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Dancing Through Curricula: Integrating Dance into Elementary Classrooms

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Dancing through Curricula: Integrating Dance in Elementary Classrooms

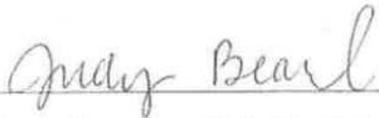
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Senior Thesis Submitted in Partial Fulfillment of the Requirements for Graduation from The
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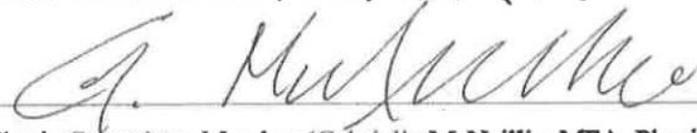
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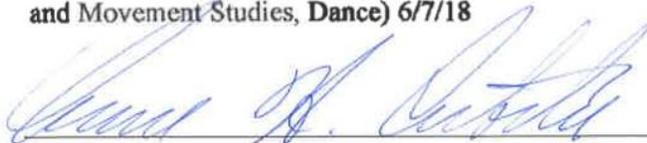
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Abstract

Elementary students spend most of their day sitting, learning in passive ways, resulting in a lack of physical activity and creativity. By utilizing dance education in the curricula, students are provided opportunities to be physically active and creative throughout the school day. When students are active and using their creative minds, they can learn and perform better on academic tasks. This second-grade curriculum provides students with more active movement throughout the school day, in addition to employing their creative abilities. The curriculum was created based on current research on the benefits of physical education and dance in the elementary classroom setting; specifically, in the areas of academics, cognition, behavior, and inclusion for all students. Through integrating dance into core academic subjects, students gain the benefits from being physically active and creative, in addition to increased positive academic performance. Students need to be active and creative throughout the school day, which will result in increased academic performance, positive behavior in the classroom, and fosters a cooperative group work environment, all of which will help students be successful.

Key Words: dance education, integrated curriculum, elementary classroom

Introduction

Movement and Dance Education

Incorporating movement into elementary classrooms throughout the school day is essential for student learning, focus, and reenergizing the brain. Taking movement breaks from cognitive tasks increases students' learning and attentiveness on academic tasks. Recent studies show a considerable connection between cognition and movement; students learn better the more they are actively moving and engaging in physical activity (Teaching Certification, 2016). Research shows that students enter resting states multiple times throughout the day and movement breaks reenergize the students' brain to help them refocus on academic tasks, making dance beneficial for academic success in the elementary classrooms (Tichenor, Piechura-Couture, & Heins, 2017).

There is an assumption that elementary students need to be seated in order for the mind to learn (Koff, 2005). Elementary students are sitting for approximately eighty-five percent of their waking hours (seven to eight hours), between school, transportation, and at home (Pittenger, 2017). Keeping students moving throughout the day helps them to burn off excess energy, and thus, helps them to stay focused on academic tasks. Humans are not designed to sit for prolonged periods of time, which can affect a student's running and movement patterns as early as the primary grades, promotes body structure changes, and impacts the metabolism (Cucuzzella, 2015). After periods of prolonged sitting, the body does not return to its neutral position of the spine and pelvis immediately. Instead, one's posture remains stooped and their strides are impacted by the shortening of the hip flexor muscles (Cucuzzella, 2015). The metabolism is impacted through the storing of energy; sitting sends the body signals to store energy (Cucuzzella, 2015), which aids in the reduced attention span on academic tasks. Through the use

of movement breaks, students are exposed to physical fitness, while opening more channels for learning.

Movement breaks can be incorporated as either structured or unstructured movement and can be academic or nonacademic in nature and time dependent on student, teacher, and classroom needs. Structured movement can be defined as teacher-led or directed, while unstructured movement can be defined as student-directed. For example, structured movement could be students learning specific choreography taught by the instructor or engaging in specific brain breaks or dance videos. An example of unstructured movement could be students playing during free choice time in the classroom, engaging in activities that are not as restricted. Structured movement breaks provide students with the opportunity to get out of their seats and move, while still learning by following specific directions. Unstructured movement breaks provide students with the opportunity to move in the ways they want or need to without being structured and teacher-directed, which can allow for increased creativity and opportunities for self-expression, which is a major goal in dance education (Bonbright, n.d.; Gilbert, 2015; Koff, 2005; National Dance Education Organization [NDEO], n.d.).

Dance is defined as the language of movement expressed by the human body for communication, aesthetic purposes, and the release of energy and emotions as a form of nonverbal, expressive communication, which can be utilized as movement breaks in the classroom (NDEO 1, n.d.). Dance incorporates movement in a fun way, as well as provides students with an opportunity to improve their learning (Teaching Certification, 2016). “In addition to helping keep kids healthy and strong through demanding physical challenges and allowing self-expression at an emotional level, dance can also improve academic performance and students’ learning abilities” (Teaching Certification, 2016, n.p.). Dance education – the

education of our moving selves with the goal of self-expression and interpretation through movement – helps to combat the issues surrounding prolonged sitting during elementary school by getting students out of their seats and moving frequently in a fun and engaging way.

Dance education and physical education both focus on movement, however, their goals are different. Dance education's goals focus on the creative process and self-expression through movement as well as physical activity, whereas physical education is the curriculum and instruction in physical activity to develop a healthy lifestyle and physical fitness. Each form of dance – as an art or as physical education – needs dedicated alignment of the correct and effective curriculum and resources, which are dependent upon the goals and outcomes of the program or curriculum being taught. Each discipline requires different pedagogical and professional preparation and serves different educational goals and outcomes (Bonbright, n.d.).

As an art form, dance teaches the creative process, focusing on creating, performing, and responding (CPR), with the outcome being for students to create, perform, and analyze dance sequences (Bonbright, n.d.). Through the use of dance as an art form, the creative process is emphasized so students can create their own dance compositions. For example, dance would be classified as an art form when students create choreography to express an idea or concept through the use of the principles of choreography and the manipulation of the elements of dance. Students work through each step of the creative process beginning with creating movement based off a source of inspiration, followed by performance and revisions based upon peer and instructor feedback, and ending with a final performance of their composition.

As physical education, dance promotes physical activity and a way to address health education initiatives (Bonbright, n.d.; Cone & Cone, 2016). Dance encourages socialization, improving management skills, stress reduction, and the enjoyment of learning (Cone & Cone,

2016). For example, dance would be classified as physical education when students participate in dance as a warmup exercise, a brain break, or dancing for movement and fun.

The second half of this thesis presents a second grade curriculum integrating dance into the core academic subjects. Through this curriculum, dance concepts are taught (elements of dance and principles of choreography/composition) in addition to the exploration of dance history, important and influential figures in different dance genres, and understanding different cultures around the world and their traditional dances. Integration takes place through science, English language arts, social studies, and mathematics. Science is incorporated through lessons of plant and animal life cycles, where students explain a specific life cycle through movement. Students explore these life cycles through investigation, literature, and movement. English language arts are utilized through reading fiction and nonfiction texts about life cycles and the important figures in dance history, and various cultures and their dance traditions. Social studies is used through cultural dance history and small group research projects about influential dancers. Finally, mathematics is included through the exploration of patterns and pattern relationships through dance.

In this curriculum, dance is integrated as an art as well as physical education, but focuses mainly on dance as an art form through the creative process of students creating dances based on a specific plant and animal life cycle. Student understanding of these specific life cycles is gained through investigation projects and fiction and nonfiction texts. Students will demonstrate their understanding of the life cycles through performance, revising their compositions based on peer and instructor feedback, followed by a final performance. Self-reflections occur throughout the creative process to encourage students to be actively engaged with their thought processes as they work through each step in the creative process.

Dance is integrated as physical education through a resource list at the beginning of the curriculum. This list includes brain breaks and different dance videos to get students out of their seats and moving throughout the day. These are not necessarily integrated into academic subjects, but rather focus on the benefits of movement.

Creativity and Higher Order Thinking

Creativity utilizes one's imagination to produce new ideas, especially in the creation of artistic works. Creative thinkers think and see things in different, more creative ways, which can make them feel confined by traditional schooling, as they are often asked to demonstrate their knowledge in uncreative ways (Thomas & Thorne, 2009). By asking students to be creative in their thinking through creating, discovering, imagining, supposing, designing, producing, and asking what-ifs, students are able to "manipulate their thinking to improve upon" their creation (Thomas & Thorne, 2009, n.p.). Providing students with opportunities for creative thinking allows students to think in new ways and to create an original, unique work, which allows for them to be able to elaborate on their work and ideas because it is their creation and not someone else's.

In dance education, creativity is utilized through creative dance and the creative process. Creative dance is "a dance form that combines the mastery of movement with the artistry of expression" (Gilbert, 2015, p. 4); its focus is on artistic expression over technique. In creative dance, the creative process is utilized in creating choreography/compositions to perform. The creative process is "a process of teaching and learning using experience, information, stimuli, data, and ideas in new and different combinations to invent new and different ideas, products, or combinations" (Bonbright, Bradley, & Dooling, 2013, p. 58). The creative process takes Bloom's Taxonomy – a framework that focuses on higher order thinking – and reverses it, starting with a

higher cognitive level of thinking. The creative process begins with creating (decide which of the ideas and movement to use relating to a specific topic), evaluating (decide which of the ideas and movement are able to be cut from the overall sequence without hindering meaning or content), analyzing (deciding how to structure the dance movements in a way that best conveys meaning), applying (repeating the process to generate more ideas and movement on a similar topic or as supporting details), understanding (shows a deep level of comprehension of the movement sequence and how the dance develops), and ends with remembering (recreating the dance, process, and lessons learned throughout the entire process). (Vaughan-Southard, 2012).

Higher order thinking skills are utilized during the creative process by asking students to think on a higher cognitive level and to take their learning to a deeper level of meaning and understanding (Thomas & Thorne, 2009). Thinking on higher cognitive levels helps students to understand abstract concepts, which are harder to teach and learn. They also help students to understand processes, such as life cycles, and explaining how things happen or work. Students who use higher order thinking skills are able to link new information to what is already known.

Integrating dance into the curriculum benefits students' higher order thinking skills by engaging students in higher cognitive thinking processes through creating dances based on a specific topic or concept they are learning about (i.e., the life cycles of various plants and animals). When students create dances and are involved in the gathering of information and decision making aspects of the creative process, higher order thinking occurs (Vaughan-Southard, 2012).

Integrating Dance Education into Academic Curricula

Integration is defined as a curriculum that incorporates different areas of study, where students make connections between these areas and engage in meaningful activities to enhance their understanding of the subjects or concepts. Integrating dance into academic subjects provides students with an opportunity to continue to be active and to develop creative skills, which have been proven to increase academic achievement (Teaching Certification, 2016). Implementing dance into the curriculum can increase students' understanding of academic content, improve their overall classroom behavior, and increase positive attitudes towards school, through the use of cooperative learning (Bonbright, Bradley, & Dooling, 2013; Skoning, 2010). Students are working on both academic tasks and social skills simultaneously, which is an effective way to "increase self-esteem, retention, achievement, and attitudes towards school" (Skoning, 2010, p. 170). Engaging in cooperative learning allows students to work together and support each other's learning by developing new skills and being more willing to take risks. Through the addition of dance, the classroom environment becomes one that fully engages students mentally and physically, engaging students in activities to construct their understanding of the ideas and concepts addressed, in ways that make sense to them (Skoning, 2010).

Importance

Integrating dance into the academic curricula is important at the elementary level for many reasons. Including building constructivist learning skills, increasing engagement in learning and academics, increasing academic success, cognition, and retention, and through utilizing the kinesthetic learning style. In elementary schools, the term *arts* usually refer to visual arts and music, often leaving dance out of the curriculum. Through dance, students can see content represented from multiple perspectives, while being provided with a safe atmosphere for

taking risks and creating movement patterns. Students given the opportunities to utilize dance integrated with academic content are able to “go beyond visualization and representation into full embodiment of and discursive experiences with new information”, leading to higher retention rates. In addition, dance provides deeper comprehension and students are more visibly engaged in the learning process taking place through movement (Bonbright, Bradley, & Dooling, 2013, p. 11). Providing students with arts-rich experiences in the early grades can have significant effects on their academic success in the future, as well as becoming more “civically engaged” than those who were not provided arts-rich experiences early on (Bonbright, Bradley, & Dooling, 2013, p. 9).

In elementary schools, passive learning is evident as students sit at their desks, working on tasks. This style of learning and teaching may be successful for visual and auditory learners, however, the students who learn kinesthetically or through movement, are left out in seat-based learning (Bonbright, Bradley, & Dooling, 2013, p. 10). Through incorporating dance into academics, all learners – visual, auditory, and kinesthetic – are all represented and can benefit from this form of teaching. Dance education can help “improve student test scores, lower drop-out rates, facilitate knowledge transfer, foster teacher morale, and support the learning of underserved populations such as kinesthetic learners, special education students, and minorities” (Bonbright, Bradley, & Dooling, 2013, p. 48-49), making integrating dance education into elementary curricula a strong choice.

Benefits

Integrating dance into curricula has proven to be successful and influential for students across K-12. “In an experimental research study of high school age students, those who studied dance scored higher than non-dancers on measures of creative thinking, especially in the

categories of fluency, originality, and abstract thought” (Bonbright, Bradley, & Dooling, 2013, p. 7-8). By starting to integrate dance into classrooms in the elementary levels, more students would see this benefit of increased creative thinking and abstract thought. By starting this in elementary classrooms, more students would see these benefits before reaching high school. Incorporating dance into the school day positively impacts students’ academic success across all subjects.

Academic Success. Studying the arts in school has had positive impacts on six major areas of learning: “reading and language arts skills; mathematics skills; thinking skills; social skills; motivation to learn; and positive school environment” (Bonbright, Bradley, & Dooling, 2013, p. 7). Through integrating dance into academics, all learners are able to be reached in the ways they learn best.

Not all students learn in the same ways; some learn better by listening (auditory learners), some by seeing (visual learners), and some by doing or moving (kinesthetic learners). In elementary schools, school systems tend to gravitate more toward the visual and auditory learners, leaving kinesthetic learners behind. All children begin as kinesthetic learners as they learn and navigate the world by moving, but some children remain kinesthetic learners throughout school. It is important that all students are given equal opportunities to learn in the way they learn best; visually, auditorily, and/or kinesthetically. Through providing students with the arts to supplement the curriculum, their attention spans are increased and sustained in addition to providing them with “the ability to make connections and stay engaged in tasks for a longer period” of time (Bonbright, Bradley, & Dooling, 2013, p. 12). The integrated dance curriculum encourages academic success by incorporating kinesthetic learning into academics, which helps increase understanding and, thus, academic success for all students.

Cognitive Development. Incorporating the arts improves and increases cognitive function and growth of young students. Specifically, dance has been proven to be effective in “increasing cognitive function” and using kinesthetic energy to help students focus and concentrate (Bonbright, Bradley, & Dooling, 2013, p. 39). Dance also increases awareness of “physical presence, spatial relationships, breathing, and of timing and rhythm in movement...[and] involve more sensory input, hold the students’ attention for longer periods of time, help them make connections between new and past learnings and improve long-term recall” (Bonbright, Bradley, & Dooling, 2013, p. 30). Using movement as a way to learn is important for all students and not just kinesthetic learners, as using movement during lessons can help the concepts be remembered and helps students make connections between prior knowledge and what is being taught. Learning through movement “increases cognitive recollection” (Bonbright, Bradley, & Dooling, 2013, p. 39)., increasing what students remember about each lesson, thus increasing the importance and need for an integrated dance curriculum.

Opportunities for Inclusion

Integrating dance into academics helps to reach all learners and can increase the likelihood of students with exceptionalities being successful in their learning. Dance can help improve academic success, social skills, physical fitness, coordination, and provides opportunities to connect the concepts to prior knowledge and learning.

Students with exceptionalities (i.e., disabilities, English language learners, students who live in poverty) typically learn in nontraditional ways, making dance integration beneficial and necessary for these learners and their success (Munsell & Bryant-Davis, 2015). Dance provides these students with more opportunities to engage in the learning, connect the concepts to their prior learning, and to improve their physical fitness, coordination, and social and academic skills.

Students with exceptionalities need accommodations to meet their needs so they can be successful in their learning; using an integrated dance curriculum not only provides an alternate learning format for these students, but also provides general education students with a dance education, while learning in a kinesthetic way.

Incorporating dance into the curriculum allows students to explore abstract concepts (i.e., life cycles of plants and animals, how the human body works, math concepts such as division, etc.) in a hands-on way, making the concepts easier to understand. This benefits all students, including general education students and students with exceptionalities, providing all students with opportunities for academic success.

Conclusion

Incorporating dance into academic curricula provides students with physical activity, which positively affects their learning and academic success; most elementary classrooms involve sitting for the majority of the day and at this young age, students need the opportunities to move frequently to increase concentration and academic success. By integrating dance education, students are being exposed to a new form of movement and kinesthetic learning, as well as learning new ways to connect their prior knowledge to the concepts being studied.

Dance provides students with exceptionalities nontraditional accommodations to help them be successful alongside their general education peers, in addition to providing all students with opportunities to improve their coordination, fitness, and social, academic, and collaboration skills. Integrated dance curricula are important at the elementary level, as they provide students with physical activity, deeper thinking, creativity, collaboration, and new ways of thinking about the concepts and connecting it to what they already know.

This second-grade curriculum was developed with these aspects in mind. Students need to move throughout the school day; this curriculum incorporates movement with the academic learning, so both physical activity and academics are occurring simultaneously, which helps increase retention and success.

Curriculum

Overview

The second-grade curriculum focuses on dance integrated into science, social studies, and language arts. Students will investigate the basic concepts of dance (space, time, force, and body) in the first unit to become familiar with dance and the terminology and to become acclimated with dance movement. Students will also investigate various cultures and their dance traditions to understand how dance is used around the world and how it has been used throughout history. By understanding other cultures' dance traditions, they will gain a better understanding of dance, why dance is used, and how dance is important in various cultures. In the next units, students will explore the life cycles of plants and animals to use as stimulus for creating choreography. By using this science topic as a stimulus for choreography, students are able to show their understanding of these life cycles in new ways, through the use of movement in small groups. Throughout the lessons and creative process, students will receive frequent teacher feedback as they are creating, and will receive peer feedback from informal performances to use to revise their choreography for the final performance, along with frequent self-reflections.

Justification

This integrated dance curriculum is based on current research that shows students need to be moving more frequently throughout the school day to increase learning success and attentiveness. Dance education in the elementary classrooms provides students with opportunities to move and to demonstrate their learning and understanding of academic concepts. Passive learning can have negative effects on students' learning and overall physical health. Young children need to move often as sitting for the entire school day can cause students to become restless and unable to focus fully on their learning. Using dance as a regular part of the

school day can help make academic learning easier, by stimulating the “visual, auditory, and memory centers” of the brain (Arts Edge, n.d., n.p.). Dance provides students with frequent movement breaks that can be connected to their academic learning, increasing academic success and positive behavior in the classroom.

Art or Physical Education

When utilizing dance in the classroom, it is essential to understand the differences between dance as an art form and dance as physical education, as they have their own separate goals and outcomes. When using dance as an art form, students make use of the creative process by creating movement based on a stimulus, performing their work for their peers to receive feedback to use to revise, and responding by reflecting upon the process. The goal of dance as an art form is to work to create a finished piece of choreography by working through the creative process (creating, performing, responding).

When using dance as physical education, students are dancing to be moving, for the fitness and health benefits. Utilizing dance as physical education in the classroom generally occurs in the form of brain breaks throughout the day. The goal of dance as physical education is to take movement breaks and to improve physical fitness and coordination.

This curriculum focuses on dance as an art form, as it makes use of the creative process. Students are expected to create, perform, revise, reflect, and perform again to show growth and improvement in their choreography, collaboration in small groups, and understanding of the academic concepts.

Unit 1: Introduction to Dance

<p>Unit 1 of 3 Instructional Days: 11 days Subjects: Dance, Social Studies, English Language Arts, Physical Education</p>	<p>Title: Introduction to Dance</p>
<p style="text-align: center;">Lessons in Unit</p> <p>1: Concepts of Dance and Choreographic Forms 2: Cultures Around the World 3: Comparison Project</p>	
<p style="text-align: center;">Established Goals</p> <p style="text-align: center;">Students will be able to:</p> <p>Lesson 1:</p> <ul style="list-style-type: none"> - Recognize each concept of dance and explain what they mean - Apply each concept of dance to structured improvisation - Recognize each choreographic form and explain how they are applied to dance - Use context clues to identify the meaning or intent in a dance <p>Lesson 2:</p> <ul style="list-style-type: none"> - Explain what culture is - Explain what cultural traditions are and how dance applies to these traditions - Compare world cultural traditions to American cultural traditions - Understand how dance is part of cultural traditions around the world - Understand how dance is used in different cultures - Use context clues to determine a dance’s intent or meaning - Research a specific aspect of a culture’s dance traditions - Apply the concepts of dance to different folk dances - Use context clues to determine a dance’s intent or meaning <p>Lesson 3:</p> <ul style="list-style-type: none"> - Compare/contrast two cultures’ traditional dances - Recognize the differences/similarities between movement, costumes, use of dance concepts and choreographic forms in the folk dances studied 	

Understandings	
Essential Understandings Students will understand that...	Transfer Students will be able to...
<p>Lesson 1:</p> <ul style="list-style-type: none"> - Space, time, force, and body are the 4 concepts of dance - Each concept of dance can be applied to improvisation and choreography - The differences between the choreographic forms - The choreographic forms are different from the concepts of dance - Context clues in movement are used to determine a dance’s meaning or intent <p>Lesson 2:</p> <ul style="list-style-type: none"> - Dance is a part of cultural traditions - There is no one way to dance - Dances vary between cultures and between countries - Cultural traditions and dances around the world differ from the ones in America - How dance is used in different cultures - Context clues help to determine a dance’s intent or meaning - Movement can be described by using key dance terminology - Dance is a part of culture’s traditions - How the concepts of dance are applied to different folk dances - Context clues are used to determine a dance’s intent or meaning <p>Lesson 3:</p> <ul style="list-style-type: none"> - Cultural traditions and dances vary from each other - There are similarities and differences between movements, costumes, use of dance concepts and choreographic forms in the folk dances studied 	<p>Lesson 1:</p> <ul style="list-style-type: none"> - Explain what each concept of dance means/entails - Demonstrate each concept of dance in structured improvisation and in choreography - Explain the differences between the concepts of dance and choreographic forms - Explain what each of the choreographic forms mean - Explain how choreographic forms are applied to dance - Identify the concepts of dance in dance videos and choreography [their own and peers’] - Identify the choreographic forms in dance videos and choreography [their own and peers’] - Describe dance movements using key dance terminology - Use context clues to identify a dance’s meaning or intent <p>Lesson 2:</p> <ul style="list-style-type: none"> - Explain what culture is - Explain what cultural traditions are - Explain how dance applies to cultural traditions - Compare various world cultural traditions/dances to American traditions/dances - Explain how dances differ around the world and across cultures by examining the use of the concepts of dance and choreographic forms - Describe how dance is used in cultural traditions - Determine a dance’s meaning or intent by using context clues from the movement - Describe dances/movement using key dance terminology - Describe how dance is part of a specific culture’s traditions - Explain how the concepts of dance are applied to different folk dances

	<ul style="list-style-type: none"> - Apply the concepts of dance are applied to different folk dances - Use context clues to determine a dance’s intent or meaning <p>Lesson 3:</p> <ul style="list-style-type: none"> - Compare/contrast two cultures’ traditional dances - Recognize and explain the differences/similarities between movement, costumes, use of dance concepts and choreographic forms used in the cultures’ dance
Essential Questions	
<p>Lesson 1:</p> <ul style="list-style-type: none"> - What is art? What makes someone an artist? - What is dance? What makes someone a dancer? What styles of dance do you know? - How is dance created? Where do these ideas come from? - What is [space, time, force, body] in relation to dance? <p>Lessons 2-3:</p> <ul style="list-style-type: none"> - What are cultural dances/folk dances? How do the dances connect to the culture? - Why are cultural/folk dances important to participate in/celebrate in each culture? - What makes cultures different from one another? 	
Knowledge & Skills	
Students will Know...	Students will be Skilled at...
<p>Lesson 1:</p> <ul style="list-style-type: none"> - What dance is - The concepts of dance and how to apply them to movement/choreography - The choreographic forms and how to apply them to choreography - How to identify the concepts of dance and choreographic forms in dances viewed - How to work collaboratively in groups - How to use context clues in movement to determine a dance’s meaning or intent - How to use key dance terminology to describe choreography/movement - How to move safely in the classroom 	<p>Lesson 1:</p> <ul style="list-style-type: none"> - Demonstrating the concepts of dance in structured improvisation and in choreography - Demonstrating the choreographic principles in choreography - Identifying the concepts of dance and choreographic forms used in choreography - Working cooperatively and collaboratively in groups - Identifying a dance’s meaning or intent using context clues - Applying the concepts of dance to the warm-up exercises - Describing movements using key dance terminology [their own movements, their peers’ choreography, and in selected videos] - Moving safely in the classroom <p>Lesson 2:</p> <ul style="list-style-type: none"> - Describing what culture is

Lesson 2:

- What culture is
- What cultural dances/folk dances are
- How dances and cultural traditions vary across the world and across cultures
- How to work collaboratively in groups
- How to describe movement using key dance terminology
- How dance is a part of cultural traditions
- The role dance plays in a specific culture
- How different cultures differ from American culture
- How to use context clues to determine a dance's intent or meaning
- How to research a specific aspect of a culture's dance traditions
- How to apply the concepts of dance to different folk dances
- How to execute specific folk dances from various cultures
- How to present their information to the class
- How to use context clues to determine a dance's meaning or intent
- How to work collaboratively
- How to move safely in the classroom

Lesson 3:

- How cultural dances vary from each other
- How cultural dances are similar to each other
- How to research 2 specific cultures' dance traditions
- How to compare/contrast 2 cultures' dance traditions
- How to present their research to the class
- How to work cooperatively in groups
- How to use key dance terminology, including the concepts of dance and choreographic forms when describing the dance's movements

- Describing what cultural dances/folk dances are
- Describing how dances and cultural traditions vary across the world and cultures
- Working cooperatively and collaboratively in groups
- Using key dance terminology to describe movement
- Explaining how dance is a part of cultural traditions
- Explaining the role dance plays in a specific culture
- Comparing world cultures to American culture
- Using context clues to determine a dance's intent or meaning
- Researching a specific aspect of a culture's dance traditions
- Applying the concepts of dance to various folk dances
- Executing folk dances from various cultures
- Presenting their research to the class
- Using context clues to determine a dance's meaning or intent
- Working cooperatively and collaboratively in groups
- Moving safely in the classroom

Lesson 3:

- Describing how cultural dances vary and are similar to each other
- Researching 2 specific cultures' dance traditions
- Comparing/contrasting these 2 cultures' dances
- Presenting their research to the class
- Working cooperatively and collaboratively in groups
- Using key dance terminology, including the concepts of dance and choreographic forms when describing the dance's movements

Materials & Resources		
Materials	Books	Technology
<p>Chart paper Video analysis handout Peer feedback handout Project guidelines Rubrics Self-reflections Videos Notebooks Word wall Poster board Computers</p>	<p>Lesson 1: *Alphabet of Dance – Barbie Heit Schwaeber & Damian Ward Lesson 2: *Firebird – Misty Copeland *A Dance Like Starlight – Kristy Dempsy *A Life Like Mine: How Children Live Around the World – UNICEF *Children Around the World – Donata Montanari *Cultures of the World: Saudi Arabia, Israel, & Iran – Professor Gusto *Mimi’s Tutu – Tynia Thomassie *Behind the Mask – Yangsook Choi *Jingle Dancer – Cynthia Leitch Smith *Lion Dancer: Ernie Wan’s Chinese New Year – Kate Waters *Suki’s Kimono – Chieri Uegaki *Australia – Betsey Chessen *Canada – Susan Canizares *Mexico – Susan Canizares *Italy – Susan Canizares *The Skirt – Gary Soto *Lupita’s First Dance – Lupe Ruiz-Flores *A Bailar! Let’s Dance! – Judith Ortiz Cofer *Cultural Traditions in Cuba – Kylie Burns *Drum Dream Girl – Margarita Engle *Dance, Nana, Dance – Joe Hayes *Cultures of the World: Saudi Arabia, Israel, & Iran – Professor Gusto *Masai & I – Virginia Kroff *Africa is Not a Country – Margy Burns Knight Lesson 3: *Utilize books from lesson 2</p>	<p>Videos: *Dying Swan – Uliana Lopatkina *Youth America Grand Prix – Misty Copeland *Footprints in the Sand – Derek Hough and Bindi Irwin *Little Colonel Bojangles Dance – Bill “Bojangles” Robinson and Shirley Temple *Baby Take a Bow (Stand Up and Cheer!) – Shirley Temple *Singin’ in the Rain – Gene Kelly</p>

Lesson 1: Concepts of Dance and Choreographic Forms

5 instructional days

Dance Standards/Learning Targets:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.2a: Explore movement inspired by a variety of stimuli.

I can explore movement from various stimuli.

DA:Cr1.1.2b: Combine a variety of movements while manipulating the elements of dance.

I can combine a variety of movements while I manipulate the elements of dance.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

DA:Pr4.1.2a: Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space.

Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.

I can demonstrate clear directionality and intent when I perform locomotor and non-locomotor movements.

I can demonstrate movements that change body shapes, facings, and pathways in space.

I can identify symmetrical and asymmetrical body shapes.

I can explain how circling and turning are different ways of direction change.

Anchor Standard 7: Perceive and analyze artistic work.

DA:Re7.1.2a: Find movements in a dance that develop a pattern.

I can find movements in a dance that demonstrate a pattern.

DA:Re7.1.2b: Demonstrate and describe movements in dances from different genres or cultures.

I can describe movements in dances from different cultures and genres of dance.

Anchor Standard 8: Interpret intent and meaning in artistic work.

DA:Re8.1.2a: Use context cues from movement to identify meaning and intent in a dance using simple dance terminology.

I can use context clues from movement to identify the meaning of a dance, using simple dance terminology.

Anchor Standard 9: Apply criteria to evaluate artistic work.

DA:Re9.1.2a: Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work.

Use simple dance terminology.

I can observe and demonstrate dances from different cultures.

I can discuss movements and other aspects from the dances that work well and use simple dance terminology to explain why they work well.

Physical Education Standards/Learning Targets:

PE.1.1.2b: Demonstrate mature pattern in locomotor skills, transitioning smoothly from one skill to another.

I can demonstrate locomotor skills in a pattern, using smooth transitions between movements.

PE.1.2.2: Demonstrate a sequence of non-locomotor skills, transitioning smoothly from one skill to another.

I can demonstrate non-locomotor skills in a pattern, using smooth transitions between movements.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

- **DAY 1:**
- Read *Alphabet of Dance* aloud to the class as an introduction to the unit
- Discuss what they already know about dance
- Discuss the essential questions and make brainstorming charts to refer back to throughout the lesson/unit
 - What is art? What makes someone an artist?
 - What is dance? What makes someone a dancer? What styles of dance do you know?
 - How is dance created? Where do these ideas come from?
 - What is [space, time, force, body] in relation to dance?
- Review essential vocabulary terms and what they mean in terms of dance
- Concepts of dance
 - **DAY 1: SPACE:**
 - Place: self-space, general space
 - Size: big, medium, little
 - Level: high, middle, low

- Direction: forward, backward, right, left, up, down
- Pathway: straight, curved, zigzag
- Focus: single, multi
- Explore the concept of space using locomotor and non-locomotor movements as a class around the classroom
- Utilize partners and individual space movement as students understand the concepts and are practicing for reinforcement
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the concept of space (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
 - **DAY 2: TIME:**
 - Speed: slow, medium fast
 - Rhythm: pulse, pattern, grouping, breath
- Explore the concept of time using locomotor and non-locomotor movements as a class around the classroom
- Utilize partners and individual time movement as students understand the concepts and are practicing for reinforcement
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the concept of time (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
 - **DAY 2: FORCE:**
 - Energy: smooth (sustained), sharp (sudden)
 - Weight: strong, light, passive, active

- Flow: free, bound
- Explore the concept of force using locomotor and non-locomotor movements as a class around the classroom
- Utilize partners and individual force movement as students understand the concepts and are practicing for reinforcement
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the concept of force (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
 - **DAY 3: BODY:**
 - Parts
 - Shapes: straight, curved, angular, twisted, symmetrical, asymmetrical
 - Relationships
 - Balance
- Explore the concept of body using locomotor and non-locomotor movements as a class around the classroom
- Utilize partners and individual body movement as students understand the concepts and are practicing for reinforcement
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the concept of body (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
- **DAYS 4-5: Choreographic Forms:**
 - **DAY 4:** ABA: three parts; A is one phrase/idea, B is another phrase/idea, A is repeated

- **DAY 4:** ABC (suite): three contrasting sections
- **DAY 4:** Recurring theme: theme and variation, ABAC, ABBA, and so on
- Explore the concepts of form using simple dance phrases to demonstrate the various patterns
- Utilize partners and individual movement as students understand the concepts and are practicing for reinforcement
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the principle of form (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
 - **DAY 5:** Abstract: generic form, not representational
 - **DAY 5:** Narrative: in the form of a story, representational
- Use one of the videos listed in the unit plan to watch for how the dancers make use of the principles of abstract vs narrative (use the dance analysis handout for notes)
- Discuss the video and how the dancers used this concept
- Use context clues to discuss the dance's meaning/intent/story
- Review terminology and introduce the next lesson – exploring various cultures' dance traditions around the world

Video Analysis

Video Title:

Style of Dance:

Performer(s):

<p>SPACE</p>	<p>TIME</p>
<p>BODY</p>	<p>FORCE</p>

Video Analysis

Video Title:

Style of Dance:

Performer(s):

<p>THEME</p>	<p>EVIDENCE FOR THEME</p>
<p>MAIN IDEA</p>	<p>EVIDENCE FOR MAIN IDEA</p>

Lesson 2: Cultures Around the World

2 instructional days

Social Studies Standards/Learning Targets:

GLE.3.2.1: Understands that people in communities affect the environment as they meet their needs and wants.

I understand that people in a community affect their environment as they meet their needs and wants.

GLE.4.2.1: Understands individuals who have shaped history in the local community.

I can explain how individuals have shaped history in their community.

GLE.5.2: Uses inquiry-based research.

I can use inquiry-based research to learn about a specific culture's traditions.

GLE.5.3.1: Engages in discussions to learn about different points of view on issues.

I can engage in discussions to learn about different cultures' points of views.

English Language Arts Standards/Learning Targets:

CCSS.ELA-Literacy.RL/RI.2.1: Ask and answer questions as to *who, what, where, when, why, and how* to demonstrate understanding of key details in a text.

I can answer who, what, where, when, why, and how to demonstrate my understanding of key details in a story.

CCSS.ELA-Literacy.RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

I can determine the central message of a story from diverse cultures.

CCSS.ELA-Literacy.RI.2.9: Compare and contrast the most important points presented by two texts on the same topic.

I can compare and contrast the main ideas in two texts on the same topic.

CCSS.ELA-Literacy.W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

I can write an informative piece where I introduce a topic, use facts and definitions to develop points, and use a concluding statement to tie my writing together.

CCSS.ELA-Literacy.W.2.7: Participate in shared research and writing projects.

I can participate in small group research and writing projects.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

- **DAY 1:** read Firebird and A Dance Like Starlight as an introduction to the lesson; discuss the cultures represented in the texts and how they are similar and different
- Discuss the essential questions and create brainstorming charts to use for reference throughout the lesson and the unit
 - What are cultural dances/folk dances? How do the dances connect to the culture?
 - Why are cultural/folk dances important to participate in/celebrate in each culture?
 - What makes cultures different from one another?
- Discuss what culture is and how dance plays a role in many cultures around the world
- Split students into small groups (no more than 4 in each group)
 - Each group is assigned one of the following books:

- Cultures of the World: Saudi Arabia, Israel, & Iran – Professor Gusto
- Mimi’s Tutu – Tynia Thomassie
- Behind the Mask – Yangsook Choi
- Jingle Dancer – Cynthia Leitch Smith
- Lion Dancer: Ernie Wan’s Chinese New Year – Kate Waters
- Suki’s Kimono – Chieri Uegaki
- in their small groups, students should read the book and write down important aspects of that culture, including aspects of their dance traditions in their notebooks
- discuss the books as a whole class, focusing on each cultures’ dance traditions
 - write key notes on chart paper
- read *A Life Like Mine: How Children Live Around the World* aloud to enhance students’ understanding of culture
- **DAY 2:**
 - in their small groups, assign one of the following books:
 - Australia – Betsey Chessen
 - Canada – Susan Canizares
 - Mexico – Susan Canizares
 - Italy – Susan Canizares
 - The Skirt – Gary Soto
 - Lupita’s First Dance – Lupe Ruiz-Flores
 - A Bailar! Let’s Dance! – Judith Ortiz Cofer
 - Cultural Traditions in Cuba – Kylie Burns

- Drum Dream Girl – Margarita Engle
- Dance, Nana, Dance – Joe Hayes
- Cultures of the World: Saudi Arabia, Israel, & Iran – Professor Gusto
- Masai & I – Virginia Kroff
- Africa is Not a Country – Margy Burns Knight

*note: not all books need to be used, but the groups should be reading about a different culture than day 1

- in their small groups, students should read the book and write down important aspects of that culture, including aspects of their dance traditions in their notebooks
- discuss the books as a whole class, focusing on each cultures' dance traditions
 - write key notes on chart paper
- read Children Around the World aloud to enhance students' understanding of culture
- review what culture is and introduce the comparison project

Lesson 3: Comparison Project

4 instructional days

Social Studies Standards/Learning Targets:

GLE.3.2.1: Understands that people in communities affect the environment as they meet their needs and wants.

I understand that people in a community affect their environment as they meet their needs and wants.

GLE.4.2.1: Understands individuals who have shaped history in the local community.

I can explain how individuals have shaped history in their community.

GLE.5.2: Uses inquiry-based research.

I can use inquiry-based research to learn about a specific culture's traditions.

GLE.5.3.1: Engages in discussions to learn about different points of view on issues.

I can engage in discussions to learn about different cultures' points of views.

English Language Arts Standards/Learning Targets:

CCSS.ELA-Literacy.RL/RI.2.1: Ask and answer questions as to *who, what, where, when, why, and how* to demonstrate understanding of key details in a text.

I can answer who, what, where, when, why, and how to demonstrate my understanding of key details in a story.

CCSS.ELA-Literacy.RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

I can determine the central message of a story from diverse cultures.

CCSS.ELA-Literacy.RI.2.9: Compare and contrast the most important points presented by two texts on the same topic.

I can compare and contrast the main ideas in two texts on the same topic.

CCSS.ELA-Literacy.W.2.2: Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

I can write an informative piece where I introduce a topic, use facts and definitions to develop points, and use a concluding statement to tie my writing together.

CCSS.ELA-Literacy.W.2.7: Participate in shared research and writing projects.

I can participate in small group research and writing projects.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

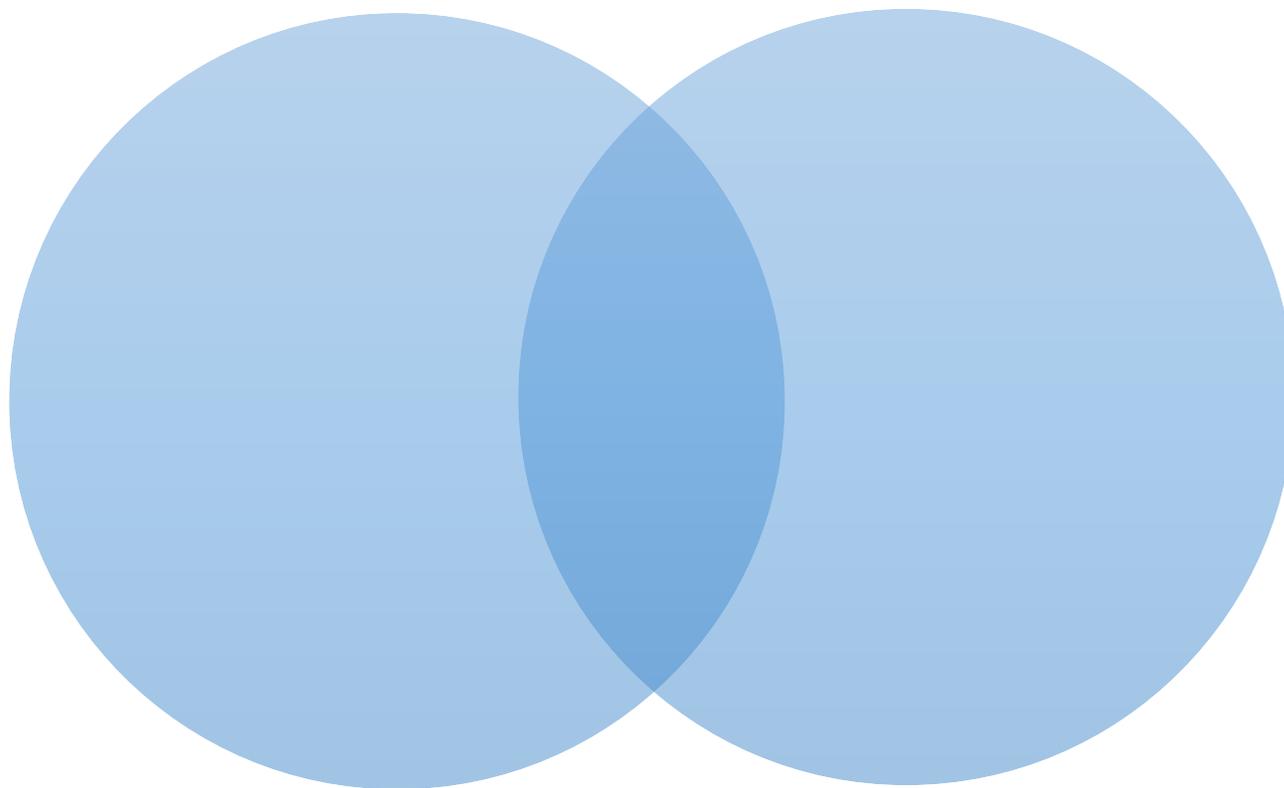
- **DAYS 1-2:**
 - Introduce the project, using the guidelines that follow the lesson plan
 - In their small groups, student should refer to their notes and the class notes to complete the Venn diagram handout on the 2 texts/cultures they read about
 - Use the Venn diagram handout to create a poster showing both cultures, their similarities and differences, including the dance traditions
 - Students may use this time to research pictures and traditional dance examples for their cultures to add into their presentation
- **DAYS 3-4:**

- Students present their posters to the class and may show examples of traditional dances to supplement their presentations
- Presentation guidelines and rubrics (at end of lesson plan) should be reviewed and given to students at the beginning of the lesson
- Have students fill out a peer feedback form (at end of lesson plan) for each group presentation
- After presentations, each student should fill out a self-reflection handout (at end of lesson plan)

Comparing Cultures and Dance Traditions

Culture 1: _____

Culture 2: _____



Book 1: _____

Book 2: _____

Comparison Project Guidelines/Checklist

Be sure to include the following in your project:

- ___ Venn diagram filled out and completed, including the middle “both” section
- ___ Poster includes the information from the Venn diagram
- ___ Poster includes colors and words easy to read
- ___ Pictures and/or drawings are included
- ___ All names are included on the back of the poster

Presentation Guidelines/Checklist

- ___ Everyone in the group contributes to the presentation
- ___ Discussion of both texts/cultures is included
- ___ Discussion of how the dance traditions are similar and different are included
- ___ Presentation is at least 3 minutes’ long
- ___ Optional: show short video clips of a traditional dance from each culture

Comparison Project Rubric

Name: _____

Total Score: ____/24

Category	4	3	2	1
Collaboration with Peers	Almost always listens to, shares with, and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others in the group. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others in the group. Often is not a good team member.
Uses Complete Sentences	Always (99-100% of time) speaks in complete sentences.	Mostly (80-98%) speaks in complete sentences.	Sometimes (70-80%) speaks in complete sentences.	Rarely speaks in complete sentences.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Comparison	Discusses the similarities and differences between the two texts/cultures clearly.	Discusses most similarities and differences between the two texts/cultures clearly.	Discusses some of the similarities and differences between the two texts/cultures.	Does not discuss the similarities and differences between the two texts/cultures.
Dance Traditions	Similarities and differences in the dance traditions are clearly communicated and discussed.	Similarities and differences in the dance traditions are communicated.	Some similarities and differences in the dance traditions communicated.	Does not communicate the similarities and differences in the dance traditions.
Poster	Poster is colorful, easy to read, and has pictures to support.	Poster is colorful, uses pictures to support, and is mostly easy to read.	Poster is colorful, has some pictures, but isn't easy to read.	Poster lacks color, pictures, and ease of reading.

Peer Feedback

Group: _____

1. This was the strongest part of the presentation:

2. This is the part of the presentation that needs more work:

3. How did the poster look from where you were sitting? Was it easy to read and colorful?
Did it include pictures/drawings?

4. Any other notes I would like to give this group:

5. I would give this group a ____ out of 24 points because:

Self-Reflection

Name: _____ Group: _____

- 1. This was the strongest part of my presentation:

- 2. This is the part of my presentation that needs more work:

- 3. I would rate my group's poster (4, 3, 2, 1) because

- 4. What would I like to have changed about my part of the presentation?

- 5. I would give my group a ____ out of 24 points because

Unit 2: Plant and Animal Life Cycles

Unit 1 of 3		Title: Introduction to Dance	
Instructional Days:			
Subjects: Dance, Science, English Language Arts, Physical Education			
Lessons in Unit			
1: Exploring Plant Life Cycles 2: Exploring Animal Life Cycles 3: Life Cycle Choreography 4: Final Formal Performance			
Established Goals			
Students will be able to:			
Lesson 1:			
<ul style="list-style-type: none"> - observe the life cycle of a plant as the seed grows - read various texts about plant life cycles - apply knowledge of how plants grow to choreography 			
Lesson 2:			
<ul style="list-style-type: none"> - create a model that represents animals dispersing seeds/pollinating plants - read various texts about animal life cycles - understand how plant and animal life cycles are similar and different - apply knowledge of animal life cycles to choreography 			
Lesson 3:			
<ul style="list-style-type: none"> - choose a plant or animal to represent the life cycle through choreography - demonstrate all the stages of the life cycle in movement 			
Lesson 4:			
<ul style="list-style-type: none"> - perform choreography with added props and costumes - perform in a more formal setting 			
Understandings			
Essential Understandings		Transfer	
Students will understand that...		Students will be able to...	
Lesson 1:		Lesson 1:	
<ul style="list-style-type: none"> - plants begin as seeds, grow roots, and develop into a mature plant 		<ul style="list-style-type: none"> - see how plants develop from seeds into mature plants 	

<ul style="list-style-type: none"> - different types of plants take different lengths of time to complete their life cycle <p>Lesson 2:</p> <ul style="list-style-type: none"> - animals help to disperse seeds and pollinate plants - not all animals have the same life cycle; each animal has its own unique cycle - different animals are born in different ways (i.e., caterpillars hatch from an egg; cats have live birth) - animal life cycles differ from plants in how they grow - the cycle is generally the same for all living things <p>Lesson 3:</p> <ul style="list-style-type: none"> - plants and animals are different in how they grow and live life <p>Lesson 4:</p> <ul style="list-style-type: none"> - props should be limited and used to enhance the choreography 	<ul style="list-style-type: none"> - explain how different types of plants take different lengths of time to grow and complete their life cycles <p>Lesson 2:</p> <ul style="list-style-type: none"> - explain how animals help pollinate plants and create a model to demonstrate this - explain how different animals have different life cycles; how they begin and develop differently, but end the same - explain how animal and plant life cycles differ - explain how the life cycle structure is generally the same for all living things <p>Lesson 3:</p> <ul style="list-style-type: none"> - explain how plants and animals are different in how they grow and live life - demonstrate the life cycle of a specific plant or animal <p>Lesson 4:</p> <ul style="list-style-type: none"> - use props and costumes to enhance the final formal performance
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Essential Questions

<p>Lesson 1:</p> <ul style="list-style-type: none"> - What is a plant? - How do plants grow? - What is a life cycle? <p>Lesson 2:</p> <ul style="list-style-type: none"> - How do animals help plants spread their seeds? - What is an animal? - How do animals grow? - Do all animals grow in the same way? - How do the life cycles of animals differ from the life cycles of plants? <p>Lesson 3:</p> <ul style="list-style-type: none"> - How can I create choreography to demonstrate or represent the life cycle of a specific animal or plant? <p>Lesson 4:</p> <ul style="list-style-type: none"> - How should props be used in a dance?
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Knowledge & Skills		
Students will Know...	Students will be Skilled at...	
<p>Lesson 1:</p> <ul style="list-style-type: none"> - How a plant grows - The general life cycle of a plant - What a life cycle is - How to research different plant life cycles <p>Lesson 2:</p> <ul style="list-style-type: none"> - How animals help pollinate plants - How different animals grow - Different life cycles of various insects and mammals - How a plant and animal life cycle differ and are similar - How to research different animal life cycles <p>Lesson 3:</p> <ul style="list-style-type: none"> - How to use their research to make a dance about their chosen life cycle <p>Lesson 4:</p> <ul style="list-style-type: none"> - How to safely and effectively use props in their choreography 	<p>Lesson 1:</p> <ul style="list-style-type: none"> - Discussing observations of a plants life cycle - Describing how a plant grows - Discussing how different plants grow <p>Lesson 2:</p> <ul style="list-style-type: none"> - Creating a model demonstrating how animals help spread plants’ seeds - Describing how different animals and insects grow - Describing the differences and similarities between plant and animal life cycles <p>Lesson 3:</p> <ul style="list-style-type: none"> - Creating choreography based on a plant or animal life cycle <p>Lesson 4:</p> <ul style="list-style-type: none"> - Using props to enhance the choreography 	
Materials & Resources		
Materials	Books	Technology
<p>Chart paper Peer feedback handout Project guidelines Rubrics Self-reflections Notebooks Word wall Seeds/baggies Life cycle handouts Construction paper Seed models (tissue paper)</p>	<p>Lesson 1:</p> <ul style="list-style-type: none"> *Wildflowers, Blooms, and Blossoms – D.L. Burns *Plants – G. Dorfman *From Seed to Plant – G. Gibbons *How Flowers Grow – E. Helbrough *My Favorite Tree: Terrific Trees of North America – D. Iverson *Flowers – G. Jeunesse *The Visual Dictionary of Plants – D. Kindersley *Mountain Wildflowers for Young Explorers: An A-Z Guide – S. Lamar *Why Do Leaves Change Color? – B. Maestro 	<p>Images of life cycles Videos of a monarch life cycle</p>

	<p>*The Secrets of a Garden – S. Markham-David</p> <p>Lesson 2:</p> <p>*The Runaway Bunny – M.W. Brown</p> <p>*Polar Lands: Discover Earth’s Ecosystems – S. Callery</p> <p>*Frogs! – E. Carney</p> <p>*Owls – L. Charlesworth</p> <p>*The Magic School Bus Flies from the Nest – J. Cole</p> <p>*Hummingbirds – A. Davidson</p> <p>*Butterflies – M.F. Delano</p> <p>*The Magic School Bus Gets Crabby – K. Earhart</p> <p>*Butterflies and Moths – S. Hayes</p> <p>*Book of Animals – C.D. Hughes</p> <p>*Book of Ocean Animals – C.D. Hughes</p> <p>*The Thing About Spring – D. Kirk</p> <p>*Animal Kids: Cubs, Chicks, and Pups – K. Knight</p> <p>*Animals of Asia – K. Knight</p> <p>*Animals of the Polar Regions – K. Knight</p> <p>*Big Cats of the World – K. Knight</p> <p>*Incredible Sea Creatures – K. Knight</p> <p>*Great Migrations: Whales – L. Marsh</p> <p>*Lions –L. Marsh</p> <p>*Make Way for Ducklings – R. McCloskey</p> <p>*Polar Bears – M. Newman</p> <p>*Hop, Bunny! Explore the Forest – S.B. Newman</p> <p>*Swim, Fish! Explore the Coral Reed – S.B. Newman</p> <p>*Sharks – D. Prescott</p> <p>*My, Oh My! A Butterfly! All About Butterflies – T. Rabe</p> <p>*Coral Reefs – K.B. Rattini</p> <p>*And Tango Makes Three – J. Richardson & P. Parnell</p> <p>*Penguins! – A. Schreiber</p> <p>*Animal Encyclopedia – L. Spelman</p> <p>*Little Owl’s Night – D. Srinivasan</p> <p>*Dolphins – M. Stewart</p>	
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	<p>*Birds: Amazing Life Cycles – B. Williams Lesson 3: *Utilize books from Lessons 1-2</p>	
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Lesson 1: Exploring Plant Life Cycles

3 instructional days

Science Standards/Learning Targets:

NGSS.2-LS2: Ecosystems: Interactions, Energy, and Dynamics

2-LS2-1: Plan and conduct an investigation to determine if plants need sunlight and water to grow.

I can investigate if plants need sunlight and water to grow by observing a seed.

NGSS.2-LS4: Biological Evolution: Unity and Diversity

2-LS4-1: Make observations of plants and animals to compare the diversity of life in different habitats.

I can observe the diversity of life and describe the different habitats of various plants and animals studied.

English Language Arts Standards/Learning Targets:

CCSS.ELA-Literacy.RL/RI.2.1: Ask and answer questions as to *who, what, where, when, why, and how* to demonstrate understanding of key details in a text.

I can answer who, what, where, when, why, and how to demonstrate my understanding of key details in a story.

CCSS.ELA-Literacy.RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.

I can identify the main topic of a multiparagraph text.

I can identify the focus of a specific paragraph(s) within the entire text.

CCSS.ELA-Literacy.RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

I can describe the connection between the scientific ideas or concepts presented in the text.

CCSS.ELA-Literacy.W.2.7: Participate in shared research and writing projects.

I can participate in small group research and writing projects.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

- **DAY 1:** introduce the topic of life cycles
 - Create an anchor chart discussing what a life cycle is
 - Discuss the essential questions, creating brainstorming charts for reference
 - What is a plant?
 - How do plants grow?
 - What is a life cycle?
 - Introduce plant life cycles by showing a general plant life cycle diagram (at end of lesson plan)
 - Begin bean growing experiment
 - Materials needed:
 - Wet paper towel in baggie
 - Seed
 - Baggie labeled with each students' name and taped to window
 - Science notebooks

- Use the provided template to take daily notes on how much the bean is growing
- Read From Plant to Seed aloud as a class to reinforce the life cycle of a plant
- **DAYS 2-3:**
 - Record observations of bean plant each day – how much it has grown/what stage of the life cycle it is in/draw a picture
 - Split students into small groups of no more than 4 each
 - Assign each group a text about plants
 - Wildflowers, Blooms, and Blossoms – D.L. Burns
 - Plants – G. Dorfman
 - How Flowers Grow – E. Helbrough
 - My Favorite Tree: Terrific Trees of North America – D. Iverson
 - Flowers – G. Jeunesse
 - The Visual Dictionary of Plants – D. Kindersley
 - Mountain Wildflowers for Young Explorers: An A-Z Guide – S. Lamar
 - Why Do Leaves Change Color? – B. Maestro
 - The Secrets of a Garden – S. Markham-David
 - In their small groups, students read the text and take notes on key information about the plants life cycle they are reading about; is it the same as the one you are observing grow? Why or why not? List the similarities and differences.
 - Students should use the blank life cycle handout (at end of lesson plan) to create a life cycle for their plant being studied
 - Report findings to the entire class, posting the life cycles on the board

- Students should summarize their text to the class, sharing the main ideas about their plant and its life cycle
- Discuss the diversity of all the plants shared; how are they similar and different?
- Brainstorm ideas for movement to represent this life cycle

Growing Bean Plants

Name: _____

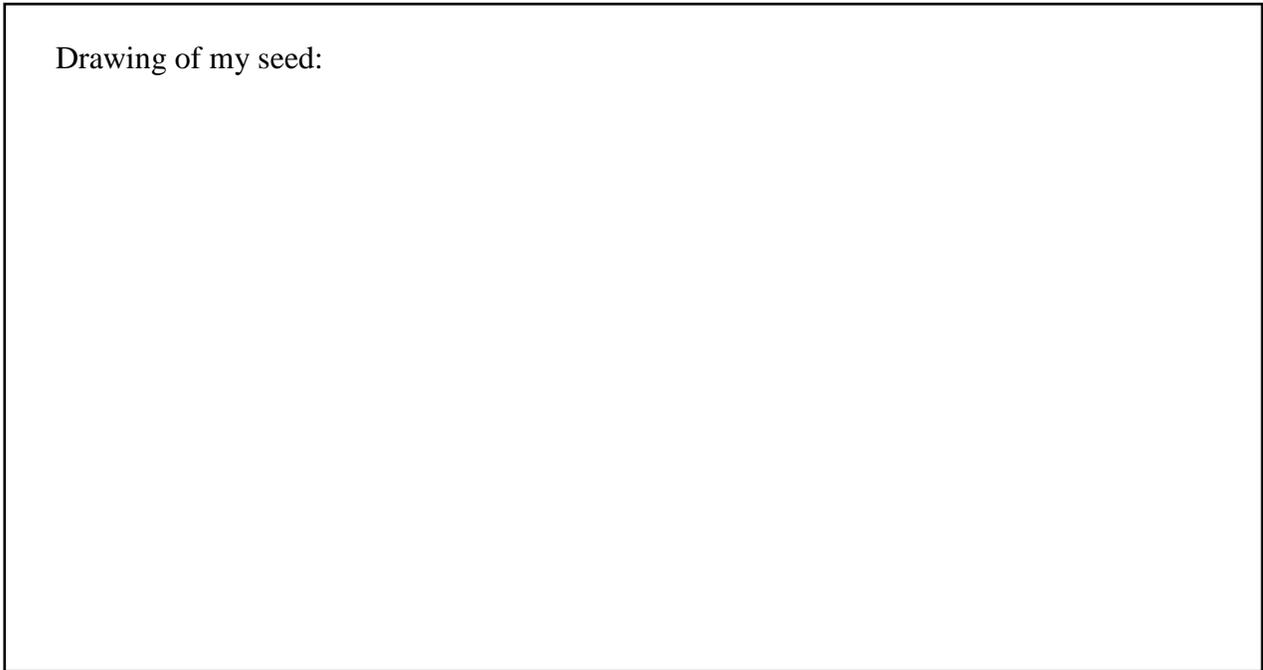
I started growing my bean plant on _____ (day), _____ (month) _____ (date).

Observation Notes:

Stage 1: Seed

Observed on these dates:

1. My bean seed looks like:



Caption:

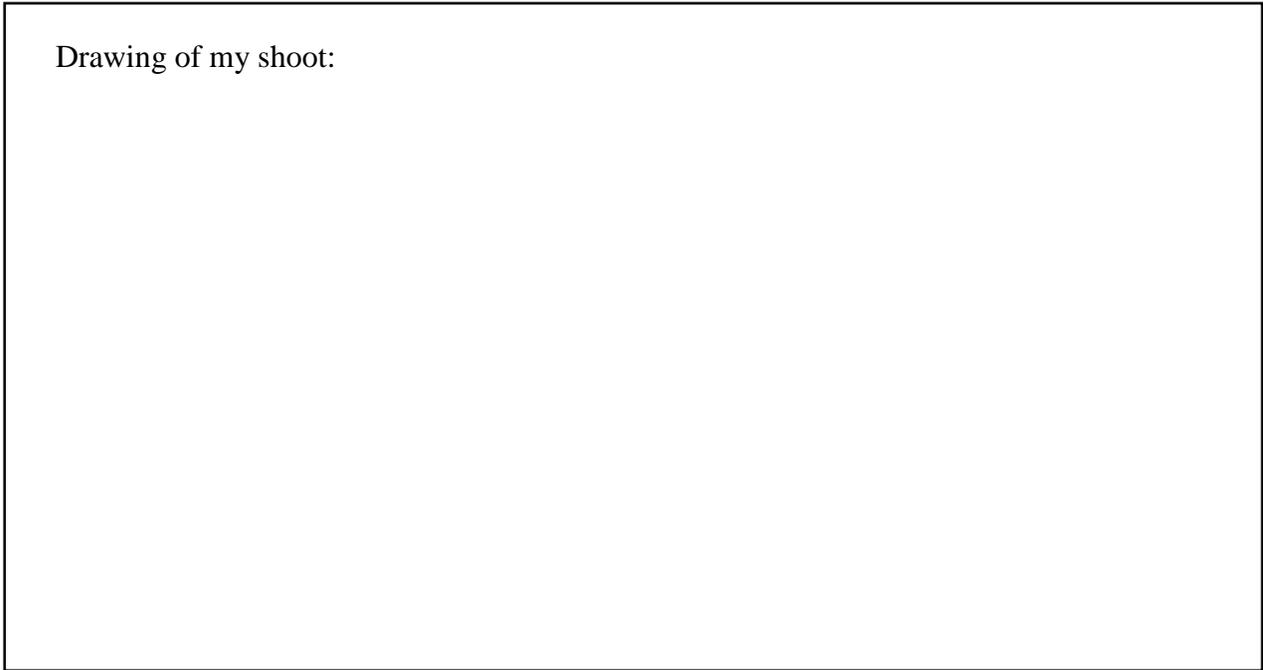
My bean rooted on: _____ (day), _____ (month) _____ (date)

Stage 2: Shoot

Observed on these dates:

1. My bean shoot looks like:

Drawing of my shoot:



Caption:

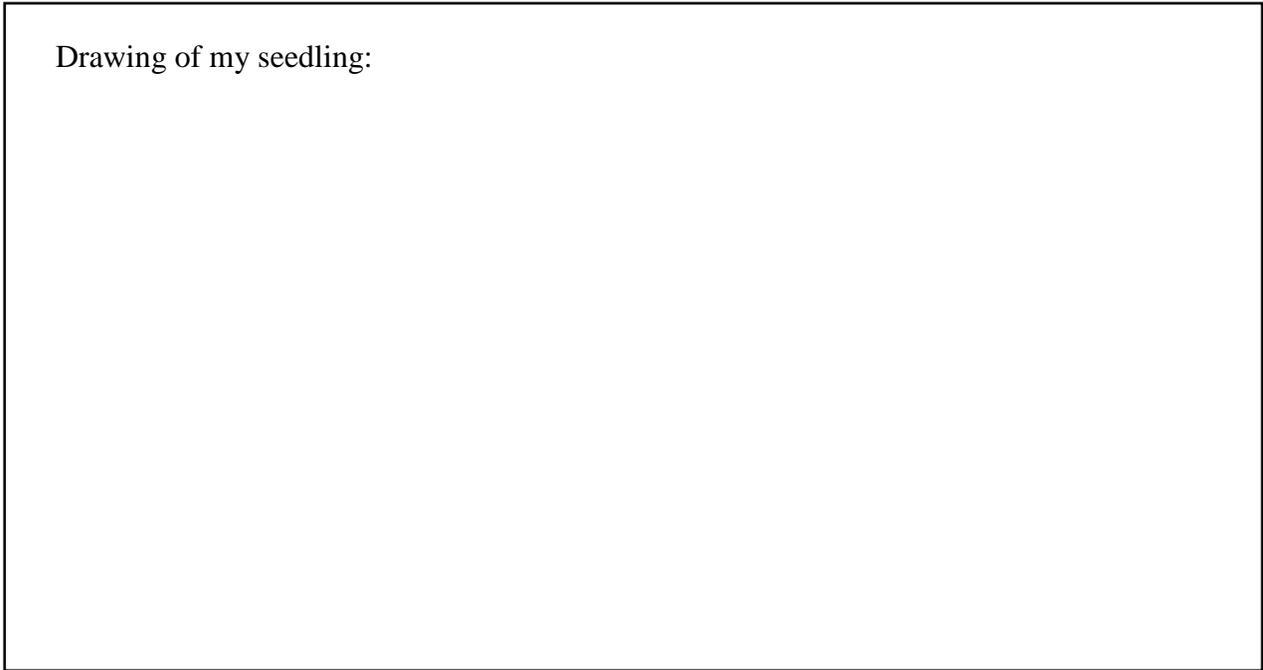
My bean grew a shoot on: _____ (day), _____ (month) _____
(date)

Stage 3: Seedling

Observed on these dates:

1. My bean seedling looks like:

Drawing of my seedling:



Caption:

My bean became a seedling on: _____ (day), _____ (month)

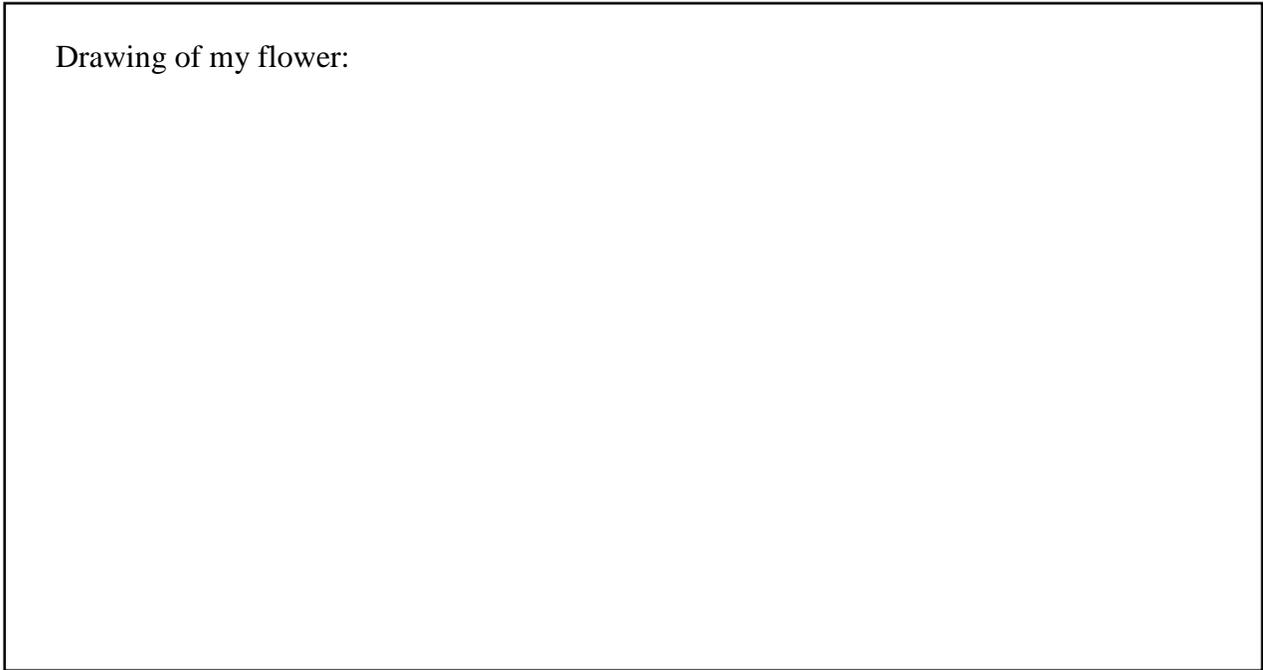
_____ (date)

Stage 4: Flowering

Observed on these dates:

1. My bean flower looks like:

Drawing of my flower:

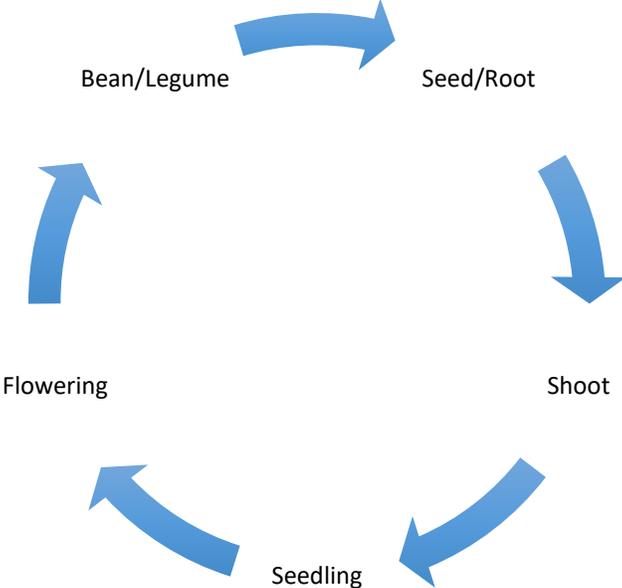


Caption:

My bean began to flower on: _____ (day), _____ (month)

_____ (date)

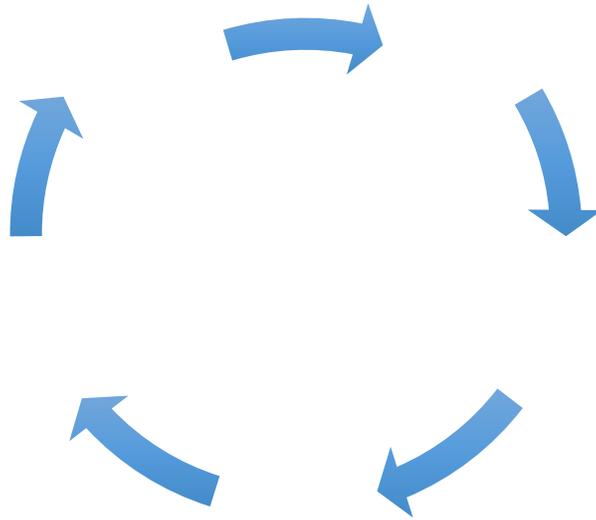
Bean Life Cycle Diagram



Plant Life Cycle Diagram

Directions: Please fill in the diagram with the life cycle of your chosen plant. Some may need more or less spaces. Add/take out as necessary.

Name of Plant: _____



Name of book referenced: _____

Lesson 2: Exploring Animal Life Cycles

3 instructional days

Science Standards/Learning Targets:

NGSS.2-LS2: Ecosystems: Interactions, Energy, and Dynamics

2-LS2-1: Plan and conduct an investigation to determine if plants need sunlight and water to grow.

I can investigate if plants need sunlight and water to grow by observing a seed.

2-LS2-2: Develop a simple model that mimics the function of an animal in dispersing seeds or pollinating plants.

I can develop a model that demonstrates how animals spread plants seeds.

NGSS.2-LS4: Biological Evolution: Unity and Diversity

2-LS4-1: Make observations of plants and animals to compare the diversity of life in different habitats.

I can observe the diversity of life and describe the different habitats of various plants and animals studied.

English Language Arts Standards/Learning Targets:

CCSS.ELA-Literacy.RL/RI.2.1: Ask and answer questions as to *who, what, where, when, why, and how* to demonstrate understanding of key details in a text.

I can answer who, what, where, when, why, and how to demonstrate my understanding of key details in a story.

CCSS.ELA-Literacy.RI.2.2: Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.

I can identify the main topic of a multiparagraph text.

I can identify the focus of a specific paragraph(s) within the entire text.

CCSS.ELA-Literacy.RI.2.3: Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

I can describe the connection between the scientific ideas or concepts presented in the text.

CCSS.ELA-Literacy.W.2.7: Participate in shared research and writing projects.

I can participate in small group research and writing projects.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

- **DAY 1:** review the concept of life cycles
 - Review plant life cycles and record new data for the bean plant being grown
 - Discuss the essential questions and make a brainstorming chart for reference
 - How do animals help plants spread their seeds?
 - What is an animal?
 - How do animals grow?
 - Do all animals grow in the same way?
 - How do the life cycles of animals differ from the life cycles of plants?
 - Read a book about butterflies to introduce the concept of animal life cycles
 - Discuss a life cycle of a butterfly (sample diagram provided)
 - Discuss how a butterfly's life cycle is similar and different from a plant's life cycle

- *note: students should continue to observe and record their bean plant observations until they are grown enough to have seen up through the flowering stage
- Brainstorm ideas for movement to represent this life cycle
- discuss an animal's role in helping to pollinate or spread a plants' seeds
- in small groups, create a model that shows how animals help to spread seeds
 - materials needed:
 - construction paper
 - small pieces of tissue paper for seeds
 - model animals
 - after students are finished creating their models, share with the class how they created their models and why it represents animals helping to spread plants seeds
- **DAYS 2-3:**
 - Review life cycles of animals, using the butterfly life cycle as an example
 - in their small groups, assign a text about animal life cycles
 - The Runaway Bunny – M.W. Brown
 - Polar Lands: Discover Earth's Ecosystems – S. Callery
 - Frogs! – E. Carney
 - Owls – L. Charlesworth
 - The Magic School Bus Flies from the Nest – J. Cole
 - Hummingbirds – A. Davidson
 - Butterflies – M.F. Delano
 - The Magic School Bus Gets Crabby – K. Earhart

- Butterflies and Moths – S. Hayes
- Book of Animals – C.D. Hughes
- Book of Ocean Animals – C.D. Hughes
- The Thing About Spring – D. Kirk
- Animal Kids: Cubs, Chicks, and Pups – K. Knight
- Animals of Asia – K. Knight
- Animals of the Polar Regions – K. Knight
- Big Cats of the World – K. Knight
- Incredible Sea Creatures – K. Knight
- Great Migrations: Whales – L. Marsh
- Lions –L. Marsh
- Make Way for Ducklings – R. McCloskey
- Polar Bears – M. Newman
- Hop, Bunny! Explore the Forest – S.B. Newman
- Swim, Fish! Explore the Coral Reef – S.B. Newman
- Sharks – D. Prescott
- My, Oh My! A Butterfly! All About Butterflies – T. Rabe
- Coral Reefs – K.B. Rattini
- And Tango Makes Three – J. Richardson & P. Parnell
- Penguins! – A. Schreiber
- Animal Encyclopedia – L. Spelman
- Little Owl's Night – D. Srinivasan
- Dolphins – M. Stewart

- Birds: Amazing Life Cycles – B. Williams
 - **please note, as some of these texts are literature texts, they do not explicitly state the animals' life cycles and will need to be researched a little more*
- In their small groups, students read the text and take notes on key information about the animal's life cycle they are reading about; how is the cycle different or similar from the plant life cycles? List the similarities and differences. Why are they different? Why are there some similarities?
 - Students should use the blank life cycle handout (at end of lesson plan) to create a life cycle for their animal being studied
 - Report findings to the entire class, posting the life cycles on the board
 - Students should summarize their text to the class, sharing the main ideas about their animal and its life cycle
 - Discuss the diversity of all the animals shared; how are they similar and different?

Model Pollination Checklist

Does my model include the following items? Check off the items completed:

Animals are represented

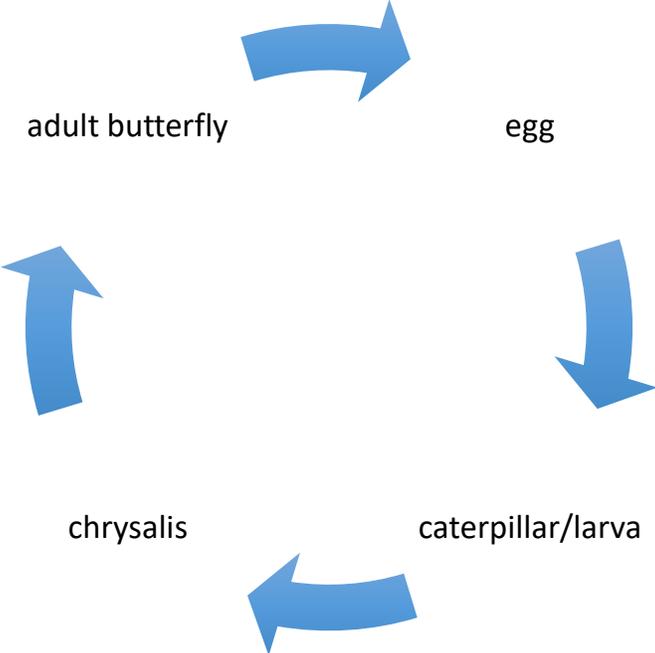
More than 1 species of animal is represented

Seeds are represented by small pieces of tissue paper

Habitat is represented with construction paper

All students can model how animals help pollinate or spread a plant's seeds

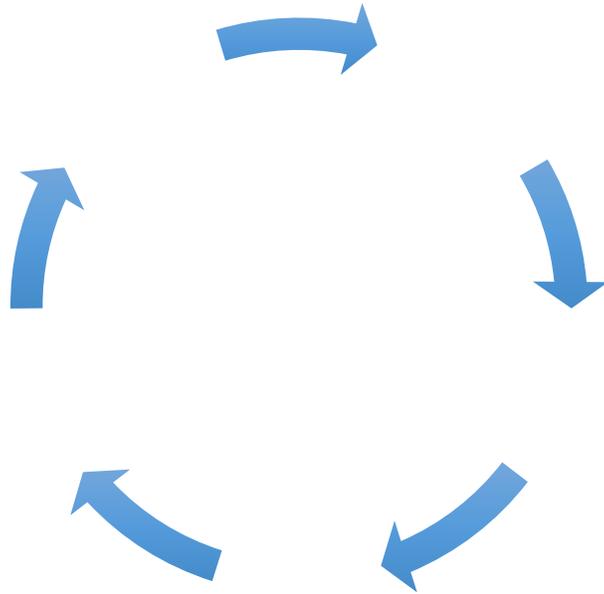
Butterfly Life Cycle Diagram



Animal Life Cycle Diagram

Directions: Please fill in the diagram with the life cycle of your chosen animal. Some may need more or less spaces. Add/take out as necessary.

Name of Animal: _____



Name of text referenced: _____

Lesson 3: Life Cycle Choreography

4 instructional days

Science Standards/Learning Targets:

NGSS.2-LS2: Ecosystems: Interactions, Energy, and Dynamics

2-LS2-1: Plan and conduct an investigation to determine if plants need sunlight and water to grow.

I can investigate if plants need sunlight and water to grow by observing a seed.

2-LS2-2: Develop a simple model that mimics the function of an animal in dispersing seeds or pollinating plants.

I can develop a model that demonstrates how animals spread plants seeds.

NGSS.2-LS4: Biological Evolution: Unity and Diversity

2-LS4-1: Make observations of plants and animals to compare the diversity of life in different habitats.

I can observe the diversity of life and describe the different habitats of various plants and animals studied.

Dance Standards/Learning Targets:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.2a: Explore movement inspired by a variety of stimuli.

I can explore movement based on a life cycle.

DA:Cr1.1.2b: Combine a variety of movements while manipulating the elements of dance.

I can combine a variety of movements while manipulating the elements of dance.

Anchor Standard 2: Organize and develop artistic ideas and work.

DA:Cr2.1.2a: [Improvise] a dance phrase with a beginning, a middle that has a main idea, and a clear end.

I can choreograph a dance phrase with a beginning, a middle with a main idea, and a clear end.

DA:Cr2.1.2b: Choose movements that express a main idea and explain reasons for movement choices.

I can choose movements that express my main idea and explain why I chose specific movements.

Anchor Standard 3: Refine and complete artistic work.

DA:Cr3.1.2a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

I can use my peers' feedback to make revisions to my dance phrases.

DA:Cr3.1.2b: Depict the levels of movement in a variety of dance movements by drawing a picture or using symbols.

I can use symbols/pictures/words to record my choreography in my notebook.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

DA:Pr4.1.2a: Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space.

Identify symmetrical and asymmetrical body shapes.

I can demonstrate directionality and intent when I am performing my choreography.

I can change body shapes, including symmetrical and asymmetrical, pathways, and facings in space to enhance my choreography.

DA:Pr4.1.2c: Select and apply appropriate characteristics to movement. Demonstrate kinesthetic awareness while dancing the movement characteristics.

I can select and apply appropriate characteristics to my movement.

I can demonstrate kinesthetic awareness while I am dancing by being aware of my surroundings and dancing safely in personal and general space.

Anchor Standard 5: Develop and refine artistic technique and work for presentation.

DA:Pr5.1.2a: Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.

I can demonstrate a range of locomotor and non-locomotor movements.

I can demonstrate a range of body patterns and various pathways in my movement.

DA:Pr5.1.2b: Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.

I can move safely in a variety of spatial relationships and formations while sharing and maintaining personal space.

DA:Pr5.1.2c: Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

I can repeat movements with an awareness of where I am in space.

I can modify and self-adjust in space when needed.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

DA:Pr6.1.2a: Dance for and with others in a space where audience and performers occupy different areas.

I can dance for and with others in a space where dancers occupy one area and the audience occupies another area.

Anchor Standard 7: Perceive and analyze artistic work.

DA:Re7.1.2a: Find movements in a dance that develop a pattern.

I can find patterns in a dance.

Anchor Standard 8: Interpret intent and meaning in artistic work

DA:Re8.1.2: Use context clues from movement to identify meaning and intent in a dance using simple dance terminology.

I can use simple dance terminology to describe movements I see.

I can use context clues to determine the dance's intent or meaning.

Anchor Standard 9: Apply criteria to evaluate artistic work.

DA:Re9.1.2: Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work. Use simple dance terminology.

I can demonstrate and observe different types of creative dance.

I can discuss movements and other aspects of the dance that work well and why I think they worked well, using simple dance terminology.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:**• DAY 1:**

- Discuss the essential questions and create a brainstorming chart for reference
 - How can I create choreography to demonstrate or represent the life cycle of a specific animal or plant?
- Discuss eight-counts and how you can structure the choreography
 - 8-counts are 1, 2, 3, 4, 5, 6, 7, 8
 - use principles of choreography to structure choreography
 - use structured improvisation to get ideas for choreography
- Review the concepts of dance and principles of choreography
- Watch 2 example videos to see the concepts and principles in motion
- As a class discuss what concepts/principles were seen and how well they were executed
- Introduce project (guidelines/checklist after lesson plan)
 - Small groups are to choose either their plant or animal life cycle to create choreography about
 - No props are to be used for this phase
- Students work in their small groups to create a life cycle dance (all stages of their life cycle must be included; minimum of 2-8 counts [16 total counts] need to be choreographed and recorded in their dance notebooks using simple phrases and drawings)

• DAY 2:

- Students perform choreography for their peers

- Peers use the peer feedback form (at end of lesson) to provide feedback for each group
- After performing, each student should fill out a self-reflection form to reflect on the process and performance
- **DAY 3:**
 - Students use peer and instructor feedback to work in their groups to revise their performance
 - Feedback forms will be completed one more time
 - Rubric will be completed for each group (show and provide each student a copy before assessment)
- **DAY 4:**
 - Using all feedback, students perform one last time for their peers before the final formal performance
 - Assessments are handed back to each group
 - Students complete another self-reflection, focusing on the revision process

Life Cycle Choreography Guidelines/Checklist

Be sure to include the following in your choreography:

___ 2-eight counts or 16 total counts of movement

___ All stages of the life cycle are clearly demonstrated

___ It is clear what type of life cycle you are demonstrating; plant or animal

___ Everyone contributes to the creative process

___ Peer and instructor feedback is incorporated in the revision process

Performance Rubric

Name: _____

Total Score: ___/24

Category	4	3	2	1
Sequence	Retells the life cycle in correct sequence leaving out no important stages.	Retells life cycle in sequence with 1-2 omissions.	Retells life cycle with several omissions, but maintains sequence of those told.	Retells life cycle out of sequence.
Audience Contact	Dancers look at and dance for all members of the audience.	Dancers look at and dance for few people in the audience.	Dancer looks at and dances for 1-2 people in the audience.	Dancer does not look at or try to engage the audience.
Duration	The dance lasts 16 counts.	The dance lasts 10 counts.	The dance lasts 8 counts.	The dance lasts 4 counts.
Transitions	Transitions between movements are smooth and non-disruptive to the flow of the dance.	Transitions between movements are smooth.	Transitions between movements are choppy and can be smoother.	There are no transitions between movements or are very choppy.
Life Cycle	Each stage of the life cycle is clearly demonstrated.	Each stage of the life cycle is demonstrated.	Most stages of the life cycle are demonstrated.	Some to no stages of the life cycle are demonstrated.
Feedback Revisions	Revisions are made according to peer and teacher feedback given. Each piece of feedback was taken into consideration.	Revisions are made according to peer and teacher feedback given. Most pieces of feedback was taken into consideration.	Some revisions are made according to peer and teacher feedback given. Some pieces of feedback was taken into consideration.	Little or no revisions are made according to peer and teacher feedback.

Peer Feedback

Group: _____

1. This was the strongest part of the dance:

2. This is the part of the dance that needs more work:

3. How well did the group do of working together and dancing together? Why?

4. What suggestions would you give this group for improvement?

5. I would give this group a ____ out of 24 points because:

Self-Reflection

Name: _____ Group: _____

1. This was the strongest part of my dance:

2. This is the part of my dance that needs more work:

3. I would rate my group's choreography (4, 3, 2, 1) because

4. What would I like to have changed about my part of the dance?

5. I would give my group a ____ out of 24 points because

6. Did we include peer and teacher feedback in revisions? Y or N.

Lesson 4: Formal Dance Performance

4 instructional days

Dance Standards/Learning Targets:

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.2a: Explore movement inspired by a variety of stimuli.

I can explore movement based on a life cycle.

DA:Cr1.1.2b: Combine a variety of movements while manipulating the elements of dance.

I can combine a variety of movements while manipulating the elements of dance.

Anchor Standard 2: Organize and develop artistic ideas and work.

DA:Cr2.1.2a: [Improvise] a dance phrase with a beginning, a middle that has a main idea, and a clear end.

I can choreograph a dance phrase with a beginning, a middle with a main idea, and a clear end.

DA:Cr2.1.2b: Choose movements that express a main idea and explain reasons for movement choices.

I can choose movements that express my main idea and explain why I chose specific movements.

Anchor Standard 3: Refine and complete artistic work.

DA:Cr3.1.2a: Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.

I can use my peers' feedback to make revisions to my dance phrases.

DA:Cr3.1.2b: Depict the levels of movement in a variety of dance movements by drawing a picture or using symbols.

I can use symbols/pictures/words to record my choreography in my notebook.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

DA:Pr4.1.2a: Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space.

Identify symmetrical and asymmetrical body shapes.

I can demonstrate directionality and intent when I am performing my choreography.

I can change body shapes, including symmetrical and asymmetrical, pathways, and facings in space to enhance my choreography.

DA:Pr4.1.2c: Select and apply appropriate characteristics to movement. Demonstrate kinesthetic awareness while dancing the movement characteristics.

I can select and apply appropriate characteristics to my movement.

I can demonstrate kinesthetic awareness while I am dancing by being aware of my surroundings and dancing safely in personal and general space.

Anchor Standard 5: Develop and refine artistic technique and work for presentation.

DA:Pr5.1.2a: Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways.

I can demonstrate a range of locomotor and non-locomotor movements.

I can demonstrate a range of body patterns and various pathways in my movement.

DA:Pr5.1.2b: Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.

I can move safely in a variety of spatial relationships and formations while sharing and maintaining personal space.

DA:Pr5.1.2c: Repeat movements, with an awareness of self and others in space. Self-adjust and modify movements or placement upon request.

I can repeat movements with an awareness of where I am in space.

I can modify and self-adjust in space when needed.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

DA:Pr6.1.2a: Dance for and with others in a space where audience and performers occupy different areas.

I can dance for and with others in a space where dancers occupy one area and the audience occupies another area

DA:Pr6.1.2b: Use limited production elements.

I can use limited props to enhance my choreography.

Anchor Standard 7: Perceive and analyze artistic work.

DA:Re7.1.2a: Find movements in a dance that develop a pattern.

I can find patterns in a dance.

Anchor Standard 8: Interpret intent and meaning in artistic work

DA:Re8.1.2: Use context clues from movement to identify meaning and intent in a dance using simple dance terminology.

I can use simple dance terminology to describe movements I see.

I can use context clues to determine the dance's intent or meaning.

Anchor Standard 9: Apply criteria to evaluate artistic work.

DA:Re9.1.2: Observe or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well and explain why they work. Use simple dance terminology.

I can demonstrate and observe different types of creative dance.

I can discuss movements and other aspects of the dance that work well and why I think they worked well, using simple dance terminology.

Refer to unit plan for the following goals of the lesson: established goals, essential understandings and transfer, essential questions, and knowledge and skills.

Learning Plan:

- **DAY 1:**
 - Introduce the concept of props
 - Discuss the essential question, using chart paper for brainstorming
 - How should props be used in a dance?
 - Discuss possible props groups may want to use (i.e., butterfly finger puppets) that will enhance their performance and not distract from it
 - Students will use the choreography that they performed, revised, and performed again to add props to
 - This performance will be in a more formal setting (other than the classroom)
 - The rubric for performance is the same, with the added category of props
 - Watch a dance video that utilizes props to provide students with an example

- Students will review their choreography and add their desired props (no more than 1 per person)
- Decide on color scheme for costumes (should be simple enough that all students can wear those colors to school without having to spend money; i.e., all black or black and white)
- **DAY 2:**
 - Perform their choreography with props for their peers in the classroom
 - Peers and teacher should give verbal feedback for students to use for revisions
 - Revise choreography according to feedback
- **DAY 3:**
 - Rehearse choreography
 - Practice performing for peers
 - Practice in the formal setting before final performance
- **DAY 4:**
 - Perform in the formal setting for an audience
 - Following performance, students should complete their final self-evaluation

Life Cycle Choreography Guidelines/Checklist Formal Performance

Be sure to include the following in your choreography:

- 2-eight counts or 16 total counts of movement
- All stages of the life cycle are clearly demonstrated
- It is clear what type of life cycle you are demonstrating; plant or animal
- Everyone contributes to the creative process
- No more than 1 prop per person is used
- Props are not distracting to the performers or audience when dancing
- Peer and instructor feedback is incorporated in the revision process

Performance Rubric

Name: _____

Total Score: ___/28

Category	4	3	2	1
Sequence	Retells the life cycle in correct sequence leaving out no important stages.	Retells life cycle in sequence with 1-2 omissions.	Retells life cycle with several omissions, but maintains sequence of those told.	Retells life cycle out of sequence.
Audience Contact	Dancers look at and dance for all members of the audience.	Dancers look at and dance for few people in the audience.	Dancer looks at and dances for 1-2 people in the audience.	Dancer does not look at or try to engage the audience.
Duration	The dance lasts 16 counts.	The dance lasts 10 counts.	The dance lasts 8 counts.	The dance lasts 4 counts.
Transitions	Transitions between movements are smooth and non-disruptive to the flow of the dance.	Transitions between movements are smooth.	Transitions between movements are choppy and can be smoother.	There are no transitions between movements or are very choppy.
Life Cycle	Each stage of the life cycle is clearly demonstrated.	Each stage of the life cycle is demonstrated.	Most stages of the life cycle are demonstrated.	Some to no stages of the life cycle are demonstrated.
Feedback Revisions	Revisions are made according to peer and teacher feedback given. Each piece of feedback was taken into consideration.	Revisions are made according to peer and teacher feedback given. Most pieces of feedback was taken into consideration.	Some revisions are made according to peer and teacher feedback given. Some pieces of feedback was taken into consideration.	Little or no revisions are made according to peer and teacher feedback.
Props	1 prop per person is used without being distracting. Props are used to enhance the choreography.	1 prop per person was used but was slightly distracting. Prop enhanced the choreography mostly.	Props were used but were somewhat distracting. Prop did not enhance the choreography.	Props used were distracting and did not enhance the choreography.

Self-Reflection

Name: _____ Group: _____

1. This was the strongest part of my dance:

2. I feel I used my prop (well/not well) because:

3. I would rate my group's choreography (4, 3, 2, 1) because

4. What would I like to have changed about the performance?

5. My favorite part about the final performance was ___ because

Supplementary Resource List

- Brown, M.W. (1942). *The runaway bunny*. New York, NY: Harper Trophy.
- Burns, D.L. (1998). *Wildflowers, blooms and blossoms*. Minnetonka, MN: Northword Press.
- Burns, K. (2017). *Cultural traditions in Cuba*. Crabtree Publishing Company.
- Calkhoven, L. (2016). *Women who changed the world*. New York, NY: Scholastic, Inc.
- Callery, S. (2011). *Polar lands: Discover earth's ecosystems*. New York, NY: Scholastic Inc.
- Canizares, S. (1998). *Canada*. New York, NY: Scholastic, Inc.
- Canizares, S. (1998). *Italy*. New York, NY: Scholastic, Inc.
- Canizares, S. (1998). *Mexico*. New York, NY: Scholastic, Inc.
- Carney, E. (2009). *Frogs!* New York, NY: Scholastic Inc.
- Charlesworth, L. (2009). *Owls*. New York, NY: Scholastic Inc.
- Chessen, B. (1998). *Australia*. New York, NY: Scholastic, Inc.
- Cofer, J.O. (2011). *A bailar! Let's dance!* Piñata Books, Arte Publico Press.
- Cole, J. (2004). *The magic school bus flies from the nest*. New York, NY: Scholastic Inc.
- Copeland, M. (2014). *Firebird*. New York, NY: Penguin House.
- Davidson, A. (2007). *Hummingbirds*. New York, NY: Scholastic Inc.
- Delano, M.F. (2014). *Butterflies*. Washington, DC: National Geographic.
- Dempsy, K. (2014). *A dance like starlight*. New York, NY: Penguin Group.
- Dorfman, G. (1988). *Plants*. Auburn, ME: Ladybird Books Inc.
- Dunkin, A. (2015). *How they became famous dancers: A dancing history*. CreateSpace Independent Publishing Platform.
- Earhart, K. (2005). *The magic school bus gets crabby*. New York, NY: Scholastic Inc.

- Engle, M. (2015). *Drum dream girl*. New York, NY: Houghton Mifflin Harcourt Publishing Company.
- Gibbons, G. (1991). *From seed to plant*. New York, NY: Scholastic Inc.
- Gusto, P. (2016). *Cultures of the world: Saudi Arabia, Israel, & Iran*. Mimaxion.
- Harlow, R. & Morgan, G. (1991). *175 amazing nature experiments*. New York, NY: Random House.
- Hayes, J. (2008). *Dance, nana, dance*. El Paso, TX: Cinco Puntos Press.
- Hayes, S. (2016). *Butterflies and moths*. New York, NY: Scholastic Inc.
- Helbrough, E. (2006). *How flowers grow*. Saffron Hill, London: Usborne Publishing Ltd.
- Hewitt, S. (2014). *Hands on nature projects with hands-on experiments and activities on weather, seasons, your backyard, and much, much more*. Nashville, TN: Flowerpot Press.
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