Creative Dance/Movement Unit Plan 5th Grade

Morgan Schwarz
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Dr. Polly Browne
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Introduction to Unit:

Introduction:

Most elementary school teachers would agree that there is simply not enough time in a day. After spending half the day on literacy, then squeezing in math, science, and social studies, few minutes remain for arts instruction, creativity, and community building activities. However, a well-rounded education is vital for children, who must learn creative and critical thinking stills. Children learn in many ways, yet schools often cater to visual and linguistic learners, and kinesthetic learners can be seen as "trouble makers." Elementary school teachers are expected to provide a well-rounded, enriching education to all types of learners, ensuring that the curriculum standards are met.

The following unit provides a description of addressing the above problem: using dance to teach and supplement the required material and curriculum. Combining dance with other curriculum areas is a student-centered approach that helps kinesthetic learners to better understand required class material. Dance brings children a sense of anticipation and excitement. Through dance, children can experience music and art from different cultures, periods, and techniques, which promotes deeper understanding through experiential learning.

Not only can dance be used as a tool to teach curriculum, but also to teach creativity and critical thinking. Throughout these lessons, students are given choices where they must decide how to solve a given creative problem. Students learn to make independent decisions and to find confidence within themselves.

Intended Learning Outcomes:

As a result of these lessons, students will be able to:

- Demonstrate understanding of the steps used to compose an essay by using the same steps to create a dance composition
- Demonstrate understanding of states of matter and physical vs. chemical changes by solving assigned movement problems
- Distinguish states of matter and physical vs. chemical changes by solving assigned movement problems.
- Accurately exhibit an understanding of the three ways that static electricity can be identified through the creation of a sequence demonstrating all three
- Determine how line and space are used to communicate meaning in illustration and dance by performing small-group created works that are inspired by the line and space in an illustration
- Create dance steps based on the Charleston while demonstrating a thorough understanding of American culture and the effects of the Great Depression along with an end of class discussion
- Distinguish fractions as parts of a whole while accurately converting fractions to percentages through movement choice and challenge activities provided
- Retell and comprehend a read-aloud passage by representing it in a group dance composition
- Create audible rhythms in dance by using stomping, clapping, and vocal expression
- Notate audible rhythms on paper to identify various rhythms heard

Student Prior Knowledge:

Students need to have some proficiency in reading. They need to have a basic understanding of how computers work. Understanding of shapes and their properties. Students need to know parts of speech, such as nouns and adjectives.

Language Arts: Essay Composition

Objective(s):

- During the lesson, students will demonstrate understanding of the steps used to compose an essay by using the same steps to create a dance composition.

Materials:

- Hand Drum
- CD Player
- Creative Dance Music
- Essay Writing Steps Poster
- Outline of Class Composition

Time Allotted: 45 Minutes

Instruction:

1. Display the steps of writing poster and reference it throughout the lesson
2. Pre-writing (generate ideas and identify audience): Today we are going to write a five paragraph essay using dance instead of pencil and paper.
    a. What are some of the similarities between creating a dance and writing an essay? Usually when you begin to write an essay or choreograph a dance, your first step is to come up with an idea or subject. To save time, today I have decided the subject of our dance essay will be energy qualities in movement.
    b. Next we will need to identify our audience. If you were writing a letter to your grandmother, would you write it differently than a text to your best friend? Would a paper for your science class be different from a short story for your writing class? How are they different? Why? They are different because we are writing them for different audiences. A children's story book is very different from an adult novel because they are written for different people to read, or different audiences.
3. Energy Qualities Sequence: To learn about energy qualities, we will learn a sequence that has three energy qualities in it: percussive, sustained, and swing. Percussive movement is sharp and often quick, sustained movement moves at the same speed without a lot of contrast and is usually pretty slow, and swinging movement is just like the movement of a swing. It changes levels while going back and forth. Try to identify the energy qualities throughout this sequence (Choreograph own sequence).
4. Draft Ideas:
    a. After deciding upon and learning about the subject of your essay, your next step is to identify your main ideas and organize them. I have also already done this for us today. Display the essay/dance outline. We need to create the three sectones that make up the body of the paper.
        i. Percussive: Now that you have tried my percussive movement, try to create your own percussive movement. When I turn on the music, try moving in your own percussive ways. Create about a ten second phrase that shows your own percussive movement.
        ii. Sustained: Find a partner and with your partner, create a ten second phrase that shows sustained movements. Try to stay moving at the same speed the entire time.
        iii. Swing: With your same partner, create a swinging section. This section needs to have at least three different body parts that swing as well as a moment when you are upside down. It should last about ten seconds.
5. Create/Perform:

   a. Let's put all our sections together into a dance! You just created the three sections for the body of the essay. We will need an introduction and a conclusion. What does an introduction need to include? All of your main points, or all three energy qualities. Let's use the sequence I taught you for that. We still need a conclusion. What does the conclusion include? It also has all three main points init. We will create a conclusion together as a class. Have class members raise their hands and offer ideas for movement for each energy quality, and put together a short sequence.

6. Revise:
   a. On the count of three, stand toe to toe with your same partner from before. Now, as quickly as you can, find another partnership to work with. One partnership will perform and one will watch. The first partnership will show what they have created, including the introduction and conclusion we have learned. The second group will watch and then give suggestions when they finish. Give two compliments and two suggestions for how they could do it differently.
   b. As partners, talk with each other and decide if you want to make any changes. Then have half of the class perform for the other half of the class. Switch roles.
7. Connect/Analyze:
   a. Review the process of essay writing with students and how we used this process to create dances.

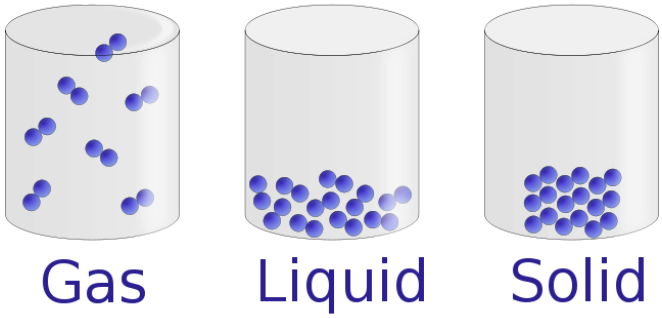
Science: States of Matter (Integration: Language Arts)

Objective(s):

- By the completion of the lesson, students will demonstrate understanding of states of matter and physical vs. chemical changes by solving assigned movement problems.

Materials:

- Hand Drum
- CD Player
- Creative Dance Music
- Word Strips
- Pictures of Chemical and Physical Changes



Time Allotted: 45 Minutes

Instruction:

1. While sitting, everyone close your eyes. Raise one arm and put it in a fist. Shake your fist at the ceiling. Lower your arm and place it in your lap. Open your eyes. How did you know what you arm and hand were doing if you couldn't see them? You felt them through your kinesthetic awareness. Feeling what your body is doing is what separates creative dance movement from everyday movement.
2. How is an atom shaped? There is a very dense nucleus with electrons surrounding space. If your body represented one atom, what would be the nucleus and what would be the elections? I like to think of your body being a nucleus and the border around your personal space is where the electrons are located. When I turn on the music, everyone will skip throughout the room, but make sure that your electrons do not bump into anyone else's electrons!
    a. We have two important rules for today that we need to remember:
        i. Do not let your electrons bump into anyone else's electrons! They should also not hit the walls, steps, stage, or doors.
        ii. When the music or drumming stops, you must freeze. Don't move a muscle.
3. Let's try moving throughout the room one more time. This time, find ways to slide throughout the space, but remember our two rules!
4. Solids- Axial Movement
    a. Hang up two word strips:
        i. Every object in the world is made up of atoms.
        ii. Every atom is in a constant state of motion.
    b. If those are true, how do objects in the world not move? Let's take a rock, for example. Is a rock made up of atoms? Do those atoms move? In solids, each atom moves in its place. They don't really travel throughout the object, but each atom moves in place. Try being an atom in a solid, like a rock, piece of wood, or an ice cube. Vibrate in place. Shake and bend, Body movements that keep your body in place are called axial movements.
5. Liquids- Average Locomotor Movement
    a. Atoms in liquids move more than atoms in solids. This allows them to bend and become the shape of whatever container they are put in, or to spread out across a surface. They can bounce from place to place. That is one reason why it is so easy to separate a liquid into small pieces or amounts. Explore locomotion with words like melt, slosh, ripple, and pour.
6. Gasses- Quick Locomotor Movement

a. What do you know about gasses? One thing I always remember is that they spread out to fill whatever size container they are in. The atoms in a gas can spread apart or squish together to take up more or less space with the same amount of gas. This is because the atoms in a gas are extremely mobile and move very quickly. Move quickly through the space with jogs, skitters, skips, jumps, and hops.
b. How can an object change from one state to another? How would I change a frozen, solid stick of butter to a melted, liquid pool of butter? Heating it up! As atoms become hotter and hotter, they change from solid to liquid to gas. So as the atoms get hotter, they move faster, and become less dense.

7. Physical Changes Involving States of Matter
    a. Divide into small groups to create movement sequences based on a movement problem. For example, students are a frozen stick of butter that then becomes liquid and evaporates. Or they are a cloud high in the atmosphere that becomes water droplets. Explain that matter cannot jump from one state to a state that is not adjacent. For example, a solid cannot become a gas without first passing through a liquid state. Observe each group perform.
        i. Movement problems may include:
            1. Melting a piece of gold, shaping the liquid into a ring, and allowing it to cool
            2. Putting a piece of ice on a hot sidewalk and in two hours, it had disappeared
            3. Pouring juice into trays and putting them into the freezer to make popsicles
            4. A cloud raining
            5. Water inside a tea kettle that starts to whistle
    b. All of the examples I gave you are physical changes. Most physical changes can be reversed. They can be done forwards and backwards. What are some other physical changes we can see everyday? Boiling or freezing water; dissolving sugar in water; magnetizing a piece of metal, etc.
8. Chemical Changes
    a. Everyone fall to the ground. Freeze. Now, stand up moving in the exact same way that you fell to the ground, just backwards. Can anyone do it? This is like a chemical change. We can't reverse it, because gravity pulled us down, but can't push us up. What are some real chemical changes we see everyday? Gasoline burning in a car; eggs cooking, iron rusting, fireworks exploding, etc.
9. Create/Perform
    a. With the students, create two movement cinquains: one about physical change and one about chemical change. Use physical and chemical change pictures as inspirations. Any easy cinquain pattern to follow is as follows::

Noun
Adjective, Adjective
Verb, Verb, Verb
Four word descriptive phrase
Noun

    b. Example:

Physical
Reversible, Stable
Melting, Boiling, Dissolving
Stays the same Substance
Transformation

OR

Chemical
Irreversible, Creation
Burning, Exploding, Rusting
Changes chemicals in substance
Generate

c. After the cinquains are collaboratively created, pull movement ideas from students to create a movement sequence. Use axial movements for nouns and adjectives and locomotor movements for verbs.

10. Connect/Analyze
    a. Discuss connections between temperature and atom movements as well as the differences between physical and chemical changes. Give students more examples of physical and chemical changes to see if they can differentiate between them.

Science: Static Electricity

Objective(s):

- By the end of the lesson, students will accurately exhibit an understanding of the three ways that static electricity can be identified through the creation of a sequence demonstrating all three.

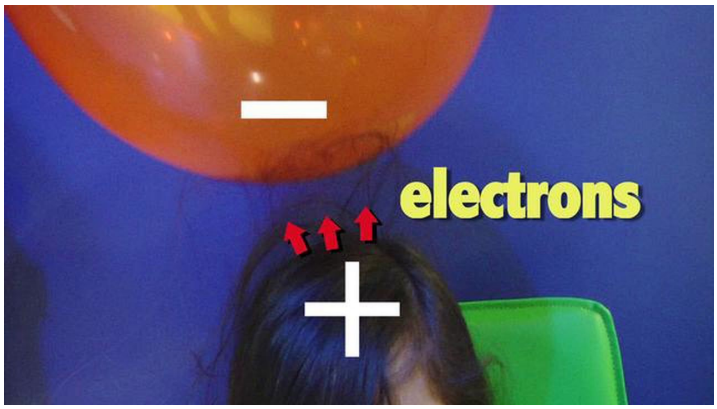
Materials:

- Hand Drum
- CD Player
- Creative Dance Music
- Streamers in Two Colors
- Two Balloons and String
- Negative and Positive Labels
- One chopstick for each student
- Rhythm Sticks (If none are available, you can substitute chopsticks)

Time Allotted: 45 Minutes

Instruction:

1. Balloon Experiment
    a. Hang two inflated balloons from the ceiling about one foot apart from each other. Rub one of the balloons on the head of a student volunteer. Release the balloon, and the two balloons should come together. This is a result of the balloon taking electrons from the student's hair, giving the balloon a negative charge and the hair a positive charge. What will happen if I rub the other balloon on someone's hair? Rub the second balloon on another student's head. When you release the balloon, the two balloons should repel each other.
2. Nucleus and Electrons
    a. On the count of three, be standing knee to knee with a partner. Decide who will have a positive charge and who will have a negative charge. Give a streamer to the student who has the positive charge. The nucleus of an atom has the positive charge, and the electron has a negative charge. Students should be dancing in close proximity to each other for this activity, so establish appropriate boundaries. When the nucleus moves the stramer, electrons respond to that movement using their bodies.



3. Chopsticks with Charge
    a. Each student will receive a sticker with either a "+" or a "-". Find a new partner with the opposite charge from you. Each partnership gets two chopsticks. They hold the chopsticks between their hands and move, making sure that the chopsticks do not fall. Give students movement challenges (i.e. turn around, move around low, move quickly, jump, vibrate). If the chopsticks fall, the "electron" must take one chopstick and move to another "proton." Protons that lost their elections must sit down where they are. Moving electrons cause static electricity. Just like with the balloons, an electron that moves away from its proton is causing positive and negative charges and static electricity.

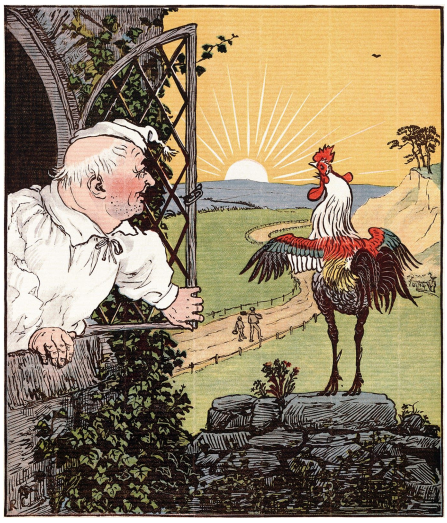
4. How to Know Static Electricity is Present:
    a. A crackling sound may be heard
        i. Using rhythm sticks or chopsticks, one partner will play a four count rhythm on the sticks. The other partner will move that rhythm with his or her body. Try several times, then switch roles.
    b. A spark can be seen and can shock you
        i. The first partner will move in a quick and sharp way for three counts, then freeze in a shape on count four. Then his or her partner will try to repeat what the first partner did. Keep practicing until you can exactly replicate what your partner did after seeing it only once. Switch roles.
    c. Items cling together with a static cling
        i. One partner stand still; the other partner begins to mould your partner into a shape. You could mould them into any shape you like, but you always have to be connected to your partner in some way; it could be fingers, toes, elbows, foreheads, etc. Once you have finished your sculpture, change roles.
5. Create/Perform
    a. By the count of four, be in groups of four people. In your group, create a dance with a beginning and an ending shape that includes all three ways that you can identify static electricity: hearing, seeing, and clinging. Make sure that others will be able to identify those three things in your dance. You have ten minutes.
    b. Have one or two groups perform at a time, depending on time constraints. Ask students to pick a group to watch and identify all three methods of identifying static electricity. At the end of the performance, ask observers what order the groups chose to show each method.

Visual Art: Illustration
(Integration: Language Arts)

Objective(s):

- During the lesson, students will determine how line and space are used to communicate meaning in illustration and dance by performing small-group created works that are inspired by the line and space in an illustration.

Materials:



- Hand Drum
- CD Player
- Creative Dance Music
- Several Illustrated Children's Books

Time Allotted: 45 Minutes

Instruction:

1. Marching to the beat of a drum, follow in a single file line. (March in straight pathways turning sharp angles at corners). Quick and tiny steps to the beat of the drum. (Do quick and tiny steps in curved pathways throughout the room).
2. We just explored pathways together. In dance, a pathway is the line that a person follows with their body. You could make a straight, zigzag, or curved pathway, or make a combination of the three. Everyone spread out and find your own spot in the room. I will draw a pathway on the board. When the music begins, find a way to hop the pathway on the board as if you were drawing it on the floor. (Add variations with new pathways, i.e. curvy and rolling, straight and sliding, zigzag and leaping, etc).
3. In visual art, pathways are lines on the page, in the sculpture, or in the painting. Look at this illustration, and without talking, raise your hand if you see a line, or a pathway, within the painting. What is the purpose of that line? Does it focus your attention or define an area of space? Define a section of the line and move in a pathway that imitates the line within the artwork.
4. Explore/Investigate
    a. There are lines and pathways within your bodies as well. These connect to each other to form a shape. If I make a letter "O" shape with my arms, what two pathways make up the "O"? Two curvy pathways. Try this with several other shapes.
    b. When we make shapes, we create positive and negative space. The space our body fills is called positive space. The space that is left empty (holes within and around the body) is called negative space.
5. Shape Museum
    a. When I count to three, be standing toe to toe with a partner. You and your partner will be creating a shape museum. Decide in your partnerships who will be a number one and who will be a number two. Number ones go into the center of the room and make a shape. Number twos make a walk around our museum statues. Is there one that catches your attention? Find a statue that you can make a shape around or through, fillings it's negative spaces, and freeze. Number ones, take a walk through the museum. Find a new interesting sculpture and find a way to make your own shape around or through the sculpture and freeze.
6. Illustrations-Sculpture Garden
    a. Children's books are full of artwork, sometimes on every page. This genre of art, illustrations, helps to tell a story. Look at some illustrations that have a lot of empty (negative) space, and that are full of design and color (positive space). Each of you look at this picture. Number ones stand up and spread out. You are the clay, and your partner is the sculptor. Number twos, identify a

specific shape in the picture that you like. Find your partner from before and mold his or her body into the shape you identified. Ones be very still and only move if your partner moves you. Switch partner roles.

7. Create/Perform
    a. By the time I count to five, be standing elbow to elbow in groups of four.
    b. I will give each group a book. Your group has thirty seconds to decide upon a picture in the book. Then use the lines in that picture to create a pathway for your dance. Once you have created the pathway, decide what you will do to travel along that pathway. Then create beginning and ending shapes that show the use of positive and negative space in the illustration. You have ten minutes!
8. Perform/Analyze
    a. Have each group perform their creation and show the class the illustration they chose. Discuss as a class if you could see a connection between the dance and the picture.

Social Studies: The Charleston and Dance Culture in the 1920's and 1930's

Objective(s):

- During the lesson, students will create dance steps based on the Charleston while demonstrating a thorough understanding of American culture and the effects of the Great Depression along with an end of class discussion.

Materials:

- Hand Drum
- CD Player
- Charleston Dance Music (i.e. Reader's Digest Music, The Charleston Roaring Twenties Jazz, etc.)
- Video of How to do Steps (Found at https://sites.google.com/site/dancingcurriculum/the-classes/hughes-5th-grade-class/1)
- Word Strips of Step Names

Time Allotted: 45 Minutes

Instruction:

1. After World War I, most of the world, and especially the United States, was very prosperous. There seemed to be enough jobs for everyone and it was a hopeful time after a terrible war. The United States had just become a true world power, and the era was called the Roaring Twenties. Because the United States was respected throughout the world, many countries tried to imitate the culture of the U.S., and American dances spread throughout the U.S. and Europe. One of the first of these dances was the Charleston.

2. The Charleston dance was named after a song called "The Charleston." Does anyone have an idea where the song "The Charleston" came from? It was based on rhythms made by African American dock workers in Charleston, SC. It spread across the eastern U.S.,and then across the world! Today we are going to learn a few steps from the Charleston. Show the video using the link above.
    a. Hands & Knees
    b. Sideways Twists
    c. Front & Back Kicks
    d. Turning Kicks
    e. Jell-O Legs
3. Put word strips of step names on the wall so that students have a visual reference to the steps.
4. Explore/Investigate
    a. During the Great Depression, American unemployment escalated to 25%. That means that one person out of every four wanted a job but could not find one. Competitions began called dance marathons. These dance marathons had thousands of participants who danced for at least 24 hours, and sometimes six weeks or more, non-stop to get a cash prize. Let's try putting the steps we've learned together into a mini dance marathon. Can you dance non-stop for just five minutes?
5. Create/Perform
    a. The Charleston was a dance that Americans did for fun after a long day's work. It allowed dancers to make new steps up themselves. They were creative and made up new ways to dance the Charleston. In the steps we've learned there is a lot of

kicking, twisting, and some turning. You have two minutes to create your own step/dance that involves kicking, twisting, and/or turning. Once the students have created their own step, try all the steps they have learned and then give time for students to do their own improvisation and choreographed step.

6. Connect/Analyze
    a. Participants in dance marathons became so desperate that there were people who died of exhaustion or danced even though they were sick. It became dangerous, but people danced because they were desperate, and they had nothing else to do. Some needed the money to feed their families. In the late 1930's, city and state governments outlawed or put significant time limits on dance marathons. As time permits, discuss reasons why people would participate in dance marathons and why they were so popular during the Great Depression. Ask students if they would be willing to participate in a dance marathon.

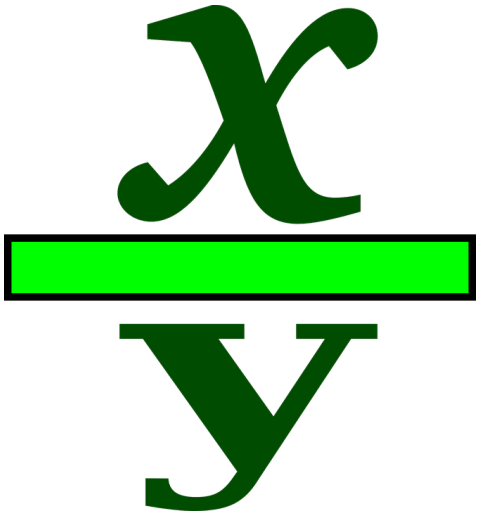
Math: Fractions (Integration: Physical Education)

Objective(s):

- Students will distinguish fractions as parts of a whole while accurately converting fractions to percentages through movement choice and challenge activities provided.

Materials:

- Hand Drum
- CD Player
- CD With Creative Dance Music
- Mats with Non-Slip Surfaces



Time Allotted: 45 Minutes

Instruction:

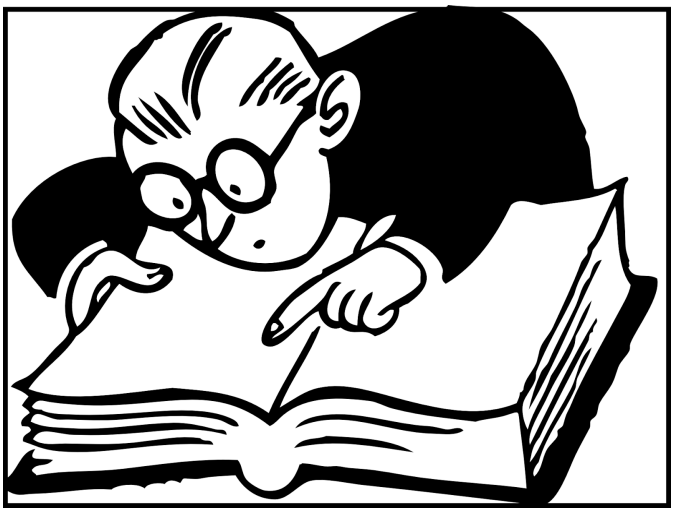
1. Numerator/Denominator Shapes
    a. In a fraction, is the numerator above or below the dividing line? Denominator? Throughout class, whenever I say "numerator" freeze right where you are in a high shape. Any shape as long as it is in a high level. Whenever I say "denominator," freeze in a low shape. Let's practice. Travel throughout the room skipping, rolling, or sliding. If I call out numerator or denominator, freeze in the appropriate shape!
2. Fractions and Sports
    a. How many of you have ever watched a football game on TV? Basketball? Baseball? Raise your hand if you have ever heard the announcer say something like, "He is 8 for 15 at the free-throw line today" or "They are 4 for 8 in passing attempts"? Those are fractions. What would the announcer mean if he said, "He is 1 for 4 at the plate today"? It means that the batter has batted four times and only hit once, or he is hitting $\frac{1}{4}$ of the times that he bats. Which would mean that he has a .250 batting average. What percent of the time is he hitting? Try this with a few other scenarios.
3. Moving Fractions
    a. Walk to the beat of the music. Take a step on every beat and don't be late! In dance, we count music phrases in beats of eight. Count on the beat to eight with me. Now, only walk for $\frac{1}{2}$ of the beats in a phrase of eight counts. You decide which half. Walk on $\frac{3}{4}$ of the beats. Walk for $\frac{1}{2}$ of the beats and run for $\frac{1}{4}$ of the beats. Run for $\frac{1}{4}$ of the beats, walk for $\frac{1}{8}$ of the beats, and jump for $\frac{5}{8}$ of the beats.
4. Walk anywhere in you want in the room for seven counts. On the eighth count, freeze in either a high or low shape. You choose, but be very clear so everyone can tell which one you chose. Count the students in low shapes and high shapes and figure out what percent of the class chose low shapes. Give students other choices to make. This could include:
    a. Either jump or crawl for sixteen counts then freeze
    b. Move in a twisted or straight way
    c. March for eight counts. On the count of your choice, make a loud noise with your body.
    d. Walk in a low level for two sets of eight counts. On the count of your choice, jump as high as you can.
5. After every choice, count the class and figure the percentages of the class that made each choice.

6. Set up non-slip mats in lines of three or four each. Line up in lines behind the mats. When the music starts, the first person in line will run and jump over the mats. Once they have cleared the mats, the next person may go. I will count to see how many students jump all the way over the mats without touching them. Figure the percent of success in the class, then try again with more mats. sAdd other challenges such as a turning jump or landing on one foot balancing. New challenges could include:
    a. Do fifteen jumping jacks and fall to the ground in ten seconds or less.
    b. Turn around five times then crab walk to the other side of the room in less than thirty seconds.
    c. Jump and do a full turn in the air.
    d. Balance on one foot for one minute.
7. Create/Perform
    a. Teach students a sequence in four, four count sections. Do it together as a class. Use the four sections of this dance to create an eight section dance. Repeat sections. If you did not like one section, you do not have to use it. You could repeat your favorite section of the sequence eight times. Or you could order it section 1, 2, 3, 1, 2, 3, 4, 4, or any other order. Figure out your favorite way to sequence the dance, and be prepared to tell the class what fraction of your dance each section comprises of.
8. Connect/Analyze
    a. We just spent an entire math class focusing on fractions through dance! How many of you realized before that there were so many fractions in sports? Music? Movement? How can you use that knowledge to help you better understand sports? Music? Other activities?

Language Arts: Reading Comprehension

Objective(s):

- During the lesson, students will be able to retell and comprehend a read-aloud passage by representing it in a group dance composition.



Materials:

- Hand Drum
- CD Player
- Creative Dance Music
- Word Strips of Reading Strategies
- Chapter Book Used in the Reading Curriculum
- Word Strips With Sentences or Phrases from the Section of the Book to be Read Aloud

Time Allotted: 45 Minutes

Instruction:

1. Ask students to do a long sequence of movements without repeating yourself or practicing the movements. For example: Slide in a curved pathway, then jump four times, spin around twice, collapse to the floor, stretch into a huge shape, then push your way to standing as if you were under two tons of bricks, and end in a curved shape. Ready, begin!
2. Ask why students did not follow directions. Because they did not comprehend it! How could this relate to reading› Have you ever read a whole page or even a chapter in a book, then realized you don't know what it was about? That can happen when you don't use reading strategies for comprehension. Let's use some reading strategies to complete the dance sequence.
3. When the music starts, slide in a curved pathway to a new place in the room, jump four times, then freeze. After students perform, ask them, "What is a curved pathway?" Review: Demand excellence and creativity, then continue.
4. Now slide in a curved pathway, jump four times, spin around twice, and collapse to the floor. How could you spin that is not straight up and down? Curved? Bent? What have you seen collapse before? People? Buildings? Sand castles? Continue until the students perform well.
5. Slide in a curved pathway, jump four times, spin around twice, collapse to the floor, and stretch to a huge shape. While students are still on the floor, ask, "How would it feel to be under two tons of bricks? Would it be difficult to stand up?" Stand up slowly showing me the heaviness of the bricks, and what it feel slike to get out from underneath them.
6. Perform the whole sequence: slide in a curved pathway, jump four times, spin around twice, collapse to the floor, and stretch to a huge shape, then push your way to standing as if you were under two tons of bricks, and end in a curved shape.
7. Explore/Investigate
    a. Was performing the sequence easier when you had time to learn the sequence? Display word strips of reading strategies. How did we use the following reading strategies to:
        i. Relate Prior Knowledge: Thinking of collapsed things and heaviness of bricks
        ii. Generate Questions: What is a curved pathway? What are other ways to turn?
8. Create/Perform
    a. Another reading strategy is to form mental pictures of the words or story. Read aloud a page or short section of a book that you have read or will read in class. As you read, have students close their eyes and create pictures in their minds of the story.

Divide students into small groups and give each small group a word-strip from the story. Create a dance about the words on your word-strip, using the pictures you imagined as inspiration.

b. Watch the small groups perform in the order of the word strips in the story.

9. Connect/Analyze
    a. Did you see the story come through the groups' dances? Why or why not? What are the three reading strategies we learned about today? How can they help you to understand what you read?

Music: Musical Beats and Rhythm

Objective(s):

- At the completion of the lesson, students will be able to create audible rhythms in dance by using stomping, clapping, and vocal expression.
- During the lesson, students will be able to notate rhythms in which are described above.

Materials:

- Hand Drum
- CD Player
- CD With Creative Dance Music
- Steppin' Performance (Found at http://www.youtube.com/watch?v=r7ErwbvUnu0)

Time Allotted: 45 Minutes

Instruction:

1. Count the beats of this song with me: 1, 2, 3, 4, 1, 2, 3, 4. Walk to the beat of the music. Walk on every beat; do not go faster or slower. March to the beat. Skip, gallop, slide, crawl, army crawl, etc. Walk on every beat but the threes, 1, 2, hold on 3, 4, 1, 2, hold on 3, 4. Give students rhythmic challenges: move on every other beat; freeze on every second count; walk twice as fast as the beat in the music; walk up high for four counts, then low for four counts; turn for two counts, jump for two counts.
2. Review the note values of whole, half, quarter, and eighth notes, using visual aids. Assign movement to each note. For example:
    a. Whole Note: Show sink to the ground for four counts
    b. Half Note: Turn to the right for two counts, turn to the left for two counts
    c. Quarter Note: Jump side to side, one jump on every beat
    d. Eighth Note: Jumping jacks, half a jumping jack for every eighth note
3. Call out a note value, and students will perform the assigned movement. Individually create a new sequence with the note value movement (i.e. half note, eighth note, quarter note) and notate it on a sheet of paper. Students could also each have a set of note cards, one for each note value, and re-arrange them according to their movement sequence.

4. Watch a clip of Steppin'. How did the dancers use their bodies to create rhythms? (Stomping, Clapping, Slapping, Vocals). How else could you use your body to create a rhythm? (Finger Snapping, Tongue Clicking, Other noises made from the mouth, Sliding palms across each other, etc.)
5. I will clap a rhythm, you clap it back. Practice several times with four count rhythms. Now, I will clap a rhythm, you create that rhythm with your body, without clapping. Encourage creativity and continue this exercise until students are comfortable creating noise with body parts other than clapping and stomping.
6. Create/Perform
    a. On the count of three, be standing shoulder to shoulder with a partner. With your partner, create a dance that has at least one slap, one clap, one stomp, and one vocal expression. Be creative! You have five minutes.
    b. Have three to four partnerships perform at a time in front of the class. Ask observers to identify something in the choreography they are watching. Questions could include:

i. Did the partnership have a stomp in the beginning, middle, or end of their piece?
ii. Replicate a rhythm you saw performed.
iii. How many times did the partnership you watched clap?
iv. What noise did the partnership create using their mouths?
v. For how many beats did the partnership dance?

7. Connect/Analyze
    a. How does finding the beat in music help you to create rhythms? What were some of the rhythms in your own steppin' dance? Could you notate them on the board?
    b.

Resources:

https://ket.org/artstoolkit/wodm/teachers/index.htm

https://creativedanceconversation.wordpress.com/category/kate-kuper-on-teaching-creative-dance/creative-dance-lesson-plans/

https://education.byu.edu/sites/default/files/ARTS/documents/educational_movement.pdf

http://teachers.net/lessonplans/posts/1825.html