters through gestures, shape, axial and locomotor movement. • Improvise interactions and relationships of characters in a specific setting. • Create an original narrative from the character improvisations. • Share their original narrative with peers. • Give and receive feedback from peers.
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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
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Common Core Learning Standards Addressed

CCLS

ELA COMMON CORE CAPACITIES:

1. DEMONSTRATES INDEPENDENCE

- Participants make choreographic choices individually and in small groups.
- Participants analyze characters through written descriptions of character traits, features, and intentions.
- Participants individually abstract movement from concrete, realistic movements.

2. DEMONSTRATE STRONG CONTENT KNOWLEDGE

- Participants analyze story sequence and structure.
- Participants develop movement through use of space, time, and energy/dynamics.
- Participants embody characters in movement.

3. COMPREHEND AS WELL AS CRITIQUE

- Participants use understanding of pre-existing narrative to distill stories into actions.
- Participants use peer and self-reflection to revise and clarify compositions.

4. ADAPT TO TASK, PURPOSE, AUDIENCE

- Participants use character interactions to develop original narratives.
- Participants express narrative in movement.
- Participants consider the purpose and function of stories from literary sources (myths, folktales, fairy tales) as they adapt the stories in another art form (dance).

5. UNDERSTAND THE CULTURE AND PERSPECTIVE OF OTHERS

- Participants use their understanding of archetypal characters as they explore original narratives with those characters.
- Participants use the perspective of their own characters as they create new narratives with these characters.
- Participants use their understanding of the features and characteristics of myths, folktales, and fairy tales to consider the cultural meanings embedded in the stories.

6. USE OF TECHNOLOGY – In workshop and as follow-up to workshop

- In workshop: Participants use tablets and smart phones to document and record material for revision.
- Post-workshop: Participants use Internet websites to explore source material for adaptation in dance.

Common Core Anchor Standards Addressed in These Workshops:

**College and Career Readiness (CCR) Anchor Standards for Reading
Integration of Knowledge and Ideas**

CCSS ELA-Literacy.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCR Anchor Standards for Speaking and Listening
Comprehension and Collaboration**

CCSS ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on each other's ideas and expressing their own clearly and persuasively.

Learning Experiences in the Workshops

- Adapting Classic Stories Workshop – Frame workshop experience and lead warm-up, including a range of spatial, time/rhythm, and energy (dynamics and movement quality) explorations.
- Introduce and review story elements and features and characteristics of myths, folktales, and fairy tales.
- Identify the actions and events of a story, and then distill each of these parts into action words.
- Select an action word, and facilitators lead an exploration of development through repetition, body parts, changes in space, rhythm, dynamics, and movement qualities and relationship.
- In small groups, participants choose a myth, folktale, or fairy tale, and distill the narrative to action words. Groups develop abstract sequences from the action words.
- Introduce approaches to organizing and orchestrating the abstract sequences. Small groups explore organization of their abstract dance movement narratives and shape their compositions.

<ul style="list-style-type: none"> • Conclusion and Reflection: Small groups share their abstract dance narratives. Participants give and receive peer feedback. Participants reflect (“Biggest takeaway ...”) on Post-its and attach to large chart paper.
<ul style="list-style-type: none"> • <u>Creating Narrative Workshop</u> – Frame workshop and review elements of story form, including characters. Facilitators and participants brainstorm archetypal and stock characters.
<ul style="list-style-type: none"> • Select a character and write character analysis, including character traits, important features, and character’s intentions.
<ul style="list-style-type: none"> • Explore physicalizing characters, including gestures, shape, axial and locomotor movement. Participants explore embodying the character they have written about.
<ul style="list-style-type: none"> • In small groups, dancers bring their physicalized character to the group. Each group chooses a setting or event as a context for all the characters. Improvise in the chosen setting as their characters. From the improvisational work, dancers create a new narrative.
<ul style="list-style-type: none"> • Conclusion and Reflection: Small groups share their original narratives. Dancers give and receive peer feedback. Participants reflect (“Biggest takeaway ...”) on Post-its and attach to large chart paper.

Pre-Assessment

<p>What do participants already know and understand about this area of dance making?</p> <p>Participants:</p> <ul style="list-style-type: none"> • Know story elements and structure. • Are familiar with myths, folktales, and fairy tales, but may not know defining characteristics. • Are familiar with archetypal characters. • Understand dance element vocabulary. 	<p>What skills related to this unit have participants already developed?</p> <p>Participants:</p> <ul style="list-style-type: none"> • Develop movement using space, time, and energy with facilitator direction. Analyze a character in terms of character traits, features, and intentions. • Work independently and collaborate in small groups. • Use writing to generate movement ideas, with direction. • Give and receive peer feedback.
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Workshop 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"> • Journal response. • Post-it response at conclusion of workshop to be compiled on chart paper. 	<p>Peer Assessment</p> <ul style="list-style-type: none"> • Verbal feedback to and from peers in creative work developed in the workshop. • Video compositions with iPhones for feedback. 	<p>Teacher Assessment</p> <ul style="list-style-type: none"> • Verbal feedback on creative work. • Reflections on “Next steps ...”
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Resources

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

Books: Classic Stories

- *D'Aulaire's Book of Greek Myths* by Ingri and Edgar Parin D'Aulaire
- *The Illustrated Book of Fairy Tales* by Neil Philip
- *The Illustrated Book of Myths* by Neil Philip
- *Goddesses, Heroes, and Shamans: The Young People's Guide to World Mythology*, edited by Cynthia O'Neill, Peter Casterton, and Catherine Headlam

Books: Acting, Movement, and Writing

- *Creating a Character: A Physical Approach to Acting* by Moni Yakim
- *The Open Door* by Peter Brook
- *The Six Questions: Acting Technique for Dance Performance* by Daniel Nagrin
- *Body Movement: Coping with the Environment* by Irmgard Bartenieff with Dori Lewis
- *Viewpoints* by Anne Bogart
- *Writing in Restaurants* by David Mamet
- *Lateral Thinking: Creativity Step by Step* by Edward de Bono

Teacher Self-Assessment / Reflection Strategies

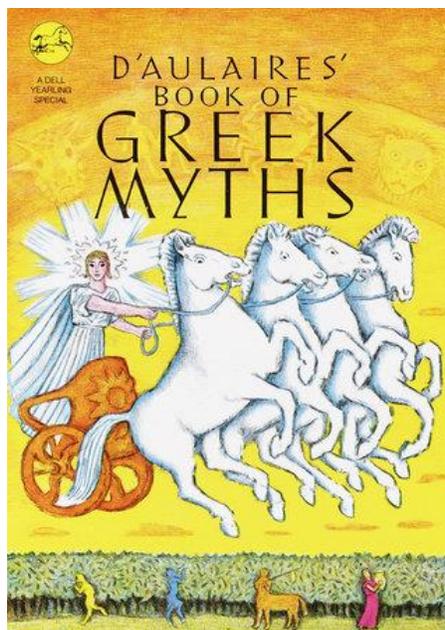
What worked well?

Assess the components:

- Literature-based contextual information
- Movement explorations
- Writing activities
- Narrative construction
- Use of peer feedback
- Going beyond workshop – Next steps for students

What should be changed? Suggestions

- Did students come with enough/adequate prior knowledge?
- Did movement exploration provide enough depth and scope for students?
- Which approach to narrative worked best? Adaptation or original narrative? Why?
- How can we help participants continue to develop these ideas with their own students?



D'Aulaire's Book of Greek Myths by Ingri and Edgar Parin D'Aulaire

<http://www.penguinrandomhouse.com/books/36027/daulaires-book-of-greek-myths-by-ingri-daulaire-and-edgar-parin-daulaire/9780440406945/>

Blueprint for Teaching and Learning in Dance: Sample Unit Planner

Title of the Unit: Poems of Survival	Unit Dates: October–November Number of Class Sessions: 10–15
Dance Teacher Name: Edwin Brathwaite School: Meyer Levin Performing Arts Schools, IS 285	Benchmark(s): Grade 8 Grade/Class: 6–8

Unit Description

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

Students will explore and analyze the poem *The Road Not Taken* by Robert Frost through improvisation and dance making. They will discover how the narrative point of view of the poem adds to their understanding of the problem and how the problem was resolved, while also understanding that people are shaped by the challenges that they are faced with. Students will extrapolate vocabulary from the poem that inspires movement, create movement phrases, and use a graphic organizer as a means of sequencing: the problem, the events, and the resolution. They will analyze, document, and share their own personal challenges and articulate possible solutions, referring to the dance portfolio trimester questions they answered as a means of inspiring and creating a dance phrase, which will be combined with the dance phrase inspired by the poem in a collaborative manner. Students will utilize their knowledge of choreographic devices and movement vocabulary specific to a genre or style of dance.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Narrative work can enhance the dance making process. • Poetic images can be transferred to choreographic ideas. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How are people shaped by the challenges they face? • How does a character faced with a dilemma find ways to resolve it? • How have you resolved challenges you have faced in the past?
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Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • Narratives can inspire movement. • Ways of documenting life experiences. • That challenges face everyone, and that through discussion, these challenges can be resolved in a nonviolent way. • How to develop dance engaging dance phrases. • Vocabulary specific to a genre or style of dance. • How to use muscles appropriately to execute movement vocabulary specific to a genre or style of dance. • The effects of spatial transitions in areas of the stage space. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Analyze and summarize the internal conflict of the poem. • Connect narrative point of view and personal life experiences to movement. • Document narrative conflict and personal life experiences using graphic organizers. • Execute movement vocabulary specific to a genre or style of dance. • Use a variety of choreography. • Explore the Laban Movement Analysis (LMA) concepts through improvisation. • Utilize Language of Dance (LOD) symbols or created symbols to document the dances.
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Dance <i>Blueprint</i> 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
<p style="text-align: center;">CCLS ELA & Literacy in History/Social Studies, Science, & Technical Subjects 6-12: Informational Text</p> <p>Key Ideas and Details: CCLS.ELA-LITERACY.CCRA.R.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.</p> <p>Craft and Structure: CCLS.ELA-LITERACY.CCRA.R.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. CCLS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.</p> <p>Integration of Knowledge and Ideas: CCLS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. CCLS.ELA-LITERACY.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>

Learning Experiences
(Briefly describe each experience.)

- During the warm-up and technique sections of the class, students will exhibit proper muscle use, alignment, and posture appropriate to style.
- Explore and apply Laban Movement Analysis (LMA) movement vocabulary through improvisation to expand the range of movement possibilities.
- Varying movement phrases by changing rhythm, tempo, dynamics, and use of space.
- Recall and reproduce complex movement phrases and special formations.
- Compose poetry and visual art inspired by individual and group-shared experiences.
- Work alone or collaborate with a partner or midsize group to choreograph a group dance that explores one’s role in the community.
- Clearly express the intent of the theme of the dance.
- Consider questions, such as: What constitutes a metaphor in dance?
- Reflect upon personal and group criteria for evaluating dance phrases.
- Share dances informally during class to give and receive feedback from peers based on a shared criteria.
- Share dance notation and documentation with other students.
- Perform in class and school assemblies.

Pre-Assessment

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

- Working collaboratively and the rubric that govern this practice
- The use of choreographic devices, such as: unison, canon, ABA
- Basic application of LMA: space use, levels, body shapes, etc.

What skills related to this unit have students already developed?

- Creating a graphic organizer
- Working and interacting with partner
- Observation
- Guidelines for classroom discussion
- Audience etiquette

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 writing
- Self-reflection – graphic organizer
- Autobiography poem

Peer Assessment

- Peer observation
- Whole-group discussion of performances, both live and recorded

Teacher Assessment

- Pre-assessment
- Lesson task checklist
- Graphic organizer
- Working and interacting with a partner
- Collaboration
- Performance task checklist

Resources

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

Poem:

- “The Road Not Taken” by Robert Frost

Music:

- Instrumental music: “Begin Again,” “Waterfall” – The Piano Guys
- Inspirational music: “Conqueror,” “Glory,” “Better When I’m Dancin’”

Posters/Charts:

- Laban Movement Analysis (LMA) charts

Teaching/Learning Aids:

- LOD symbols cards
- Graphic organizers
- Copy of poem
- Chart paper & markers
- Task cards

Teacher Self-Assessment / Reflection Strategies

What worked well?

- The introduction of the students to the unit was successful. They all seem very motivated to participate and enjoyed the assigned dance tasks.
- The dance tasks worked well with the first few groups.
- The layout of the unit and the execution of the way in which the lessons unfolded was seamless. This was evident in the classroom atmosphere as students began to see each other both as individuals and part of a wider community.

What should be changed? Provide suggestions.

- I did not account for those students who were extremely shy and were not willing to volunteer to present their internal struggles.
- Students seemed more willing to present their autobiographical poem once they were paired and the partner read the writer’s autobiography as the author of the poem danced. As a result of this, I would give students the option of performing their work with a reader or to perform it individually next time I implement this unit.

Teacher Self-Assessment / Reflection Strategies

What worked well?

- The introduction of the students to the unit worked well. Students participated and enjoyed the activities. Students were excited to see the work that they had created in ELA set to movement.

What should be changed? Provide suggestions.

- I would like to change the amount of time allotted to complete the assignments. A good indicator for timing assignments will be having students share with the dance teachers how long they need to finish a task. They are able to tell if the pace is too slow or too quick.
- For grade six students, it would be very helpful to use a poem that they have studied and analyzed already in their literacy class.

“The Road Not Taken”

by Robert Frost

**Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;**

**Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,**

**And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.**

**I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.**



Students creating movement inspired by a poem.



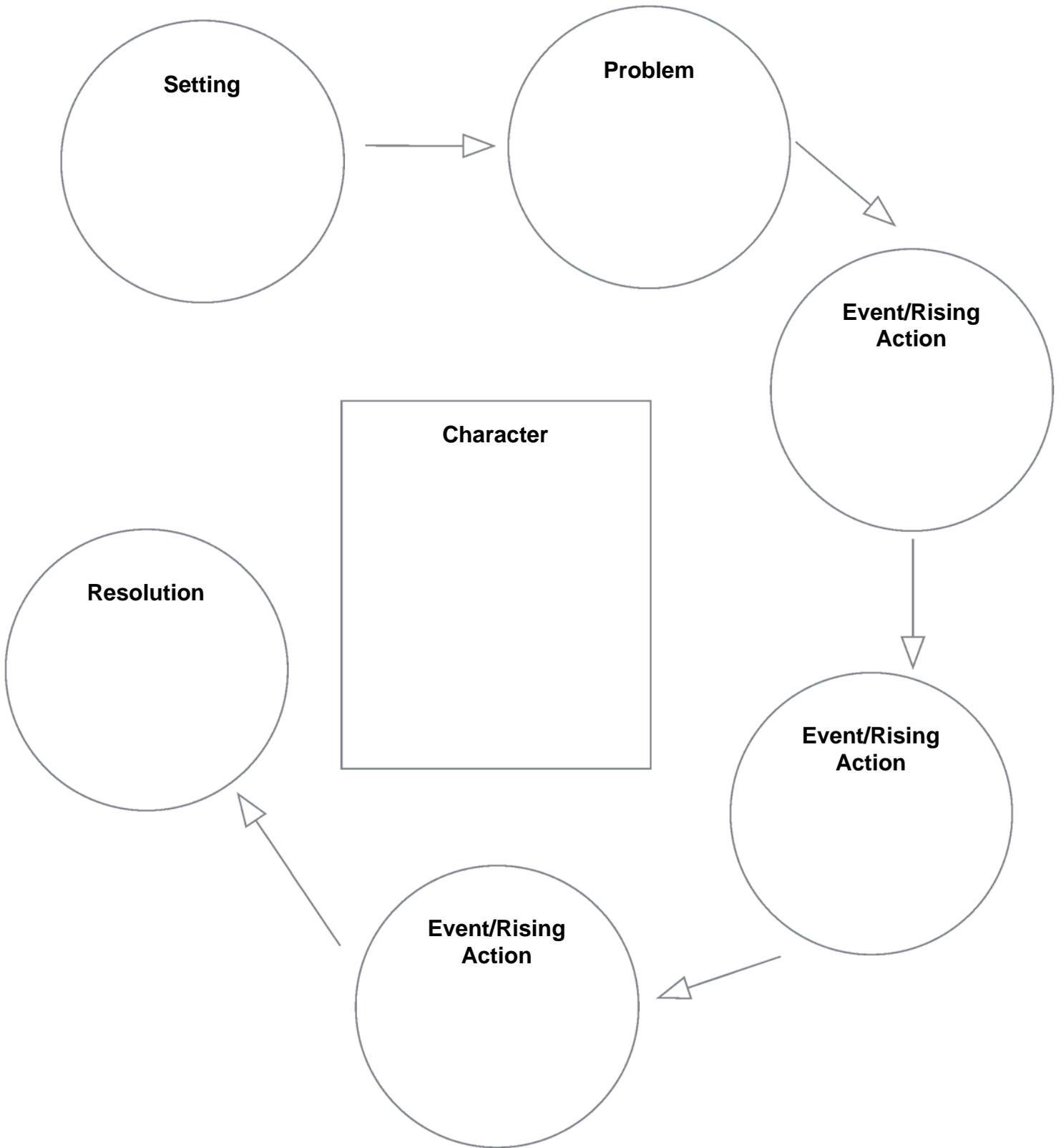
Developing movement phrases.



Rehearsal.

All photos taken by Edwin Brathwaite at Meyer Levin Performing Arts School 285.

Analysis Model



LESSON TASK(S) CHECKLIST

Student Name(s):

1. Assigned structure evident	
2. Clear beginning	
3. Impactful performance with clear intent and movement fully embodied	
4. Use of levels	
5. Audience etiquette	
6. Engaged in the discussion	

4/v+	Exemplary	3/v	Accomplished
2/v-	Developing	1/v-	Beginning

Comments:

Blueprint for Teaching and Learning in Dance: Sample Unit Template

<p>Title of the Unit: Dance Making Inspired by Langston Hughes’s Poem “Harlem”</p>	<p>Unit Dates: May–June (When students need to become familiar with the Laban Movement Analysis categories and various choreographic devices) Number of Class Sessions: 4–6</p>
<p>Dance Teacher Name: Ann Biddle School: Pioneer Valley Performing Arts Charter School</p>	<p>Benchmark(s): 8th Grade Grade/Class: 6, 7, and 8</p>
<p>Unit Description What will students do in this unit? (One to three brief sentences)</p> <p>In this dance and poetry unit, students will learn about the life of Harlem Renaissance poet Langston Hughes and focus on his famous poem “Harlem” as an entry point for dance making. Students will analyze the poem using LMA vocabulary as well as literary constructs such as simile and figurative language. Students will work collaboratively to choreograph group dances inspired by this poem.</p>	
<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Poetry is an entry point for dance making. • Langston Hughes was a significant poet of the Harlem Renaissance. • Dance can express important ideas. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How does poetry inspire dance making? • Who was Langston Hughes? Why was he an important African American figure? • How can we make dances inspired by his poetry? • What are the similarities between dance and poetry?
<p>Indicators of Student Learning</p>	
<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • Langston Hughes’s contribution to poetry of the Harlem Renaissance. • How to interpret a poem and transfer this analysis to dance making. • The definition of a simile as a poetic device. • How to apply choreographic tools to dance making inspired by poetry. • How to comprehend as well as critique during sharing and peer observation. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Interpret the meaning of the poem “Harlem” by Langton Hughes. • Translate the language of poetry into LMA movement vocabulary. • Explore a range of action words and space, effort, and relationship concepts. • Apply choreographic tools in dance making in diverse ways. • Work collaboratively to create a dance inspired by Langston Hughes’s poem “Harlem.” • Perform a dance inspired by the poetry of Langston Hughes.

Dance Blueprint Strands Addressed

<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Perform • Improvise • Choreograph 	<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
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Common Core ELA Learning Standards Addressed

Craft and Structure:

CCLS.ELA-Literacy.RL.8.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

Responding to Literature:

CCLS.ELA-Literacy.RL.8.11

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

Key ideas and Details:

CCLS.ELA-Literacy.RI.8.2

Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

Learning Experiences

Introduction to the life of Langston Hughes. Student will learn about the life of Langston Hughes through one of the following resources:

- *Coming Home: From the Life of Langston Hughes* by Floyd Cooper (Philomel, 1994)
- Student’s own online or library research about Langston Hughes (if an integrated unit in conjunction with ELA teacher)
- YouTube clips about Langston Hughes’s life and literary contributions

“Harlem” poem analysis. Students will analyze the meaning and poetic structure of the poem “Harlem.” Students will learn what a **simile** is and have a discussion about figurative language in Hughes’s poem. Students will practice inventing their own similes. Analysis will happen as a whole group, with partners, and during journaling in response to prompts.

LMA Analysis of poem. Students will refer to LMA charts and web all action words (verbs) within the poem. Students will create a synonym list of other action words for the poem. Students groups will create movement sentences for each line of the poem based on one simile using action words from the group analysis as well as the synonym list.

Exploration. Teacher will guide the students through a movement exploration of RUN + FREEZE + EXPLODE + MELT to model a possible movement sentence for *Does it explode?* Students will work collaboratively in small groups to create a variation of this movement sentence choosing elements from the choreography tools handout. These variations will be integrated into the final group dance.

Collaborative choreography task. Students will be divided into five to seven groups (depending on number of students) and focus on one line from the poem. Students will develop movement sentences or phrases for each line, referring back to their LMA analysis, poem’s analysis, list of synonyms, and any important biographical information about Langston Hughes and/or the Harlem Renaissance that would add dimension to the dance. Students will choreograph a dance and apply additional choreographic tools to dance making in a range of ways. See rubric.

Sharing, revision, and performance of “Harlem” dance. Students will engage in an ongoing process of sharing and revising dances based on self-assessment, peer assessment, and teacher feedback. Students will notate dances and video dances. Students will perform the final version with music for an audience. Students will participate in a post-performance video viewing and written and oral reflection. See collaborative choreography reflection log.

Pre-Assessment

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

- The basic structure of a dance class
- Some basic poetic structures
- Ability to work in small groups collaboratively
- Basic LMA vocabulary
- Basic choreographic devices
- Exposure to improvisational structures
- Regular journal writing for self-reflection

What skills related to this unit have students already developed?

- Ability to work independently and collaboratively to make dances
- Ability to improvise to generate seed ideas
- Experience with in-class and between-classes sharing of dances
- Ability to give oral and written feedback to peers
- Regular collaborative choreography reflection

Unit Assessments

Self-Assessment

- Ongoing journal reflection about creative process, which includes webbing, notation, and note-taking
- Collaborative choreography reflection log

Peer Assessment

- Peer evaluation and observation
- Collaborative choreography reflection log

Teacher Assessment

- Journal entries
- Choreo task sheets/checklist
- Rubric of dance making process
- Grading of self and peer formative assessments



Photographer: Ann Biddle
 Movement Workshop class at
 Pioneer Valley Performing Arts Charter School, South Hadley Massachusetts

Resources

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

The Collected Poems of Langston Hughes by Langston Hughes (Author), Arnold Rampersad (Editor), Paperback (Vintage Classics, 1995)

Langston Hughes (Poetry For Young People Series) by David Roessel (Editor), Arnold Rampersad (Editor), Benny Andrews (Illustrator), Paperback (Scholastic, 2006)

I, Too, Am America by Langston Hughes (Author), Bryan Collier (Illustrator), Hardcover (Simon & Schuster Books for Young Readers, 2012)

The Big Sea: An Autobiography by Langston Hughes (Author), Arnold Rampersad (Introduction), Paperback (American Century Seires, 1993)

The Life of Langston Hughes: Volume I: 1902-1941: I, Too, Sing America by Arnold Rampersad (Author), Paperback (Oxford University Press, Second Edition 2002)

The Life of Langston Hughes: Volume II: 1941-1967, I Dream a World by Arnold Rampersad (Author), Paperback (Oxford University Press, 2nd Edition, 2002)

Ashley Bryan's ABC of African American Poetry by Ashley Bryan (Author, Illustrator), Paperback (Atheneum Books for Young Readers,2001)

Coming Home: From the Life of Langston Hughes by Floyd Cooper (Author), Hardcover (Philomel, 3rd Edition,1994)
Soul Looks Back in Wonder by Tom Feelings (Author), Hardcover (Dial, 1993)

Free to Dream: The Making of a Poet: Langston Hughes by Audrey Osofsky (Author), Hardcover (HarperCollins, 1996).

Note- for more poetry of Langston Hughes, please see the 5th Grade Langston Hughes unit in this booklet

Teacher Self-Assessment / Reflection Strategies

What worked well?

Students really enjoyed the process of dance making inspired by one line from the poem. They generated interesting action words and were able to choreograph meaningful dances linked to the themes discussed in Langston Hughes's poem "Harlem."

What should be changed? Provide suggestions.

Even in eighth grade, students have difficulty understanding what a verb is. Creating movement sentences with verbs (action words) was a great task to help support this understanding. Generating a synonym list of possible action words was helpful to reinforce what a verb is and provide multiple options to students.

Langston Hughes: a Biography

James Mercer Langston Hughes was born in Joplin, Missouri, on February 1, 1902. The big name was emblematic of a formidable family history. His maternal grandmother, Mary Langston, was the first black woman to graduate from Oberlin College in Ohio. She married two abolitionists: first, Sheridan Leary, who was killed in the raid at Harper's Ferry; and then Charles Langston (Langston Hughes's grandfather), a "conductor" on the Underground Railroad and the founder of several Midwestern schools for African American children. (Charles Langston's brother was John Mercer Langston, who in 1855 won a local Ohio election and became the first African American elected to public office in the United States. In 1888, he became the first black U.S. Congressman elected from Virginia.)

Familial prominence did not guarantee stability however. Hughes's parents divorced when he was very young, and his grandmother reared him. By the time Langston was 14, he had lived in nine places, mostly around the Midwest. His grandmother had first exposed the young boy to the Bible and to *The Crisis*, the magazine of the recently formed National Association for the Advancement of Colored People (NAACP). Hughes never took to religion, but writing was another story.

Hughes defied his father's wishes in choosing writing as a career. A businessman and lawyer, James Hughes had left America for Mexico City when Langston was very young. He was an outspoken critic of American racism, although he believed the sad plight of American blacks was self-inflicted. In his autobiography, *The Big Sea*, Langston Hughes bluntly wrote, "My father hated Negroes." In spite of their troubled relationship, James Hughes consented to pay for Langston's education at Columbia University, provided that his son study engineering. His son, however, had already discovered poetry. And once at Columbia, he discovered Harlem. Hughes dropped out after two semesters, in 1922.

Hughes indulged a sense of wanderlust unrivaled by his fellow African American writers. In 1923, he joined the crew of a steamer and sailed for Africa, making him one of the only Harlem Renaissance writers at that time to have actually seen the lauded continent. The following year, as part of another crew, he set sail for Europe. Holland was the ship's destination, but Paris became Hughes's temporary home. There he witnessed a thriving black art community and heard jazz for the first time.

On his return to America in 1925, he found black music and dance all the rage among white society in New York. "It was the period," Hughes wrote in his autobiography, "when the Negro was in vogue." There was no official start date for the "Harlem Renaissance," but the name was given to the period during the 1920s and early '30s, when black art and activism flourished. Blacks were no longer merely "exotic" subjects of art; they were producing it as well, in record numbers.

Hughes had already taken the black literary community by storm in 1921 with the publication of the poem "The Negro Speaks of Rivers," and on his return to America, he was taken under the wing of such luminaries as W.E.B. Du Bois; novelist and *Crisis* editor Jessie Fauset; and scholar Alain Locke, whose *The New Negro* (1925) became the definitive artistic anthology of the period. In 1926, Hughes wrote the essay that some considered a manifesto for the Renaissance, "The Negro Artist and the Racial Mountain." Published in *The Nation*, the essay called for the coexistence of racial pride and artistic integrity. "We younger Negro artists now intend to express our individual dark-skinned selves without fear or shame," the 24-year-old wrote. "We know we are beautiful. And ugly too."

In 1926, Hughes published his first volume of poetry, *The Weary Blues*, which was infused with rhythms of blues and jazz. Both the black and white press (even the white southern press) hailed it as a masterpiece. Hughes considered his follow-up collection, *Fine Clothes to the Jew* (1927), superior to *The Weary Blues*—more experimental, more representative of black America. But nobody else seemed to think so at the time. The white press found the title offensive (a title Hughes said he regretted and would have changed, had his publisher asked) and the black press was offended by everything else. Hughes's predilection for dialect and his focus on poor blacks was lambasted as a "disgrace to the race." Headlines trumpeted Hughes's transgressions: "Langston Hughes's Book of Poems Trash" and "Langston Hughes—The Sewer Dweller." The once-dubbed "Negro poet laureate" had become the "poet lowrate of Harlem." Hughes was charged with parading negative images of blacks in front of white readers. But polished, educated blacks, he felt, were not the only blacks worth putting on paper. The people who captured his imagination and populated his work,

he said in *The Big Sea*, were "the ordinary Negroes [who] hadn't heard of the Negro Renaissance." Early on, a critic had called Hughes's poetry "proletarian" because of his closeness to everyday people in everyday situations. His trademark became his fusion of black speech and music, primarily jazz and blues (though later in his career he would incorporate gospel, with less success), with verse and stories about the urban North and the rural South.

The traveling bug bit again in the '30s. Hughes's tours of the American South and the Soviet Union had a tremendous impact on his poetry of the next decade. In the '30s, it took on a left-leaning bent; in the '40s, seething condemnation of racism in America. Despite his travels, he would make his home in Harlem until the end of his life.

In 1951 Hughes published his most important volume of poetry in years. *Montage of a Dream Deferred* hearkened back to those early volumes in which the form and sound of the poetry are integrally related to its meaning. Early jazz had given way to a new form, bebop, and bebop's discordant rhythms suffused *Montage*, mirroring the growing unrest and unease in urban black communities.

Hughes would never again be so socially relevant. The Black Power movement of the '60s, which was gaining momentum, especially among urban blacks, criticized Hughes for being too conciliatory toward whites. Hughes responded with a book of poetry about the civil rights movement, *The Panther and the Lash*, which was published posthumously.

By the time of his death from cancer on May 22, 1967, Langston Hughes had been in the public eye for more than 40 years. Unlike his famous ancestors, the grandson and nephew stayed out of the political arena—at least officially. From the 1920s on, Langston Hughes produced a vast body of literature that presented race relations to both black and white America as no writer had before, or really has since. His output was prolific, unmatched by any of his contemporaries: 16 volumes of poetry, two novels, three short story collections, 20 plays, novels, essays, historical works, musical shows. His gift of voice and his wide appeal remain his legacy. "Langston Hughes," said actor and activist Ossie Davis, "belongs to whoever is listening."

A helpful resource for teachers: PBS Pictures – Masterpiece Theatre's *Cora Unashamed*
http://www.pbs.org/wgbh/masterpiece/americancollection/cora/ei_hughesbiography.html



Langston Hughes
Winold Reiss, 1925
National Portrait Gallery

This portrait originally appeared
in Alain Locke's *The New Negro*.

See source URL above ([pbs.org](http://www.pbs.org)).



Langston Hughes Biography for Students

Langston Hughes wrote from 1926 to 1967. In that time, he wrote more than 60 books, including poems, novels, short stories, plays, children's poetry, musicals, operas, and autobiographies. He was the first African American to support himself as a writer, and he wrote from his own experience.

Langston Hughes, whose full name was James Mercer Langston Hughes, was born in 1902 in Joplin, Missouri. He was the only son of James Nathaniel Hughes and Carrie Mercer Langston. His parents divorced when he was young and his father moved to Mexico. Because his mother traveled a lot to find work and was often absent, his grandmother raised Hughes until he was 12. His childhood was lonely and he often occupied himself with books. It was Hughes's grandmother, a great storyteller, who transferred to him her love of literature and the importance of becoming educated.

In 1914, he moved to Lincoln, Illinois, to live with his mother and her new husband. It was here that he started writing poetry he wrote his first poem in the eighth grade. A year later the family relocated to Cleveland, Ohio. Despite all the moving around, Hughes was a good student and excelled in his studies. He was also good looking and popular with the other students, during his senior year at Central High School in Cleveland, Ohio, he was voted class poet and editor of the yearbook.

After high school, Hughes traveled in Mexico, Europe, and Africa sometimes by working on freighters. By 1924, he had settled in Harlem, New York, and was an important figure during the Harlem Renaissance. The Harlem Renaissance was an African American cultural movement that focused on literature, music, theater, art, and politics. One of his favorite pastimes was to sit in clubs and listen to the blues as he wrote his poetry.

Hughes died on May 22, 1967, in New York City. Some of his books for children and young adults include: *Popo and Fifina: Children of Haiti* (co-authored by Arna Bontemps), *The Dream Keeper and Other Poems*, *The First Book of Negroes*, *The First Book of Rhythms*, *Famous Negro Music Makers*, and *Don't You Turn Back*.

In February 2002, the U.S. Postal Service issued a commemorative stamp honoring Langston Hughes. This stamp was the 25th in the Black Heritage series and marked Hughes's 100th birthday.

Source: <http://www.scholastic.com/teachers/contributor/langston-hughes>

Langston Hughes Biography Task

<https://www.youtube.com/watch?v=inP76rkYUso>

Approx. 3 1/2 minutes

DIRECTIONS:

Take notes in your dance journal as you watch the short biography of Langston Hughes. Pay attention to the following questions as you take notes. Work with a partner and compare notes and then complete this worksheet. Share out your findings with the group.

1. When did Langston Hughes publish his first and most famous poem? What is the title?
2. Why was Langston Hughes considered an important figure to the African American community?
3. What period is Langston Hughes associated with?
4. What were some influences on Langston Hughes's poetry?
5. List one reason Langston Hughes is considered one of the great literary voices of the 20th century.
6. Write down anything else you learned about Langston Hughes.

POETRY OF LANGSTON HUGHES

Listen to audio file of "A Dream Deferred."

<https://www.youtube.com/watch?v=79YjXKYeWck>

Nice visual of "A Dream Deferred":

<https://www.youtube.com/watch?v=HG7-b3sssBg>

"Harlem" (1951)

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

Note- for more poetry of Langston Hughes, please see the 5th Grade Langston Hughes unit in this booklet

What Is a Simile?

A simile is "a figure of speech in which two essentially dissimilar things are compared, often in a phrase introduced by *like* or *as*." For example: *She is as lovely as a summer's day.*

Writers use similes to paint a picture with words.

Brainstorm some similes with the group and write them on the whiteboard.

Say: "Let's read Langston Hughes's poem 'Harlem' aloud and listen for the similes."

Read the poem several times aloud, asking students take turns reading the poem aloud.

Go line by line and discuss the meaning of each simile. Ask students to think of synonyms for the verbs (action words).

Ask students to make a list of these synonyms to use later when they create their movement sentences

Choreographic Tool Handout

Create a variation of your movement sentence.

WRITE YOUR MOVEMENT SENTENCE HERE:

_____ + _____ + _____ + _____

Choose between 2–3 choreographic tools to focus on when you vary your movement sentence:

- Accumulation
- Retrograde
- Repetition
- Changing levels
- Change the order
- Size (Expand/Contract)
- Change the direction/facing
- Add a new action word
- Add a surprise!**

Next steps:

- ➔ Practice your movement sentence.
- ➔ Notate your dance in your dance journals.
- ➔ Perform for class and receive feedback.
- ➔ Write the feedback in your journal.
- ➔ Make necessary revisions.

NAMES: _____

Dancing Simile – Part 1

(Refer to the action words you webbed for ideas.)

Create a movement sentence with three action words for your simile:

DRY UP LIKE A RAISIN IN THE SUN

_____ + _____ + _____

Pick 2–3 choreographic tools to focus on (refer to choreographic tools handout):

1) _____ 2) _____ 3) _____

Next steps:

- ➔ Practice your movement sentence.
 - ➔ Notate your dance in your dance journals.
 - ➔ Perform for class and receive feedback.
 - ➔ Write the feedback in your journal.
 - ➔ Make necessary revisions.
-

NAMES: _____

Dancing Simile – Part 1

(Refer to the action words you webbed for ideas.)

Create a movement sentence with three action words for your simile:

SAG LIKE A HEAVY LOAD

_____ + _____ + _____

Pick 2–3 choreographic tools to focus on (refer to choreographic tools handout):

1) _____ 2) _____ 3) _____

Next steps:

- ➔ Practice your movement sentence.
- ➔ Notate your dance in your dance journals.
- ➔ Perform for class and receive feedback.
- ➔ Write the feedback in your journal.
- ➔ Make necessary revisions.

NAMES:

Dancing Simile – Part 2

DRY UP LIKE A RAISIN IN THE SUN

Write your movement sentence below:

_____ + _____ + _____

Circle two space words to integrate into your dance:

Around Behind Under Over Through Far away Near

Circle one relationship concept to integrate into your dance:

Mirroring Action/Reaction Shadowing Canon

Next steps:

- Integrate these new ideas into your dance.
 - Practice your group dance.
 - Notate your dance in your dance journals.
 - Perform for class and receive feedback.
 - Write the feedback in your journal.
 - Make necessary revisions.
-

NAMES: _____

Dancing Simile – Part 2

SAG LIKE A HEAVY LOAD

Write your movement sentence below:

_____ + _____ + _____

Circle two space words to integrate into your dance:

Around Behind Under Over Through Far away Near

Circle one relationship concept to integrate into your dance:

Mirroring Action/Reaction Shadowing Canon

Next steps:

- Integrate these new ideas into your dance.
- Practice your group dance.
- Notate your dance in your dance journals.
- Perform for class and receive feedback.
- Write the feedback in your journal.
- Make necessary revisions.

Collaborative Choreography Reflection Log

Date: _____

Group Names: _____

Choreography Task: _____

Scribe:

<p>What's working? Strengths of dance?</p>	<p>What is not working? Weak areas of dance?</p>
<p>What specific components of the dance do we need to continue to work on?</p>	<p>What can each of us contribute to make this dance stronger?</p>

Name/s:

Instructor: Ann Biddle

Langston Hughes: *Harlem* Creative Process Rubric

	Exemplary	Accomplished	Developing	Beginning
Improvisation / Exploration Improvise using action words generated from the poem Harlem by Langston Hughes	Dancer demonstrates excellent and consistent focus and innovation when exploring movement concepts from poem	Dancer demonstrates strong focus and innovation when exploring movement concepts from poem	Dancer sometimes demonstrates focus but may not be innovative in choices when exploring movement concepts from poem	Dancer does not demonstrate focus and is not innovative in choices when exploring movement concepts from poem
Choreographic Tools Create movement sentences based on lines from the poem and select 2-3 choreographic tools from task sheet to vary movement sentence	Dancers select and creatively and appropriately utilize 2-3 choreographic tools to vary their movement sentence dance to create a short dance	Dancers select and appropriately utilize 2-3 choreographic tools to vary their movement sentence dance to create a short dance	Dancers select 1-2 choreographic tools to vary their movement sentence dance to create a short dance, though they may not perform with clarity	Dancers do not utilize enough choreographic tools, and/or do not utilize tools appropriately or perform with clarity
Development Choreograph a short dance within small groups based on one line from the poem, Harlem. Select 2 space and relationship components from task sheet.	Dancers select and creatively and appropriately utilize 2 space words and 1 relationship concept into the 2nd draft of their group dance	Dancers select and appropriately utilize 2 space words and 1 relationship concept into the 2nd draft of their group dance	Dancers select and utilize 1 or 2 space words and/or 1 relationship concept into the 2nd draft of their group dance, though they may not perform with clarity	Dancers do not utilize space and relationship concepts and/or do not utilize concepts appropriately or perform with clarity
Sharing / Culmination Perform dance with clarity, musicality and energy.	Dancer consistently performs with clarity, attention to music, rhythm, or timing and with full and expressive energy	Dancer performs with clarity, attention to music, rhythm, or timing and with full and expressive energy	Dancer mostly performs with clarity, attention to music, rhythm, or timing and with full and expressive energy	Dancer does not perform with clarity, attention to music, rhythm, or timing and with full and expressive energy
Collaboration and/or Personal Responsibility Demonstrate collaborative group effort and take responsibility for own role in dance.	<i>I always practice active collaboration and engage in positive communication with classmates. I plan ahead to ensure that I meet all deadlines and get my work done on time.</i>	<i>I usually practice active collaboration and engage in positive communication with classmates. I plan ahead to ensure that I meet all deadlines and get my work done on time.</i>	<i>I occasionally practice active collaboration and engage in positive communication with classmates. I plan ahead to ensure that I meet all deadlines and get my work done on time.</i>	<i>I rarely/never practice active collaboration and engage in positive communication with classmates. I plan ahead to ensure that I meet all deadlines and get my work done on time.</i>

Comments:

Blueprint for Teaching and Learning in Dance: Sample Unit Template

<p>Title of the Unit: Haiku Choreography</p>	<p>Unit Dates: February–March</p> <p>Number of Class Sessions: 10 Sessions (Approx. 2 Weeks)</p>
<p>Dance Teacher Name: Carol Lonnie</p> <p>School: Philippa Schuyler Middle School for the Gifted and Talented (I.S. 383)</p>	<p>Benchmark(s): Grade 8 Benchmark</p> <p>Grade/Class: Grades 6–8 (Intermediate Repertory, Major Jazz, Major Modern, Major Ballet, Introduction to Dance)</p>
<p>Unit Description</p> <p>What will students do in this unit? (one to three brief sentences)</p>	
<p>Students:</p> <ul style="list-style-type: none"> • Identify the important characteristics of haiku. • Write their own haikus. Class suggests large themes for haikus, generating a list for students to choose from. • Create a dance based on the theme of their haiku. Students will also focus on editing their work. • Work in pairs to combine their haiku movement phrases, and add level changes, directions, pathways, spoken word, and their own solos to create a larger group choreographic work. 	
<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Dances can be inspired by literature. • The choreographic process can serve as a vehicle for cooperative learning. • Dance can explore and express emotions, images, and ideas. • In choreography, sometimes less is more. Editing is an important aspect in dance making. • Analysis is very crucial to the choreographic process. • Thoughtful use of dance elements hones one’s dance-making skills and enhances the expression of concepts and ideas. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How can we use a haiku to create a choreographic piece? • How does a poetic structure be used to inspire dance making? • How does thinking about the elements of dance help students in their dance-making skills? • How do dancers/choreographers work collaboratively? • How does the use of theme help in the dance-making process?
<p>Indicators of Student Learning</p>	
<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • The origins and use of haiku poetry. • Basic understanding of a haiku poem (meter, form, syllables). • Basic knowledge of ballet, jazz, and modern dance forms. • A variety of dance techniques. • The process of creating a solo and group-collaborative choreography. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • How to write a haiku from prior knowledge of writing haikus in their ELA classes. • Create a piece of choreography that uses the haiku poem as its inspiration. • Give and receive feedback from their peers to help improve choreography. • Collaborate with their peer to create a choreographic work. • Continue to improve group collaboration skills. • Perform their dance in class for their peers.

Dance *Blueprint* Strands Addressed

(Highlight ONLY the components being assessed.)

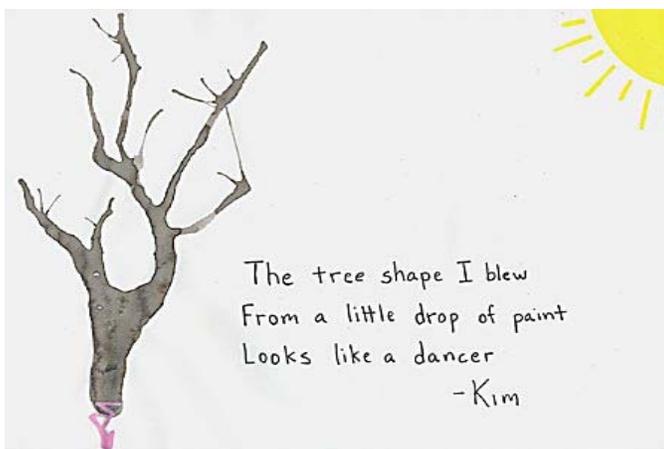
<p>Dance Making</p> <ul style="list-style-type: none"> • Develop Skills and Techniques • Improvise • Choreograph • Perform 	<p>Developing Dance Literacy</p> <ul style="list-style-type: none"> • Understand Dance as a Means of Expression and Communication • Apply Dance Vocabulary, Terminology, and Symbols • 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
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Common Core Learning Standards Addressed

CCSS.ELA-Literacy.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.



8th grade class at Phillippa Schuyler Photographer: Carol Lonnie



thedollblog.com

Learning Experiences
(Briefly describe each experience.)

- Class warm-up that includes a floor section with stretching and strengthening exercises as well as locomotor movements performed across the floor. Reinforce technique and performance skills.

- Use poetry as an inspiration for choreography.
- Explore dance movements through improvisation to create a movement phrase.
- The movements created for this unit shows have a relationship with them or words in the haiku.

- Use rhythm, tempo and varying dynamics within the movement phrases.

- Use choreographic devices to create movement phrases.
- Work with a partner to collaborate on choreography.

- Peer feedback and discussion about the process of creating their haiku dances. (Students revise their dances based on peer feedback.)
- Groups evaluate their group/partner collaboration by using a collaboration rubric.

- Use of the collaboration rubric to make sure that all members contribute to the choreography. (Students work in small groups making sure that all members are all participating.)
- Students work in their groups.
- Students perform their haiku-inspired dances for the class.

Pre-Assessment

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

- Working in small groups to collaborate on a task
- Using a collaboration rubric for creating in small groups
- Creating choreography using the Laban Movement Analysis (LMA) chart
- Understanding how to use choreographic devices— unison, repetition, level changes, and different facings/directions
- Creating dances that have a theme or intent
- Improvising to generate movement material for composition
- Giving feedback to their peers
- Revising their work

What skills related to this unit have students already developed?

- Dance technique in ballet, modern, jazz, and African (depending on class)
- Creating works of choreography through improvisation
- Working in small groups to collaborate on tasks as a team
- Using poetry as an entry point for choreography
- Articulating their compositional ideas and choreographic process
- Internalizing the importance of practice and repetition

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-reflective essay
- Student self-checklist
- Collaboration rubric

Peer Assessment

- Peer observation
- Peer share discussion
- Partner feedback
- Peer response feedback sheet

Teacher Assessment

- Collaboration
- Choreographic task performance (haiku poem, haiku movement phrase, transition phrase, performance)
- Student's participation in discussion and share out
- Student self-checklist

Resources

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

Included here:

- A Brief History of Haiku
- Peer Response Feedback Sheet
- Partner Feedback for Haiku
- Collaboration Rubric
- Self-Reflective Essay
- Student Self-Checklist *This checklist is also used by the teacher for grading purposes.*

Laban Movement Analysis chart

Dance National Arts Center/Arts Alive: <http://artsalive.ca/en/dan/index.asp>

Suggestions for Choreographing a Dance: <http://socialdance.stanford.edu/syllabi/Choreography.htm>

Synchronous Objects: <http://synchronousobjects.osu.edu/content.html>

Creative Writing Now – Haiku Writing Prompts: <http://www.creative-writing-now.com/how-to-write-a-haiku.html>

Haiku Examples: <http://www.international.ucla.edu/shenzhen/2002ncta/cunningham/>

Kidzone: <http://www.kidzone.ws/poetry/haiku2.htm>

Teacher Self-Assessment / Reflection Strategies

What worked well?

- The students were excited by their haiku poems and enthusiastic about sharing them.
- When the students were paired up randomly, they were a bit apprehensive in the beginning, but jumped into working on the task.
- They were able to teach each other their phrase without problems.
- The revision of the phrases.
- The performance of their collaborated phrases.

What should be changed? Provide suggestions.

- The length of the task. Some of the groups needed more time. (In general, some students learn and adapt quicker, while others need extra time to create and learn choreography.)
- The transitional phrases should have their own performance/showing so that they can receive feedback from their peers.
- Add music to the dances.



ippmagazine.com

A Brief History of Haiku

During the Heian period of Japanese culture (700–1100), it was a social requirement to be able to instantly recognize, appreciate, and recite Japanese and Chinese poetry. Around this period, short forms of poetry (tanka) grew more popular than long forms of poetry (choka). The rigid lifestyles of the time carried over into art; every poem had to have a specific form. The approved form was the 5-7-5 triplet followed by a couplet of seven syllables (this was the Japanese equivalent to the iambic pentameter of Shakespeare's England).

From this form developed the renga (linked verse) and the kusari-no-renga (chains of linked verse). These forms were used almost as parlor games for the elite. However, in the mid-sixteenth century there began a rise in "peasant" poetry. It was then that Japanese poetry underwent a rebirth in which the staid forms of the past were replaced with a lighter, airier tone. This new form was called haikai and was later named renku.

Haikai consisted of a beginning triplet called a hokku. The hokku was considered the most important part of the poem. It had two principal requirements: a seasonal word (kireji) and a "cutting word" or exclamation.

The poet *Basho* infused a new sensibility and sensitivity to this form in the late seventeenth century. He transformed the poetics and turned the hokku into an independent poem, later known as haiku. Basho's work focused on the concept of karumi (a feeling of lightness) — so much so that he abandoned the traditional syllabic limitations to achieve it.

Source: <http://www.litkicks.com/HistoryOfHaiku>

What Is Haiku?

The translation of traditional Japanese haiku into English has been debated ever since haiku first gained popularity in the West. Exact translations that reproduce the strict form and meter of the haiku are nearly impossible to achieve because of the phonetic differences between the languages. The haiku form translates into a 3-line, 17-syllable, 5-7-5 structure in English. However, the Japanese equivalents to syllables, "morae", are much shorter and carry less information than English syllables. For this reason, a 5-7-5 format is difficult to achieve in English. Although there is no consensus, most haiku enthusiasts agree that 12 syllables and a 3-5-3 syllable meter achieves the same quality as the Japanese form. These haiku are often referred to as "free form."

The flexibility of Japanese allows a flow and ease throughout the rigidity of the haiku form. English, however, is not as supple and can feel frustratingly confined within the same form. Also, unlike English, Japanese phrases can be disrupted at virtually any place without adversely affecting the meaning. English grammar relies heavily on word order to indicate meaning. Furthermore, English haiku poets often must decide whether to use more than 17 syllables in order to achieve a rigid structure in the poem or maintain the syllable count and forgo the fragmented quality of Japanese haiku. Despite these difficulties, haiku has managed to flourish in North America as an expressive and enlightened form of poetry.

Source: <http://www.adpenta.com/what-is-haiku>

Peer Response Feedback Sheet

Name:

Date:

Students are to watch the performance of each duet/partner and write a response based on the list below. Students are to write in their responses in the space provided.

Criteria for Transitions (each transition phrase must include the following):

- Level change**
- Directions**
- Pathways**

I liked (describe what you liked about the level changes)...

I wish (suggestions you would make for improvement of level changes)...

I liked (describe what you liked about the directions)...

I wish (suggestions you would give about the change in directions)...

I liked (describe what you liked about the pathways)...

I wish (suggestions you would make about the pathway choices)...

Partner Feedback

Name:

Date:

Students will work with their partners to answer each of these questions. One partner will perform their haiku phrase while the other watches the performance and answers each question below in complete sentences. Include specific examples from your partner's performance.

1. *Did the performer follow the structure of the haiku?*

2. *Did the performer perform his/her movements with full range of motion?*

3. *Were the performer's movements performed with the same quality with which he/she recited the haiku?*

4. *Did the performer connect with the audience?*

COLLABORATION RUBRIC

	4	3	2	1	SCORE
FOCUS ON TASK/ PARTICIPATION	Stays on task. Everyone in the group works together offering ideas and create movements for the choreography.	Stays on task for the most part. Most of the people in the group offer ideas and create some of the movements for the choreography.	Stays somewhat on task. A few of the people in the group create movements while others offers no input into choreography.	Does not stay on task. Lack of focus. One person rules the group and the rest have no input into the ideas or choreography.	
VALUE EACH OTHERS' POINT OF VIEW	Everybody listens to all of the ideas without devaluing one another's ideas. The group executes ideas.	Most of the group listens to the ideas, but devalue some ideas without trying to execute them.	Group members criticize ideas and only a few are valued and executed.	Ideas are totally criticized and not valued.	
PROBLEM SOLVING	Everyone offers ideas to try and work out obstacles in the task.	Some obstacles are worked out. Some group members try to solve some issues.	Group attempts to solve some of the problems but lacks cooperation.	Group cannot work as a unit to solve problems.	
TEAMWORK	Everyone works together towards a common goal.	Most of the group works towards the goal but some appear distracted.	Group works together but lack of focus leads to disagreements and anger.	Group does not work together as an ensemble. Too much arguing.	
LISTENING/ DISCUSSION	Everyone is able to listen to each other's ideas and discuss them without arguing.	Group listens to ideas but has difference of opinion.	Group listens to ideas but is not able to have an objective discussion.	Group is not able to listen to one another and have a civil discussion.	
RESPECT	All contributions are considered.	Some group member's opinions and ideas are not recognized.	One opinion dominates all others.	Failure to listen to each other's opinion.	

Self-Reflective Essay

(Homework for Final Lesson in Unit)

Students write a two-page essay answering the following questions:

- What obstacles did you encounter while trying to connect the phrases?
- What role did your partner play in the collaborative process of your project?
- How did you decide the order of the phrases in your combined choreographic study?
- In what ways did this performance differ from the previous one?
- What was challenging when writing the haiku?
- What insights did you gain about choreographing?
- What did you learn about the value of editing the choreography?
- What was your experience working together with a partner on this task?
- What was difficult and what was easy about collaborating?
- What is your opinion about using a haiku as a choreographic structure?

Student Checklist for Haiku Dance Project

The various elements are graded according to criteria outlined in the haiku choreography rubric and unit homework instructions such as the essay assignment.

- ___ Write original haiku poem (make two copies).
- ___ (HW) Create phrase that reflects the theme of your poem.
- ___ Perform haiku phrase for class (first performance).
- ___ (HW) Rehearse your original haiku movement phrase.
- ___ (HW) Memorize and recite your haiku poem.
- ___ (HW) Write an essay discussing the origin of the theme for your haiku.
- ___ Perform haiku movement phrase and haiku poem simultaneously — creating a unified performance.
- ___ (HW) Rehearse and prepare to teach your haiku to another student.
- ___ Teach your phrase to your partner.
- ___ Share your personal experience of creating a haiku and a movement phrase with a partner.
- ___ (HW) Rehearse both haikus — yours and your partner's.
- ___ Create a transition phrase that includes direction, level changes and pathways.
- ___ (HW) Practice new phrase (created with partner.) This includes both the haiku phrase and the transitional phrase.
- ___ (HW) Review feedback you received from classmates. Select the responses you would like to incorporate in your choreography and revise your choreography accordingly.

In addition, develop two ideas to improve your haiku phrase to share with your partner.
- ___ Rehearse revised movement phrase, clarifying movements and transitions you find challenging.
- ___ Write a two-page reflective essay.

Blueprint for Teaching and Learning in Dance: Sample Unit Template

Title of the Unit: The Poetry of Dance	Unit Dates: April–May Number of Class Sessions: 8
Dance Teacher Name: Francie Johnson-Sealey School: Benjamin Banneker Academy H.S.	Benchmark(s): Grade 12 Grade/Class: 9–12

Unit Description

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

Poetry and dance have a reflective relationship that not only informs both disciplines but culture itself. Students will explore these ideas using poetry and music native to New York. This unit uses movement to help students understand the elements of poetry composition and how they are reflected in dance making. Students will identify poetic devices in music lyrics and poetry, and use them to create original choreography in small groups. The theme of New York City will be the central focus and inspiration for students' choreographic work.

<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Music and poetry are related. • Dance can communicate meaning. • All art forms have many common elements. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How are music and poetry related? • How is poetry reflected in dance? • How do we choreograph to communicate meaning?
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Indicators of Student Learning

<p>CONTENT—Students will know:</p> <ul style="list-style-type: none"> • The poetic devices: imagery, alliteration, theme and variation. • Various poems, including the work of Evelyn Scott. • Choreographic devices: repetition, theme and variation. • Choreographic tools: tableaux. 	<p>SKILLS—Students will be able to:</p> <ul style="list-style-type: none"> • Identify poetic devices in a poem/music lyrics. • To use various choreographic tools and devices in creating choreography. • Collaborate with their peers to create a group dance. • Give feedback, revise, and refine their dances.
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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
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Common Core Learning Standards Addressed

CCLS.ELA

Literature 11-12

Key Ideas and Details

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

Informational Text 6–12

Key Ideas and Details

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text



Statue of Liberty

<http://www.libertyharborrv.com/statue-of-liberty>

Learning Experiences (Briefly describe each experience.)		
<ul style="list-style-type: none"> Listen to “Empire State of Mind” by Jay-Z and Alicia Keys and the poem “From Brooklyn” by Evelyn Scott, and draw or write down present imagery. Students will make a tableau for three images in small groups and share them with the class. 		
<ul style="list-style-type: none"> Physically explore the choreographic devices of repetition, theme and variation, and canon. The class will discuss their meaning and students, working in small groups, will create a short movement study that represents one of the devices. 		
<ul style="list-style-type: none"> Analyze the written lyrics and poem for more poetic devices such as alliteration, rhyme scheme, and theme and variation. The class will discuss how they devices can be translated into movement. Students will arrange the three images into a beginning, middle, and end and choose two poetic devices to translate into movement and transitions between. 		
<ul style="list-style-type: none"> Explore dynamics through a guided improvisation. The teacher will use dynamics found in the song and poem, such as loud, soft, hard, fast, slow, sad, and happy. 		
<ul style="list-style-type: none"> In small groups, choreograph a piece to the instrumental of “Empire State of Mind” using the three images, the two poetic/choreographic devices in between, and adding movement dynamics into the phrases. They will write down their work in their journals. 		
<ul style="list-style-type: none"> The groups will practice, give another group peer feedback, revise and refine their movement choices and skills, and perform in front of the class. The teacher assesses all compositions summatively using a rubric. They will be videotaped so students can self-evaluate afterwards. 		
Pre-Assessment		
<p>What do students already know and understand about this area of dance making?</p> <ul style="list-style-type: none"> Students have learned and created choreography in small groups. Students have explored the use of levels, spacing, and rhythm in choreography. 	<p>What skills related to this unit have students already developed?</p> <ul style="list-style-type: none"> Students will be studying poetry in their English class. The ability to choreograph in small groups and individually. Understanding how to improvise. 	
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"> Self-assessment from videotape of student work with scoring rubric 	<p>Peer Assessment</p> <ul style="list-style-type: none"> Peer assessment with feedback protocol 	<p>Teacher Assessment</p> <ul style="list-style-type: none"> Performance task group dance compositions with rubric
Resources (Books, music, articles, websites, etc.)		
<ul style="list-style-type: none"> “Empire State of Mind” by Jay-Z and Alicia Keys (song) “From Brooklyn” by Evelyn Scott (poem) 		
Teacher Self-Assessment / Reflection Strategies		
<p>What worked well?</p> <ul style="list-style-type: none"> Students were able to identify images found in the poem and song that they could use as prompts for their dance making. They learned the choreographic devices and were able to use them to create intricate movement phrases. 	<p>What should be changed? Provide suggestions.</p> <ul style="list-style-type: none"> Spend more time on improvisation with dynamics to help students develop more sophisticated movement material for their dances. Having them come up with literal and abstract tableaux for the images will allow them to explore a greater range of movement choices for their choreography. 	

Poetry of Dance: Dance Performance Test

Student(s) Name(s): _____

Period: _____ Date: _____ Grade: _____

Poor= D

Fair= C

Good = B

Excellent = A

	Poor	Fair	Good	Excellent
Creation of Choreography	Remembers few of the counts of movement; includes few required elements.	Demonstrates some knowledge of choreography; includes some required elements; makes obvious errors.	Demonstrates good knowledge of choreography; includes most required elements.	Demonstrates excellent knowledge of movement; includes all required elements.
Knowledge of Choreography	Remembers a few of the steps/movements and tries, but looks lost and out of sync with others.	Demonstrates some knowledge of choreography, but unsure of some movements. Sometimes hesitates/ watches others. Makes some errors.	Demonstrates good knowledge of choreography; keeps up with group; makes few errors.	Demonstrates excellent knowledge of the choreography and does it well.
Technical Skills	Dance is performed with little attention to detail and how movements are executed.	Demonstrates only some understanding of technical elements (e.g., footwork, quality of body movements, use of arms) in performance.	Dance performed with attention to most details of technique, but proficiency in dance styles is not yet attained.	Dance performed with great attention to quality of movement, body position, placement on stage, and other details of dance; demonstrated an excellent understanding of dance style.
Performance Skills	The dancer is not very focused, concentrated, or committed to performance.	The dancer is generally focused, but only some attempt is made to engage with others on stage or the audience.	The dancer communicates with other dancers and audience through eye contact and facial and body expression.	The dancer creates a believable character on stage and is able to engage the audience completely through his/her performance.
Rhythm/Tempo	Attempts to keep a rhythm, but gets off beat and often speeds up and/or falls behind.	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, and rhythms of dance sequences most of the time.	Shows a complete understanding of tempo and beat and stays on rhythm throughout the dance.

Comments:

Image Chart

Choose three images to use in your choreography. Draw or describe the image and your group's tableaux for each image.

Image #1	Image #2	Image #3
Tableaux #1	Tableaux #2	Tableaux #3

Blueprint for Teaching and Learning in Dance: Sample Unit Template

<p>Title of the Unit: Making Your Own Way: An exploration of Martha Graham’s <i>Errand Into the Maze</i></p>	<p>Unit Dates: December–January Number of Class Sessions: 2 Lessons (2 Hours and 40 Minutes each). The scaffolding of content and skills can be adapted to a series of shorter sessions.</p>
<p>Dance Teacher Name: Blakeley White-McGuire School: LaGuardia High School</p>	<p>Benchmark(s): 12 Grade</p> <p>Dance Literacy: Students will learn about the modern dance duet, <i>Errand Into the Maze</i> (1947). Choreographer – Martha Graham; Composer – Gian Carlo Menotti; Scenic Designer – Isamu Noguchi. They will understand that Graham’s interdisciplinary non-linear narrative dance work was inspired by Greek mythology/literature.</p> <p>Dance Making: Students will create movements utilizing the principles of the Graham technique, and collaborate with a classmate to create a duet expressing a narrative of their choosing.</p> <p>Making Connections: Students will utilize the studio as a stage in order to connect their story idea to their present surroundings. They will also utilize Internet resources in order to view photographs, reviews, and criticisms of the dance.</p> <p>Grade/Class: 11th–12th Grades</p>
<p>Unit Description What will students do in this unit?</p> <p>Students will learn:</p> <ul style="list-style-type: none"> • The three basic principles of the Graham technique of dance, which are: 1) contraction and release/breath; 2) shift of weight; and 3) use of spirals. • About the Greek myth of Theseus and the Minotaur, and discuss the significance of Graham’s transgressive choice to place a woman in the hero’s role. • To execute specific choreography from <i>Errand Into the Maze</i>, and analyze the ways in which the principles of technique are utilized and effectively convey the desired emotion and narrative. • How to collaborate and reshape initial movement ideas in order to create a duet with a partner. 	
<p>Big Ideas of This Unit: Students will understand that:</p> <ul style="list-style-type: none"> • Women can be heroes. • Environments may be used to explore and/or create dances. 	<p>Essential Questions of This Unit: Students will answer:</p> <ul style="list-style-type: none"> • How does Graham’s version of the Greek myth of Theseus and the Minotaur differ from the traditional story? Why is this significant? • How do the three main principals of Graham technique influence her choreography? • How does environment affect choreography?

Indicators of Student Learning

CONTENT—Students will know:

- The story of Theseus and the Minotaur
- Specific choreography from *Errand Into the Maze*
- Principles of Graham technique
- Interdisciplinary methods for generating new dance phrases evocative of specific emotions
- The three basic principles of the Graham technique
- The significance of Graham’s transgressive choice to place a woman in the hero’s role

SKILLS—Students will be able to:

- Learn movement sections of *Errand Into the Maze* to be inserted into students’ original work.
- Analyze a recording of a live performance of *Errand Into the Maze*.
- Learn choreography from *Errand Into the Maze*, Martha Graham’s dance about conquering fear.
- Express an emotional idea using contraction/release, shift of weight, and spirals.
- Collaborate and reshape initial movement ideas in order to create a duet with a partner.
- Utilize the Graham technique to create their own movement phrase inspired by the theme, and to combine it with another dancer’s in order to create a duet.
- Discuss some interdisciplinary aspects of Graham’s dance and make connections to their own.

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
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Common Core Learning Standards Addressed

Reading Standards for Informational Text 6-12

Key Ideas and Details:

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
 - a. Develop factual, interpretative, and evaluative questions for further exploration of the topic.

Integration of Knowledge and Ideas:

7. Integrate and evaluate multiple sources of information presented in different media formats (e.g. visually-quantitatively) as well as in words in order to address a question or solve a problem.

Learning Experiences

(Briefly describe each experience.)

Students are introduced to the principles of the Graham technique: Students are asked to identify them.

Read and analyze the Greek myth of Theseus and the Minotaur.
 Discuss the significance of Graham’s transgressive choice to place a woman in the hero’s role.
 Learn excerpts of the choreography.

View the recording of *Errand Into the Maze* by Martha Graham and identify the themes explored in this work.

- **Dance task:** Write three descriptive sentences related to feeling. For example: “I was alone in the dark. I thought I heard unfamiliar noises that frightened me. I turned on the light and everything was all right.” Or: “I was alone on the street in a new neighborhood. I felt I needed to protect myself. Across the street, I saw a person who was familiar to me and I felt relieved.”
- Improvise movement material and create three brief dance phrases in relation to/inspired by these sentences. Allow one principle of Graham technique to influence your choices.
- With a partner, and utilizing at least one environmental feature of the classroom setting, create a duet that animates your written narrative. Teach and learn each other’s movement phrases.

Students utilize the Graham technique to create their own movement phrase inspired by the theme. Guided by the dance specialist, they combine the technique and their phrase with another dancer’s in order to create a duet.

Students rehearse and edit their original choreography.

The duets share their dances in class with their peers and engage in a peer-to-peer feedback protocol to give feedback to each other.

The choreographers revise their dances to create the final version of the duets.

Pre-Assessment

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

- Modern dance is a creative form of movement expression.
- Emotions may be expressed through movement.

What skills related to this unit have students already developed?

- The ability to follow direction.
- Some level of proficiency in connecting movements to create a movement phrase.

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
- Did I complete the tasks of the unit?
- Was I able to focus on the idea and create a dance phrase for the duet?

Peer Assessment

- Peer observation with feedback

Teacher Assessment

- Teacher feedback and coaching

Resources

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

- *Errand Into the Maze* (1947), danced by Terese Capucilli and Young-Ha Yoo; choreography by Martha Graham; music by Gian Carlo Menotti; scenic design by Isamu Noguchi. <https://www.youtube.com/watch?v=ieMO1Z0UhGQ>
- Google's Cultural Institute: <https://www.google.com/culturalinstitute/collection/martha-graham-center-of-contemporary-dance>
- Content-related quotes attributed to Martha Graham:
 - "Dance is the hidden language of the soul."
 - "All that is important is this one moment in movement. Make the moment important, vital, and worth living. Do not let it slip away unnoticed and unused."
 - "I am a dancer. I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living ... In each, it is the performance of a dedicated precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one's being, a satisfaction of spirit. One becomes in some area an athlete of God."

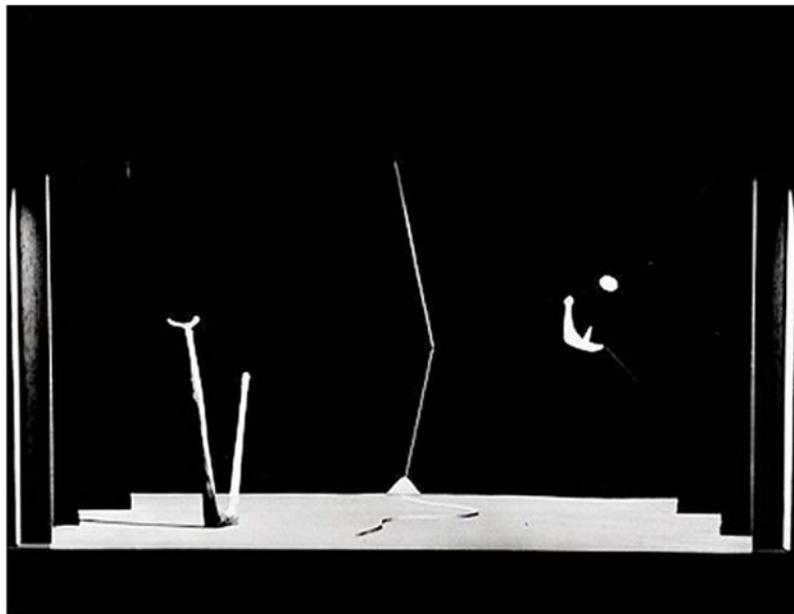
Teacher Self-Assessment / Reflection Strategies

What worked well?

- The students were able to put their knowledge of both Graham vocabulary and literature into practice and make connections between the two.
- Students felt challenged to create movement phrases which evoked emotion and showed pride in successfully completing the task.

What should be changed? Provide suggestions.

- This unit was developed for very skilled dance students at LaGuardia High School. It should be scaffolded and modified into shorter lesson plans to accommodate shorter periods or more detailed and supported dance making process for students with various technical abilities.



Set for Errand Into the Maze by sculptor Isamu Noguchi

Theseus and the Minotaur

According to legend, king Minos ruled Athens and forced the Athenians to deliver seven youths and seven maidens every nine years.

They became prey of the Minotaur in the labyrinth, and Athens escaped further sanctions through their obedience. The Minotaur was a terrible monster with the body of a man, and the head of a bull, born from the union of Pasiphae and the bull offered as a gift to Minos by Poseidon.

The sacrifices of the Athenians ended only when Theseus, son of Aegean ruler of Attica, traveled to Crete as part of the youths to be sacrificed, but once in the labyrinth he killed the Minotaur and managed to find his way out of the labyrinth with the aid of Ariadne, the daughter of Minos. Ariadne fell in love with Theseus as soon as he arrived, and gave him a ball of thread which he unraveled behind him as he walked through the labyrinthine corridors. Exiting then became a simple matter of following the thread backwards towards his freedom.

In a tragic turn of events, Theseus sailed back to Athens forgetting in his elation to replace the black sails with white ones as a signal of victory. His father Aegean who was watching for the returning ships from the Sounio rock saw the black sail, and in despair for what he thought was a failed mission that resulted to the death of his son, ended his life by jumping into the sea. The sea henceforth is named Aegean sea in his memory.

Resource: Ancient-Greece.org <http://ancient-greece.org/culture/mythology/minotaur.html>

Quotations from Martha Graham's Autobiography, Blood Memory.

"I am not interested whether they understand or not. I am only interested if they feel it. And it's on this basis that I've tried to reveal - through women, through whatever means I had available - the quickening of people's sensitivity, the opening of doors that have not been opened before." - p. 202

"I have never believed in the necessity of interpreting either music or story in dance. I believe in writing a script of movement or a musician writing a script of music. Two can join and they do join."

"This dance [Errand] exemplifies, through the use of the rope on the floor and the object in the air, the strange place you are venturing into, something a child might understand. It is a conquering of fear - to find that one place onstage where the bird that makes you want to dance lives." "It meant to me the passage through the unknown into life" P. 267

The three main principles of Graham technique in practice:

The use of spiral and shifting weight .



The usage of contraction (Ariadne) and release (Minotaur):



Martha Graham's Errand Into the Maze

Photographer: Christopher Jones

Dancers: Abdiel Jacobson and Blakely White-McGuire (2015)

