

ARTS IMPACT LESSON PLAN

Dance and Writing Infused Lesson

Lesson One: *Describing Shadow Rhombi*

Author: Debbie Gilbert Grade Level: Fifth

Enduring Understanding

Refining movements and using precise verbs can communicate more specific meaning.

Lesson Description (Use for family communication and displaying student art)

Students explore the dance concepts of self-space, general space, and shape. Using precise verbs, students list the non-locomotor (self-space) movements observed in photos of professional dancers, and add more specific verbs from their prior knowledge to the list. Next, they use actions from the list in Shadow Rhombi, leading and following in groups of four in a rhombus formation. Finally, they refine their skills by using precise words to describe movements, and reflect verbally and in writing.

Learning Targets and Assessment Criteria

Target: Moves in self-space and general space.

Criteria: Performs non-locomotor actions/verbs in one spot and locomotor actions/verbs through the room.

Target: Makes shapes.

Criteria: Freezes in a statue-like form.

Target: Moves in self-space leading and shadowing with a small group in a rhombus formation.

Criteria: Generates movement in one spot for others to follow and dances in one spot copying movements of a leader.

Target: Lists non-locomotor movements/verbs.

Criteria: Writes at least two specific action words that can be performed in self-space.

Vocabulary

Arts Infused:

Action words
Locomotor movement
Non-locomotor movement

Reading/Writing:

Verbs

Arts:

General space
Self-space
Shape

Materials

Museum Artworks or Performance

Seattle, WA

Pacific Northwest Ballet
UW World Series of Dance

Tacoma, WA

Broadway Center for the Performing Arts

Materials

Writing Dances CD by Debbie Gilbert;
CD player; Two percussion instruments (e.g. shaker and drum); White board or chart paper & markers; Arts Impact journals; Pencils

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

- 1.1.1 Elements: Shape, Place
- 1.2.1 Skills and Techniques: Control, Focus, Concentration
- 1.4.1 Audience Skills
- 2.1.1 Creative Process
- 2.2.1 Performance Process
- 2.3.1 Responding Process
- 4.2.1 Connection between Dance and Writing

Common Core State Standards in ELA

For a full description of CCSS ELA Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELAstandards/>

- W.5.2d. Use precise language and domain-specific vocabulary to inform or explain.
- W.5.8. Recall relevant information from experiences.
- L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words.

Pacific Northwest Ballet images:
Sara Pearson in Patrik Widrig's
Ordinary Festivals



Mara Vinson in Nacho Duato's
Rassemblement



PNB Dancers in George Balanchine's
Symphony in Three Movements



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ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

This lesson is the first lesson in a series of three writing infused lessons.

Lesson Steps Outline

1. Prepare students for exploring the language of dance and literacy. Display lesson criteria.
2. Ready students for dancing by creating agreements/rules for dance behavior. Chart student responses for classroom dance behavioral expectations.
3. Lead students in *BrainDance* warm-up.
Music: "Language of Dance BrainDance 4/5" #14, *Writing Dances* by Debbie Gilbert.
4. Introduce the dance concepts of self-space, general space, and shape. Display the dance word signs for the concepts. Demonstrate the concepts. Direct Move and Freeze to explore the concepts. Use verbs to describe the movements.
 Criteria-based teacher checklist: Performs non-locomotor actions/verbs in one spot, locomotor actions/verbs through the room, and freezes in a statue-like form.
5. Brainstorm a list of precise words to describe non-locomotor movements to dance in self-space. Display photos of professional dancers. Chart student response.
6. Demonstrate and direct Shadow Rhombi.
Music: "Shadow Dance One" #15, *Writing Dances* by Debbie Gilbert.

Criteria-based teacher checklist and self-assessment: Generates movement

in one spot for others to follow and dances in one spot copying movements of a leader.

7. Guide class reflection. Ask students to get their Arts Impact journals, and to pair-share with their groups, notating specific words to describe the movements done in the rhombus dance.

Criteria-based teacher checklist, self and peer assessment: Writes at least two specific action words that can be performed in self-space.

LESSON STEPS

1. Prepare students for exploring the language of dance and literacy. Display lesson criteria.

- *We'll be learning the language of dance and also exploring how writers use language. So we'll be dancers and writers at the same time.*
 - *Every time we dance, you'll learn new dance concepts that dancers use to make their dances, and also words to expand your vocabulary so you will become better writers.*
 - *We'll generate ideas, organize them into dances, and then talk and write about what we have created.*
 - *Today we will learn the dance concepts of self-space, general space, and shape. We'll create a word bank of verbs and then use some of those actions as leaders and as shadows.*
-

2. Ready students for dancing by creating agreements/rules for dance behavior. Chart student responses for classroom dance behavioral expectations.

- *Before we begin dancing, I have a question for you. How can you be creative and safe at the same time?*
-

3. Lead students in **BrainDance** warm-up. (BrainDance originally developed by Anne Green Gilbert, www.creativedance.org, reference: *Brain-Compatible Dance Education*, video: *BrainDance, Variations for Infants through Seniors.*)

Music: "Language of Dance BrainDance 4/5" #14, *Writing Dances* by Debbie Gilbert.

- *BrainDance is designed to warm up your body and make your brain work better at the same time.*
- *Shape is an important dance word. Notice where we make shapes in the BrainDance.*

Breath

- *Your muscles and your brain need oxygen, so slowly inhale through your nose and slowly exhale through your mouth.*

Tactile

- *Slowly brush your arms. Slowly brush your legs.*
- *Quickly tap from the top of your head all the way to your toes.*

Core-Distal

- *Smoothly grow into a big shape. Smoothly shrink into a small shape. Smoothly grow into a big shape. Smoothly shrink into a small shape.*
- *Sharp, big shape. Sharp, small shape. Sharp, big shape. Sharp, small shape.*

Head-Tail

- *Smoothly curl forwards and backwards and forwards and backwards.*
- *Smoothly curve from side to side.*

Upper Half and Lower Half

- *The top half of your body is in motion, while the lower half is frozen. Move big. Move small. Move high. Move low. Move fast. Move slowly.*
- *The lower half of your body is in motion, while the upper half is frozen. Move big. Move small. Move high. Move low. Move fast. Move slowly.*

Body-Half Right and Left

- *Your left side is frozen and only the right side dances. Move big. Move small. Move high. Move low. Move fast. Move slowly.*
- *Now the right side is frozen and the left half dances. Move big. Move small. Move high. Move low. Move fast. Move slowly.*

Eye-Tracking

- *Keep your eyes on your right thumb. Smoothly move it from one side to the other. Watch your left thumb as you smoothly move it from side to side.*
- *Watch your right thumb as you smoothly move it up and down. Watch your left thumb as you smoothly move it up and down.*

Cross-Lateral

- *Use your hands to draw lines crossing in front of your body. Reach across up high, up high, down low, down low. Up high, up high, down low, down low. Up high, up high, down low, down low. Up high, up high, down low, down low.*

Spin/Vestibular

- *Glue your arms to your sides. Slow turn. High shape. Slow turn. Low shape. Fast turn. High shape. Fast turn. Low shape.*

Breath

- *Inhale. Exhale.*
- *What shapes did you do in the BrainDance?*

4. Introduce the dance concepts of self-space, general space, and shape. Display the dance word signs for the concepts. Demonstrate the concepts. Direct Move and Freeze to explore the concepts. Use verbs to describe the movements.

Mini-lesson

■ When assessing the criteria in this lesson, any students who are not meeting criteria will be very clear to you, so you may want to use a reverse checklist, putting a “0” where students have not met criteria, rather than trying to notate every single one who has met criteria. You can go back later and give those who have met criteria a “1.” This information will let you know who needs more practice to guide your future instruction.

- *When dancers dance in self-space, they stay in one spot. When you did the BrainDance you stayed in one spot, so you did the BrainDance in self-space.*
- *Let’s generate ideas! What movements could we do in our self-space (e.g. twist, reach)?*

- *Those are verbs. Dancers use verbs to tell you the actions they do in their dances.*
- *Dancers call verbs that don't travel non-locomotor movements.*
- *When dancers dance in general space, they travel. They dance in the empty space so they don't touch anyone or anything.*
- *What movements could we do in our general space (e.g. tip toe, jump)? Those are more great action words.*
- *Dancers call verbs that travel locomotor movements.*
- *When you are frozen, like a statue, you are in a shape. Notice when I make a shape, I am using my whole body – my arms, legs, head, and spine. My body is frozen; nothing is moving, except that I can breathe and blink.*

▣ Play two percussion instruments, one for each type of space (e.g. self-space – shaker, general space – drum) and cue the students.

- *When you hear the music you move and when it stops, freeze in a shape.*
- *When you move in self-space or in general space, use your whole body, extending your movements from the center of your bodies all the way to your fingers and toes.*
- *Do a general space movement, tiptoeing, to travel through the empty space in the room. Freeze in a shape.*
- *Do a self-space movement, stretching, to move in one spot. Freeze.*

▣ Repeat with other movements in self-space (e.g. melt, stretch), and movements in general space (e.g. jump, leap). Refer to locomotor and non-locomotor movement chart for additional suggestions.

☑ Criteria-based teacher checklist: Performs non-locomotor actions/verbs in one spot, locomotor actions/verbs through the room, and freezes in a statue-like form.

5. Brainstorm a list of precise words to describe non-locomotor movements to dance in self-space. Display photos of professional dancers. Chart student response.

📖 Sharing professional work, connecting with prior knowledge



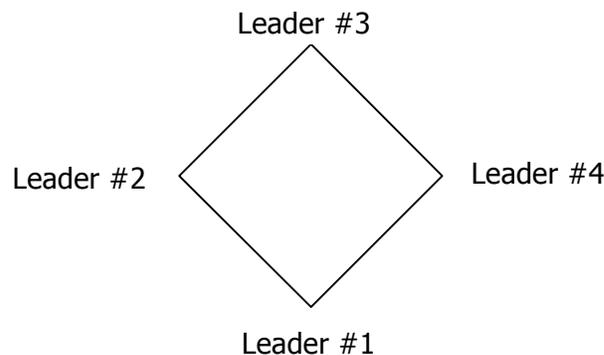
▣ You may use these photos: Pacific Northwest Ballet: Sara Pearson in Patrik Widrig’s *Ordinary Festivals*, Mara Vinson in Nacho Duato’s *Rassemblement*, PNB Dancers in George Balanchine’s *Symphony in Three Movements*. You could also choose to find your own photos that represent a variety of styles and cultures. You could review for example, The UW World Dance Series, <http://uwworldseries.org/world-dance>.

- *Here are some photos of dancers from the Pacific Northwest Ballet. Can you think of some precise words to describe the actions the dancers are doing?*
- *Let’s make a list of verbs or action words. We are **generating ideas** for our dance.*
- *We are going to concentrate on movements we can do in self-space for our dance, so we’ll list non-locomotor movements. I’ll write down the verbs that you used to describe the dancers’ actions.*
- *What other verbs could we use in our dances?*

6. Demonstrate and direct Shadow Rhombi.

Music: "Shadow Dance One" #15, *Writing Dances* by Debbie Gilbert.

- *We'll be making choices about which movements we will do. By doing so we are creating meaning as artists.*
- *I'll need three assistants so we'll have four dancers. We'll stand in a rhombus formation and face in one direction with leader #1 in front.*
- *Leader #1 will do non-locomotor movements. The other three will shadow the leader, then make a 90° turn to the right. Leader #2 is now the leader. We'll continue until all have had a chance to lead.*



▣ Cue changes of leadership vocally or by pausing music.

- *In a group of four, make a rhombus formation, with everyone facing the same direction. The first leader is at one vertex of the rhombus. You will follow that leader, then make a 90° turn to the right. Then you will have a new leader. When you repeat two more times, each person will have had a chance to be the leader.*
- *Leaders do non-locomotor movements. The idea is for everyone in your group to be doing the same movement at the same time. Slow movement makes it easy for your shadows to follow you.*
- *Use your whole bodies to do your non-locomotor movements. Ask yourselves, what verbs are you dancing?*

▣ Optional: If students are successful with a slow tempo, you could repeat the exploration with "Shadow Dance Two" #16, *Writing Dances*, which is music with a moderate tempo.

▣ You could choose to invite dancers to perform their Shadow Rhombi for each other.

Criteria-based teacher checklist and self-assessment: Generates movement in one spot for others to follow and dances in one spot copying movements of a leader.

7. Guide class reflection. Ask students to get their Arts Impact journals, and to pair-share with their groups, notating specific words to describe the movements done in the rhombus dance.

📖 Turn and talk, responding, independent writing in journals

- *Part of the artistic process is self-reflection. Dancers check in with each other and then refine their work.*
- *Pick up your Arts Impact journal and a pencil and Turn and Talk with your group from the Rhombus Dance. Use specific verbs to describe the movements you did as a leader or follower in self-space.*
- *Write the action words in your journal.*

Criteria-based teacher checklist, self and peer assessment: Writes at least two specific action words that can be performed in self-space.

ARTS IMPACT LESSON PLAN Dance and Writing Infusion

Fifth Grade Lesson One: *Describing Shadow Rhombi*

STUDENT SELF-ASSESSMENT WORKSHEET

Teachers may choose to use or adapt the following self-assessment tool.

Disciplines	DANCE			DANCE		WRITING	Total 6
Concept	Self-Space	General Space	Shape	Self-Space Leading	Self-Space Shadowing	Non- Locomotor Verbs	
Criteria	Performs non-locomotor actions in one spot.	Performs locomotor actions through the room.	Freezes in a statue-like form.	Generates movements in one spot for others to follow	Dances in one spot copying movements of leader	Lists at least two specific action words that can be performed in self-space.	
Student Name							

ARTS IMPACT LESSON PLAN Dance and Writing Infusion

Fifth Grade Lesson One: *Describing Shadow Rhombi*

CLASS ASSESSMENT WORKSHEET

Disciplines	DANCE			DANCE		WRITING	Total 6
	Self-Space	General Space	Shape	Self-Space Leading	Self-Space Shadowing	Non-Locomotor Verbs	
Criteria	Performs non-locomotor actions in one spot.	Performs locomotor actions through the room.	Freezes in a statue-like form.	Generates movements in one spot for others to follow	Dances in one spot copying movements of leader	Lists at least two specific action words that can be performed in self-space.	
Student Name							
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30.							
Total							
Percentage							

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between dance and writing?

Teacher: _____

Date: _____

ARTS AND WRITING LESSON: *Describing Shadow Rhombi*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We talked about learning the language of dance and also exploring how writers use language. We discovered how vivid verbs describe the actions that dancers do.

- We did the BrainDance to warm-up our brains and our bodies.
- We learned and explored these dance concepts: self-space (dancing in one spot), general space (traveling), and shape (freezing like a statue).
- We generated ideas by brainstorming a list of specific words to describe actions.
- We made choices about which movements to perform in a rhombus shadowing dance as both leaders and followers.
- We reflected upon our process by describing the actions we performed and writing them in our Arts Impact journals.

You could use specific words to describe some of the actions that you do at home that stay in one spot, and actions that travel. Ask your child to teach you how to do a rhombus dance.

Enduring Understanding

Refining movements and using precise verbs can communicate more specific meaning.