

“HELP...I am a Faculty of Ed. Student and I Have To Teach Dance!”

A Comprehensive Unit for Teaching Dance at the Elementary Level

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Introduction:

This unit was created to help facilitate the introduction of dance in the classroom. It includes four clear lesson plans that can be used independently or sequentially leading to a culminating activity.

Lessons have been designed to meet the grade 6 Ontario Dance Curriculum Expectations and can be adapted for grades K-8.

Assessment tools and rubrics have been included for each lesson.

LESSON PLANS

Futzing Fun

<p>Grade: 6 Duration: 20 – 30 min</p>	<p>Name: Andrea Mitchell</p>	<p>Teacher Tips and Resources</p>
<p>Background Information/Planning and Preparation</p> <p>This Warm-up employs improvisation. Little preparation is required for this activity. Students should wear clothing that does not restrict their movement. The teacher can dim the lights for a calming atmosphere.</p>		<p><i>* No specialty space is required. This activity can be done in a classroom with desks pushed to the side.</i></p>
<p>Overall Expectations</p> <ul style="list-style-type: none"> • demonstrate an understanding of the principles involved in the structuring of works in dance (time, space, shape, energy) 	<p>Specific Expectations</p> <ul style="list-style-type: none"> • recognize when it is necessary to sustain concentration in dance (this activity will require a lot of concentration as it is a large group improvisation) 	<p><i>* The Ontario Curriculum, Grades 1-8: The Arts, 1998.</i></p>
<p>Assessment</p> <p>The rubric provided with this activity is to be used to assess students’ work and is based on the achievement levels of The Ontario Curriculum, Grades 1-8: The Arts, 1998.</p>		<p>Teacher hint: Introduce the rubric at the beginning of the culminating task to ensure that students understand the criteria and the descriptions for each level.</p> <p><i>* Self-Assessment, Dance Checklist, and Observational Assessment examples can be found in “The Treasures of Teaching”. See Appendix A for works cited.</i></p>
<p>Mental Set</p> <ul style="list-style-type: none"> •What does the word “improvisation” mean? (to not follow a prescribed structure- and in dance, to move freely without there being a right or wrong) <p>Futzing is a term that was coined by Twyla Tharp that means improvisation.</p>		<p>Since graduating from college in 1963, Twyla Tharp has choreographed more than one hundred thirty-five dances, five Hollywood movies, directed and choreographed three Broadway shows, written two books and received one Tony Award, two Emmy Awards, and nineteen honorary doctorates.</p>

Read quote: "When I'm in the studio, when I'm warm, when I'm what people call improvising, but what I call futzing, [but] improvisation seems like such a somehow institutionalized word. What I do is completely the opposite of institutionalized; it's the messiest thing you can imagine!"

1. Ask students if anyone knows who Twyla Tharp is? (*Twyla Tharp is an American Choreographer*)
2. Say to the students "In this activity you begin lying on the ground with your eyes closed. You will keep your eyes closed the entire time."

She has also been the recipient of the Vietnam Veterans of America President's Award, the 2004 National Medal of the Arts and many grants including the John D. and Catherine T. She is a member of the American Academy of Arts and Sciences and an Honorary Member of the American Academy of Arts and Letters.

<http://www.twylatharp.org/bio.shtml>

Sharing the Purpose

The purpose of this activity is to allow students to feel comfortable with moving in a group, moving individually, and to practice improvisation.

Structure/Body:

Task

1. Students lie on the floor, on their backs, with their eyes closed. The teacher plays a selection of music.
2. The teacher instructs students to move different parts of their bodies. For example: "Begin by moving your head from right to left like you're shaking your head to say 'no'. Afterwards, shake your head in a 'yes' gesture. Your neck should begin to loosen up and feel mobile."
3. Continue this exercise moving the body from head to toe:
 - a. Head
 - b. Shoulders
 - c. Ribs
 - d. Right hand/arm
 - e. Left hand/arm
 - f. Right foot/leg
 - g. Left foot/leg
4. Once the students have completed this sequence have them slowly move to a standing position. Repeat the above activity (head to toes) while standing. Afterwards, instruct students to slowly find their way back to the ground.

Teacher hint: *The music should start off soft and slow.*

Teacher hint: *For each body part, use imagery to express the desired movement quality.*

Dance Imagery for Technique and Performance

Erik Franklin

5. Include action words or imagery for each body part. Example: **shrug** shoulders, **roll** shoulders, **bring** shoulders to the **front**, to the **back**...etc.

6. Vary the tempo of the music. A faster tempo will speed up the dancers' movements. Remind dancers to use the different body levels –high, medium, low.

Note: Ask students to be spatially aware. Even with their eyes closed they should sense that someone else is in close proximity.

Closure

After students have completed **Futzing** while standing, have them work their way back down to the floor. Once they are lying on the ground, invite the students to open their eyes and sit up. Have students reflect upon and share their experience before, during and after the activity.

Teacher hints: This can be done as a whole class or in small groups.

Modifications

Accommodations that are usually provided in the class for individual students should be provided during this task.

Extension

- Once the students are comfortable with this activity, ask them to slowly begin doing locomotion movements. (walking, turning, jumping, skipping, galloping, hopping)
- For more advanced students walking can be combined with a body part movement (walk quickly and flick the right hand at the same time)
- Following the debriefing session, have the students write down their experience in their journals as a Recount. (Literacy and Dance)

Teacher hints: If students have never danced before, the activity does not have to move to standing. Students can remain lying on the floor and after a few sessions of trying this have students explore Futzing while standing.

• Stand in one spot while other body parts are moving.
e.g. shake right arm and circle the right ankle

The Number Dance

<p>Grade: 6 Duration: 45 min</p>	<p>Name: Megan Schroeder</p>	<p>Teacher Tips and Resources</p>
<p>Background Information/Planning and Preparation</p> <p>This lesson can be used as a team building activity or as an introduction to movement and dance. It can be taught to a class without any prior dance experience.</p>		<p><i>* No specialty space is required. This activity can be done in a classroom with desks pushed to the side.</i></p>
<p>Overall Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> demonstrate understanding of some of the principles (e.g., contrast, harmony) involved in the structuring of works in drama and dance 	<p>Specific Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> explain dance techniques and use them to convey information and feelings identify the elements of dance that are best suited for conveying a specific theme in dance 	<p>Drama and Dance strand for grade 6 in <i>The Ontario Curriculum, Grades 1-8: The Arts, 1998</i></p>
<p>Assessment</p> <p>The rubric provided with this activity is to be used to assess students' work and is based on the achievement levels of The Ontario Curriculum, Grades 1-8: The Arts, 1998.</p>		<p>Teacher hint: <i>Introduce the rubric at the beginning of the culminating task to ensure that students understand the criteria and the descriptions for each level.</i></p> <p><i>* Self-Assessment, Dance Checklist, and Observational Assessment examples can be found in "The Treasures of Teaching". See appendix A for works cited.</i></p>
<p>Mental Set</p> <p>Ask students the following series of questions: "Without using words, show me how you would say hello/goodbye/leave me alone/I love you"</p> <p>Sharing the Purpose</p> <p>The purpose of this activity is to demonstrate how simple, everyday gestures can be abstracted and extended to create dance movements.</p>		<p><i>* This will set the tone for the abstracting of gestures within the lesson.</i></p>

Structure/Body

Pre- Activity

1. Start a discussion about the students' perceptions of dance by asking them to respond to the following questions.
 - "What is dance?"
 - "What does it look like?"
 - "How do you think dancers come up with the movements that they do?"
2. Explain to students that even the smallest and most simple gesture can be manipulated to create new movements.
3. With the class, create a list of examples of gestures in everyday life.

Task

1. Ask the students to sequentially count out loud from 1 - 8, repeating this process every time they reach 8.
2. Once the students have counted around the circle once, tell them that they will start replacing the #'s with movements.
3. The teacher will be the first to replace a # with a movement to set an example for the class. When it is their turn to speak a number, they will instead replace that # with a movement. From then on, the person who would say that # would instead do the movement created by the teacher.
4. The teacher should then stop counting on various students and ask them to please give the group a movement for the # they were about to count. Once the student has created a movement for their specific #, the students will no longer say that #, but instead, do the movement that was created to replace it whenever that number comes up.
5. Continue this process until all the numbers have been replaced by movements.

Teacher hint: Give examples of pedestrian gestures e.g. waving hello, shrugging the shoulders, reaching out to shake hands, brushing your hair, etc. and show them how changing the level, or dynamic of the gesture can turn it into a very expressive dance movement.

Teacher hint: If you have a class that tends to be more visual, you may consider writing these examples out on a piece of chart paper or typing onto a computer for use with an LCD projector for them to refer to during the activity.

Teacher hint: The # they count to can be changed depending on how many people are in the group, and how many people you would like creating movements.

Teacher hint: These movements should come from abstracted gestures as discussed and demonstrated earlier in the lesson.

e.g.: If the teacher's # was 4 then they would create a movement that takes #4's place, then any time thereafter, when 4 was counted, that student would not say 4 but would perform the movement that the teacher has created.

Teacher Hint: The teacher should choose students that appear comfortable sharing.

6. Once a full 1-8 sequence has been modeled, divide the students into smaller groups and have them repeat this process. This will allow everyone in the group an opportunity to create movement.

Teacher hint: *If the small group has 8 people in it, the students must count to 9. Advise the students that they must add one number more to their group so that the students don't always end up saying or dancing the same #.*

Closure

Discuss what the students have experienced during this exercise.

- Questions to spark discussion can be:
 - a. What do you feel were the biggest challenges in changing gestures into movements?
 - b. How can you use what you've learned in this activity to create new dances and movements?

Accommodations

- Accommodations that are usually provided in the class for individual students should be provided during this task.

Extension

- In small groups, ask students to memorize the order of the movements they have created and find a way to blend the movements into one another.
- Play with the concept of time by choosing one movement to hold, or double the timing or speed of a movement.

Contact Improv

<p>Grade: 6 Duration: 40 mins.</p>	<p>Name: Mariko Andreone</p>	<p>Teacher Tips and resources</p>
<p>Background Information/Planning and Preparation</p> <ul style="list-style-type: none"> This lesson has been created for students who may not have had any previous knowledge or exposure in dance. It may be used as a warm-up activity or simply as a lesson on its own, therefore no prior planning or preparation is required. 		<ul style="list-style-type: none"> <i>No specialty space required, this activity can be done in a class in which desks have been pushed away</i>
<p>Overall Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> Solve problems presented through dance in different ways, and evaluate the effectiveness of each solution 	<p>Specific Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> recognize when it is necessary to sustain concentration in dance through improvisation interpret and perform some types of dances (e.g., folk dances; mime, choral reading) solve artistic problems in dance, individually and in groups, and evaluate the solutions 	<ul style="list-style-type: none"> <i>Ministry of Education and Training: The Ontario Curriculum Grades 1-8; The Arts (1998)</i>
<p>Assessment</p> <p>The rubric provided with this activity is to be used to assess students' work and is based on the achievement levels of The Ontario Curriculum, Grades 1-8: The Arts, 1998.</p>		<p>Teacher hint: <i>Introduce the rubric at the beginning of the culminating task to ensure that students understand the criteria and the descriptions for each level.</i></p> <p><i>*Self-Assessment, Dance Checklist, and Observational Assessment examples can be found in "The Treasures of Teaching". See appendix A for works cited.</i></p>

Mental Set

1. Ask students to:
 - b. "Find a partner"
 - c. "Shake hands"
 - d. "Freeze"
 - e. "Now you've all done contact improv"
2. Explain to students that contact improv is a creative movement method, developed originally by Steve Paxton in the early 70's. Inform them that it extends further than simply shaking hands and that they will be exploring this concept during the lesson.

Sharing the Purpose

Contact Improv:

- Invites an individual to create spontaneous movement without rehearsing and may be used to enhance one's overall self exploration
- It stretches our ability to think quickly
- It builds confidence and the ability to take risks
- It builds respect in that we must accept and work with each other's ideas
- It promotes and encourages students to assume a leadership role in the exploration and creation of movement
- It builds resilience, versatility and creative problem-solving skills

Teacher hint: *The teacher may encounter some reluctance from their students (as some students may not feel comfortable making direct contact with others). As the teacher, you must also remain open-minded to this experience*

- *The Arts Course Notes (2002-2003): CURR358 – Queen's University*

Structure/Body

Pre-Activity

1. Have the students sit in a circle on the floor of your room
2. Ask students how they might be able to communicate with one another without speaking
3. Have the students stand up in their spot and have them mime or create a movement/action to describe how they are feeling

Possible responses: *actions, movement, touch, miming*

Teacher hints: *e.g. if you are feeling tired, you may want to slouch and bend forward to express this; happiness (small jumps); angry (stamping your feet)*

Task

1. *Mirroring:*

- a. Have students stand in a space in the room in which the teacher can be seen and tell them that they will be following the movements created by the teacher "the mirror".
- b. Divide the students into pairs and have them take turns mirroring each other.

2. *Sitting to Standing:*

- a. Have students remain with their partners and have them sit with their backs to one another. Ask them to close their eyes, sit perfectly straight and feel their partner's vertebrae against their back.
- b. Have students, number themselves A or B and instruct the A's to initiate a bend forward and instruct the B's to allow themselves to follow their partners movement. Have the B's repeat this same movement and have the A's follow suit. Once the students have practiced doing this, have the students bend as a unit, side to side, or in a circular motion.
- c. Their next challenge is to move from the upright sitting position to a standing position using one or more points of body contact.

3. *Standing/Partnering Improv:*

- a. In partners, one student will act as the puppet, and the other will act as the puppeteer. The puppeteer will guide the puppet through a variety of unrehearsed movements. The puppeteer lightly touches a part of the puppet's body and guides it. These movements are to be fluid and without hesitation.
- b. Students switch roles and the puppet becomes the puppeteer.
- c. Have the students try this activity in small groups

Teacher hint: Remind students that they will have to watch the teacher closely and that they should be aware of how fast or slowly the movement is being done

Teacher Hint: The students transitioning from one person to another can be achieved with a long pause, or so smoothly that is difficult to decipher who is the leader.

Teacher Hint: Students should be well aware of one another's presence and the sensation of their muscles pressing into one another.

Teacher Hint: Remind students to openly explore the space provided, and to use a non-verbal transition when moving from the puppet to puppeteer.

(3-4 people)		
<p><u>Closure</u></p> <p>Ask students how they felt about this experience, and if they encountered any difficulties in connecting with their partners without using their words.</p>		<p><i>Questions for further discussion:</i></p> <ol style="list-style-type: none"> a. Was it difficult conveying what you wanted your partner to do without speaking? b. Do you think that trust played an important role in the success of this activity?
<p><u>Accommodations</u></p> <ul style="list-style-type: none"> • Accommodations that are usually provided in the class for individual students should be provided during this task. 	<p><u>Extension</u></p> <ul style="list-style-type: none"> • This lesson can be modified to meet the expectations for any grade level. • This activity could also be done with specific points of contact. 	

Flocking: A Movement

<p>Grade: 6 Duration: 40 min</p>	<p>Name: Beverly Bonk</p>	<p>Teacher Tips and Resources</p>
<p><u>Background Information/Planning and Preparation</u></p> <p><i>Flocking Definition:</i> Flocking is a term given to an improvisational method for creating group dance pieces. This lesson can be used as a team building activity or as an introduction to movement and dance. It can be taught to a class without any prior dance experience.</p> <p><i>Materials Required</i></p> <ol style="list-style-type: none"> 1. Appropriate music 2. Chart paper and markers 		<p><i>* No specialty space required, this activity can be done in a class in which desks have been pushed away</i></p> <p><i>The Ontario Curriculum-Exemplars, Grade 6: The Arts, 2005.</i></p> <p>Teacher hint: have students watch the exemplar video</p> <p><i>*The Beginner's Handbook, 2001. TDSB</i></p> <p><i>*Treasures for Teaching (Grade 4-8) Story, Drama, and Dance in the Junior/Intermediate Classroom, 2007. TDSB</i></p> <p><i>* all TDSB resources are available through the Toronto District School Board Library and Learning Resources (Tippett Centre) (416) 397-2595</i></p>
<p><u>Overall Expectations</u> <i>Students will:</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of the principles involved in the structuring of works in drama and dance • create dance pieces, using a variety of techniques 	<p><u>Specific Expectations</u> <i>Students will:</i></p> <ul style="list-style-type: none"> • create, rehearse, and present dance works to communicate the meaning of source material • recognize when it is necessary to sustain concentration in dance 	<p>Drama and Dance strand for grade 6 in <i>The Ontario Curriculum, Grades 1-8: The Arts, 1998</i></p>

Assessment

The rubric provided with this activity is to be used to assess students' work and is based on the achievement levels of The Ontario Curriculum, Grades 1-8: The Arts, 1998.

Teacher hint: Introduce the rubric at the beginning of the culminating task to ensure that students understand the criteria and the descriptions for each level.

* Self-Assessment, Dance Checklist, and Observational Assessment examples can be found in "The Treasures of Teaching". See appendix A for works cited.

Sharing the Purpose

This dance activity can be used to explore issues, events, and ideas from a variety of sources. Through movement, this task will allow students to use their physical voice to interpret and share their artistic choices with others.

Structure/Body

Pre-Activities:

1. Group Making: The Atom Game

Divide the class into groups of four by playing the game Atom. The teacher calls out number 2 and the students, who are randomly walking around the class, move to join in a group of two. Next, the teacher calls out number 3 and the students, who are randomly walking around the class, move to join in a group of three. Finally, the teacher calls out number 4 and the students, who are randomly walking around the class, move to join in a group of four.

2. Brainstorming

On a piece of chart paper have one student act as recorder to list the verbs or phrases that students have chosen to express an event, idea, or concept that is being explored.

3. Words to Movement

Have each student select two words or phrases from the list to translate into movement. Students explore ways of using their bodies to express their words. Use the *gesture abstracting methods* explored in the Number Dance activity in this unit.

Teacher hint: the game "Atom" is a quick and equitable way of making groups.

The teacher may wish to make modifications like Atom with two girls and two boys or with similar coloured clothing.

Teacher hint:

a) this can be a character trait, an emotion, or an element being covered in L.A., History, Geography, Science etc.

b) use a character trait list, a verb list, or vocabulary list for easy student reference

Teacher hint: review the Elements of Dance or newly learned dance vocabulary such as: opened versus closed, high, mid, low, symmetrical versus asymmetrical, sudden versus sustained, smooth transitions. Refer to Treasures for Teaching, pp. 275

Task

1. Flocking

- a) Each group of four arranges itself into a diamond shape. The first student acting as the leader faces a wall. The other students turn their bodies towards the leader and face the same wall, like a flock of birds following the lead bird.



- b) Leader #1, with his/her back to the rest of the group, demonstrates one of his/her movements and the rest of the student's simultaneously copy the movement. Leader #1 repeats the movement until ready to pass on the lead to the next student. The leader now turns to face the student on his/her left (the other wall).
- c) The student who is to the left now becomes leader #2 and turns away from the group. The rest of the students turn to face the same direction as the new leader's and the group copies the movement of leader #2.
- d) Leader #2 passes the leadership to the next student, leader #3 rotates and is copied by the rest of the group.
- e) This continues until student #4 has had the opportunity to be a leader. Once leader #4 has rotated, the group will have made a 360 degree turn and the group is again in position to follow the original leader. The original leader demonstrates his/her second movement and the sequence is repeated until every member in the group has had the opportunity to share his/her second movement.
- f) Music can be added to create atmosphere and be interpreted by each student

2. Performance of Movement Compositions

Divide the class in half. Invite one half of the class to share their Flocking piece while the other group assumes the role of the audience. Then switch the roles; the audience becomes the performers and the performers become the audience.

** Soundtrack
Performance Group
CD Titles include: Hope &
Sorrow, Elements, and others.*

Teacher hint: *Select music without lyrics. This allows for greater artistic freedom.*

Teacher hint: *For the students new to using dance in education this strategy allows them to feel more comfortable with performance and less exposed.*

Closure

Use this time for peer feedback and student self-reflection. Discuss the impact of the movement compositions and messages conveyed, strengths, areas that could be modified, transitions from one movement to the other, student ability to maintain focus, and concentration.

Questions for further discussion:

- a. Explain how group B conveyed the feeling of sorrow (empathy, community etc...)
- b. If you were the choreographer of group C what modifications would you suggest to help make the piece more effectively portray the element, mood, or message?

Accommodations

- Accommodations that are usually provided in the class for individual students should be provided during this task.

Extensions

- Choral speaking and chanting can be incorporated with flocking.
- Flocking can be explored in a larger group.
- Flocking can be used to explore contrasting ideas using opposites in movement, and to explore a character's inner thoughts.*

**Treasures for Teaching (Grade 4-8) Story, Drama, and Dance in the Junior/Intermediate Classroom, 2007. TDSB*

Culminating Task: I Am... “a dancer”

<p>Grade: 6 Duration: 45 – 60 min</p>	<p>Name: M. Andreone, B. Bonk, A Mitchell, M. Schroeder</p>	<p>Teacher Tips and Resources</p>
<p>Background Information/Planning and Preparation</p> <p>This is the culminating task for the unit. Students will have taken part in <i>Futzing</i> to get them accustomed to moving their bodies freely. They will have explored different ways of abstracting gestures to create new movements in <i>The Number Game</i>. Also they will have experimented with contact improvisation, mirroring, and will have had a lesson on flocking. The first half of the lesson will focus on the literacy component of the task. Material required: Post it Notes, chart paper</p>		<p><i>* No specialty space required, this activity can be done in a class in which desks have been pushed away</i></p>
<p>Overall Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> • Demonstrate an understanding of the principles involved in the structuring of works in drama and dance 	<p>Specific Expectations</p> <p><i>Students will:</i></p> <ul style="list-style-type: none"> • Create dance pieces, using a variety of techniques • Create, rehearse, and present drama and dance works to communicate the meaning of source material • Recognize when it is necessary to sustain concentration in dance and drama 	<p>Drama and Dance strand for grade 6 in <i>The Ontario Curriculum, Grades 1-8: The Arts, 1998</i></p>
<p>Assessment</p> <p>The rubrics provided with this activity are to be used to assess student work and are based on the achievement levels of <i>The Ontario Curriculum, Grades 1-8: The Arts, 1998</i> and <i>The Ontario Curriculum, Grade 1-8: Language</i></p>		<p>Teacher hint: <i>Introduce the rubric at the beginning of the culminating task to ensure that students understand the criteria and descriptions for each level.</i></p>
<p>Mental Set</p> <ul style="list-style-type: none"> • Ask students: “What makes them a valuable member of the classroom?”, “What kinds of character traits are important to creating a safe and happy learning environment for everyone?” • Hand out post it notes to students and ask them to record some of the character traits they feel are important and that they possess. 		<p>Teacher hint: <i>Some positive character traits that can be used as examples are empathetic, respectful, honest, responsible, fair, to have integrity and to be a team player. Review the definitions of these traits with students so that they all have a common understanding of what each</i></p>

Sharing the Purpose

This assignment will allow the students the opportunity to express themselves through dance and poetry. They will explore the qualities that they value within themselves, and create a piece of writing that they will then turn into a dance.

trait represents.

Structure/Body

Task:

1. Have the students stick their post it notes on chart paper for the class to see. Ask the students to share some of the qualities they have written on their post it notes.
2. **Writing Task:** Students will create a short "I am..." poem by selecting 4 qualities from the list that has been created, and arrange them in a way that is poetic and representative of them.
3. **Movement Task:** Students will now create a group dance using the elements they have learned in the Futzing, Gesture, Mirroring and Flocking lessons. The students must each choreograph a 4-movement phrase that represents each of the 4 qualities they have chosen for their poem. They can do so by either abstracting gesture, or by creating their own meaningful dance sequences. With each of their movements students recite their poem.
4. Divide students into groups of 4 using the Atom game or your own way of creating dynamic groups.
5. Using the same principles learned in the flocking lesson, have students arrange themselves in a 4 point diamond and follow the same procedure to create a flocking dance.
6. Student shares their 4 movement phrase before passing it on to the next person.
7. **Writing Task:** After they have completed their flocking sequence, they are to work collaboratively on creating a new poem. It must represent all 4 of the members and will become a "We are..." poem. Once again choosing qualities that make them valuable members of a safe and fun learning community.
8. **Movement Task:** They must then work collaboratively to create a movement phrase that represents their "We are..." poem using one or more of the techniques explored.

Teacher hint: Recording the qualities on chart paper will help guide the students who have difficulty seeing their own good qualities. Leave the chart up on the board so that those students can refer to it when writing their poem.

*e.g. the student may choose the words helpful, kind, generous and friendly. They must arrange the words in a way that best represents them.
e.g. "I am generous and friendly, helpful and kind."
They may add a small introduction or ending to their poem to make it even more poetic.
e.g. "I am generous and friendly, helpful and kind. That is what I am"*

Teacher hint: Now that students are more familiar with the concept of flocking, the order in which they do their flocking does not have to be sequential. The movement can be passed from #1 to #3, and from #3 to #2 and then to #4, instead of going from #1-4 in order.

9. Once complete they will add the "We Are..." poem and dance on to the end of their "I Am..." dance piece.

Teacher hint: The students may choose to do the last movement phrase in the same formation as their flocking or they may choose to change formation. They should be given lots of freedom here in how they choose to express this last section of the dance. This is where you will get to see them at their most creative.

Closure

Performance Task:

1. Students should now be given the chance to present their dances to the class.
2. Give each group a number. This is the order in which they will present their dances. There will be no stopping, and no talking between performances.

Teacher hint: Presenting the dances in this way gives the students an opportunity to see the dance in a longer format. It gives the dance dimension and allows the students the chance to feel like they are a part of something bigger than just their small group of four. However, evaluating your students in the format can be difficult. So, if you choose this performance method, it is recommended that you have the students perform their dances individually for evaluation purposes.

Accommodations

- Accommodations that are usually provided in the class for individual students should be provided during this task.

Extension

- Choral speaking and chanting can be incorporated with the flocking.
- Flocking can be explored in a larger group setting.
- Flocking can be used to explore contrasting ideas using opposites in movement, and to explore a character's inner thoughts.

** Treasures for Teaching (Grade 4-8) Story, Drama, and Dance in the Junior/Intermediate Classroom, 2007. TDSB*

APPENDIX A

Rubrics and other valuable resources

Futzing Fun Rubric

Name: _____

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
Critical Analysis and Appreciation	- applies a limited ability to communicate his/her thoughts before, during and after the activity	- applies a satisfactory ability to communicate his/her thoughts before, during and after the activity	- effectively communicates his/her thoughts before, during and after the activity	- successfully communicates his/her thoughts before, during and after the activity
Understanding of concepts	- applies a limited awareness of time during the improvisation	- applies some awareness of time during the improvisation	- applies and effectively executes awareness of time during the improvisation	- applies and successfully executes awareness of time during the improvisation
Understanding of Concepts (Space)	- demonstrates a limited awareness of group members spatially	- demonstrates some awareness of group members spatially	- demonstrates an awareness of group members spatially	- demonstrates a thorough awareness of group members spatially
Performance and Creative Work	- demonstrates focus with limited effectiveness. Beginning, middle, and end were unclear, and demonstrated a lack of presence and professionalism	- demonstrates focus with some degree of effectiveness. Beginning, middle and end were somewhat unclear, and demonstrated basic presence and professionalism	- demonstrates focus with considerable effectiveness. Beginning, middle and end were clear, and consistently demonstrated presence and professionalism	- demonstrates focus with a high degree of effectiveness. Beginning, middle and end were clear and precise, and demonstrated exceptional presence and professionalism

Overall Level:

Comments:

Number Dance Rubric

Name: _____

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
Understanding of concepts	- changes gestures into movement with limited effectiveness	- changes gestures into movement with some effectiveness	- changes gestures into movement with considerable effectiveness	- changes gestures into movement with a high degree of effectiveness
Critical analysis and appreciation	- provides a personal reflection on the artistic choices made in the presentation with limited clarity	- provides a personal reflection on the artistic choices made in the presentation with some clarity	- provides a personal reflection on the artistic choices made in the presentation with considerable clarity	- provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity
Performance and creative work	- performs with limited focus - performs movements and gestures with limited commitment to the movement	- performs with satisfactory focus - performs movements and gestures with some commitment to the movement	- performs with good focus - performs movements and gestures with a great deal of commitment to the movement	- performs with excellent focus - performs movements and gestures with an outstanding commitment to the movement
Communication	- modifies gestures to communicate information and feelings with a limited clarity	- modifies gestures to communicate information and feelings with some clarity	- modifies gestures to communicate information and feelings with considerable clarity	- modifies gesture to communicate information and feelings with a high degree of clarity

Overall Level:

Comments:

Contact Improvisation Rubric

Name: _____

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
Understanding of concepts	– shows little understanding of the use of movement exploration	– shows some understanding of the use of movement exploration	– shows a good understanding of the use of movement exploration	– shows excellent understanding of the use of movement exploration
Critical analysis and appreciation	– provides a personal reflection on the artistic choices made in the presentation with limited clarity	– provides a personal reflection on the artistic choices made in the presentation with some clarity	– provides a personal reflection on the artistic choices made in the presentation with considerable clarity	– provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity
Performance and creative work	– performs with limited focus – performs movements and gestures with limited commitment to the movement	– performs with satisfactory focus – performs movements and gestures with some commitment to the movement	– performs with considerable focus – performs movements and gestures with a great deal of commitment to the movement	– performs with excellent focus – performs movements and gestures with an outstanding commitment to the movement
Communication	– chooses movements that are presented with limited clarity	– chooses movements that are presented with some clarity	– chooses movements that are presented with considerable clarity	– chooses movements that are presented with a high degree of clarity

Overall Level:

Comments:

Flocking Rubric

Name: _____

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
Understanding of concepts	- demonstrates little understanding of the elements of flocking	- demonstrates some understanding of the elements of flocking	- demonstrates a good understanding of the elements of flocking	- demonstrates excellent understanding of the elements of flocking
Critical analysis and appreciation	- provides a personal reflection on the artistic choices made in the presentation with limited clarity	- provides a personal reflection on the artistic choices made in the presentation with some clarity	- provides a personal reflection on the artistic choices made in the presentation with considerable clarity	- provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity
Performance and creative work	- performs with limited focus - performs movements and gestures with limited commitment to the movement	- performs with satisfactory focus - performs movements and gestures with some commitment to the movement	- performs with good focus - performs movements and gestures with a great deal of commitment to the movement	- performs with excellent focus - performs movements and gestures with an outstanding commitment to the movement
Communication	- communicates the verbs, phrases, or ideas of the source with limited clarity	- communicates the verbs, phrases, or ideas of the source with some clarity	- communicates the verbs, phrases, or ideas of the source with considerable clarity	- communicates the verbs, phrases, or ideas of the source with a high degree of clarity

Overall Level:

Comments:

"I Am" Poem Rubric

Name: _____

	Level 1	Level 2	Level 3	Level 4
Reasoning Personal response	- expresses thoughts and feelings that relate to the theme with limited effectiveness	- expresses thoughts and feelings that relate to the theme with some effectiveness	- expresses thoughts and feelings that relate to the theme with considerable effectiveness	- expresses thoughts and feelings that relate to the theme with a high degree of effectiveness
Communication descriptive language/imagery (five senses used)	- uses descriptive language to create sensory images with limited effectiveness	- uses descriptive language to create sensory images with some effectiveness	- uses descriptive language to create sensory images with considerable effectiveness	- uses descriptive language to create sensory images with a high degree of effectiveness
Communication stylistic devices, (symbolism in presentation)	- uses stylistic devices to support the theme with limited effectiveness	- use stylistics devices to support the theme with some effectiveness	- uses stylistic devices to support the theme with considerable effectiveness	- uses stylistic devices to support the theme with a high degree of effectiveness
Organization stanzas, chorus, line breaks, pattern, rhyme, rhythm	- uses poetry techniques to structure the poem with limited effectiveness	- uses poetry techniques to structure the poem with some effectiveness	- uses poetry techniques to structure the poem with considerable effectiveness	- uses poetry techniques to structure the poem with a high degree of effectiveness
Conventions Grammar, spelling punctuation	- uses conventions with limited effectiveness	- uses conventions with some effectiveness	- uses conventions with considerable effectiveness	- uses conventions with a high degree of effectiveness

Overall Level:

Comments:

Culminating Task Performance Rubric

Name: _____

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
Understanding of concepts	- demonstrates little understanding of the elements of flocking	- demonstrates some understanding of the elements of flocking	- demonstrates a good understanding of the elements of flocking	- demonstrates excellent understanding of the elements of flocking
Critical analysis and appreciation	- provides a personal reflection on the artistic choices made in the presentation with limited clarity	- provides a personal reflection on the artistic choices made in the presentation with some clarity	- provides a personal reflection on the artistic choices made in the presentation with considerable clarity	- provides a personal reflection on the artistic choices made in the presentation with a high degree of clarity
Performance and creative work	- performs with limited focus - performs movements and gestures with limited commitment to the movement	- performs with satisfactory focus - performs movements and gestures with some commitment to the movement	- performs with good focus - performs movements and gestures with a great deal of commitment to the movement	- performs with excellent focus - performs movements and gestures with an outstanding commitment to the movement
Communication	- modifies gestures to communicate information and feelings with limited clarity	- modifies gestures to communicate information and feelings with some clarity	- modifies gestures to communicate information and feelings with considerable clarity	- modifies gestures to communicate information and feelings with a high degree of clarity

Overall Level:

Comments:

Valuable Elementary Arts Resources

Drama and Dance strand for grade 6 in The Ontario Curriculum Grades 1-8: The Arts. (1998)

Franklin, Erik. (1996) *Dance Imagery for Technique and Performance.* United States: Human Kinetics.

H.J.A. Brown Centre- Teacher Library. Peel Board of Education. (905) 890-1010

School Board Library and Learning Resources
(Tippett Centre) (416) 397-2595

Soundtrack Performance Group
CD's – spg@soundtracksound.com

The Beginner's Handbook-Toronto District School Board.
(2001)

The Treasure Chest-TDSB. (1999)

The Ontario Curriculum, Grades 1-8: The Arts. (1998)

Treasures for Teaching (Grade 4-8) Story, Drama, and Dance in the Junior/Intermediate Classroom-TDSB. (2007)

Twyla Tharp's Biography. Retrieved July 19, 2007 from
<http://www.twylatharp.org/bio.html>

APPENDIX B

Photo references to used with lessons

Futzing

- 1) Lying on floor with eyes closed- circling left wrist.



- 2) Lying on floor with eyes closed- right ankle rotating



- 3) Standing up with eyes closed- rolling the hips



Number Dance

4) Teacher creates a movement to replace #4.



5) Student does movement created by teacher for #4 when their turn comes around.



Contact Improvisation

6) Students begin Contact Improvisation back to back on the floor using a forward or side bend.



7) Once students are comfortable with contact on the floor, students may rise to standing using Contact Improvisation.



Flocking

8) Students are in a diamond shape and imitate the movements of the student who is in the front.



9) The movement is passed to the next person and the entire group rotates to face that student and a new direction.



10) Same as above



11) Same as above



Culminating Task

12) "We are accepting."



13) "We are a supportive."

