



# ArtsforLearning Online Curriculum

## Unit 5 **Words in Motion!**

### **PURPOSE**

TO DEVELOP AN APPRECIATION OF AND INTEREST IN THE POWER OF WORDS TO CONVEY PARTICULAR IDEAS, FEELINGS, AND IMAGES (WORD CONSCIOUSNESS) THROUGH AN EXPLORATION OF FREE-VERSE POETRY, DANCE, AND PROSODY.

### **UNIT DESCRIPTION**

In this unit, students compose free-verse poems and choreograph them into *Word in Motion! Dances*. To prepare, students become "word explorers" as they read a series of free-verse poems. Students explore the poet's word choices and how particular words and phrases evoke images, feelings, ideas, and responses from readers. Then, they consider words and phrases that might be used in place of the poet's choices. By studying words in relationship to one another, students will come to know them more deeply. Throughout the process, students engage in movement and prosody to deepen their understandings. In the next part of the unit, students brainstorm and compose their own free-verse poems and choreograph them into dances. As a culminating event, students showcase their poetry and dances for an audience and reflect on their experience.

### **COMMON CORE STATE STANDARDS**

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This A4L Assessment Toolkit Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit.

Each A4L unit is developed on a common framework and contains a 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--

that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

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Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 1

Introduce the Unit and Read *Dragonfly*,

by Georgia Heard

## Unit 5: Lesson 1

# Introduce The Unit And Read *Dragonfly*, By Georgia Heard

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify words or phrases in a poem that evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes. Students will be able to use movement to better understand the meaning of a poem.

### LITERACY "I CAN" STATEMENT

"I can identify words and phrases in a poem that evoke a feeling or help me imagine how something looks, sounds, smells, feels, or tastes. I can use movement to help me explore the meaning of a poem."

### LESSON OVERVIEW

Steps	Pacing: 60-75 Minutes
<b>Step 1:</b> Introduce the Unit <b>Step 2:</b> Introduce Lesson 1 <b>Step 3:</b> Introduce Poetry <b>Step 4:</b> Read & Discuss <i>Dragonfly</i> , by Georgia Heard	15 Minutes
<b>Step 5:</b> Introduce Dance & Create Movement Safety Chart <b>Step 6:</b> Move Desks <b>Step 7:</b> Introduce the BrainDance of Words Warm-up <b>Step 8:</b> Instruct on Dance Concepts—Shape, Self Space, & General Space	20 Minutes

<b>Step 9:</b> Guide Creating a Dance for <i>Dragonfly</i> <b>Step 10:</b> Students Create Dances for <i>Dragonfly</i> <b>Step 11:</b> 1-2 Groups Present <i>Dragonfly</i> Dances; Model Reflection <b>Step 12:</b> Move Desks	<b>20 Minutes</b>
<b>Step 13:</b> Introduce the Treasure Pile of Books <b>Step 14:</b> Close Lesson 1	<b>5 Minutes</b>

\*To break the lesson into 30-minute segments, stop after dance instruction in Step 8 and resume the following day with Step 9, creating dances.

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading Standards

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

**RL 5.7:** Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

#### Speaking & Listening

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.4:** Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

- SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL 4.4:** Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
- SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.
- SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading Standards

- RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- RL 4.7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- RL 5.4:** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Unit Overview for Students
- Word Explorer Guide to Reading Poetry (Create in Class)
- Dance Word Signs
- Movement Chart
- Reflection Starters
- Words in Motion Wall Safety Chart (Create in Class- space to record words and phrases)

## TEXT

-*Dragonfly* by Georgia Heard

### **A4L STUDENT NOTEBOOK**

-Words & Phrases I Like

### **ART MATERIALS**

- Unit 5, Track 1: “BrainDance of Words #1” by Debbie Gilbert
- Unit 5, Track 5: “Up and At ’Em” by Eric Chappelle
- Unit 5, Track 6: “Koto Moment” by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

### **AUDIO RECORDINGS OF POETRY**

- Unit 5, Track 15: “Dragonfly” female with prosody
- Unit 5, Track 17: “Dragonfly” male with prosody

### **LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### **DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the

first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE THE UNIT

**Process:** Start the *Words in Motion!* unit by explaining the purpose and activities of the unit. Students will develop awareness of and interest in new, interesting, or unusual vocabulary words (word consciousness), read and write poetry, study words closely, and learn how to read, move, and speak with expression (i.e., prosody). Walk students through the Unit Overview for Students to help them know where they are in the learning process. Hand out the A4L Student Notebooks and Unit 5 Texts.



### DIFFERENTIATION OPTIONS: HELPING HANDS

Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to

work more independently, move more quickly through the material, or are ready for additional challenge.

### **Teaching Tip: Word Consciousness Research & Instruction**

#### **What is word consciousness?**

Word consciousness is an awareness of and interest in words and their meanings. Beck, McKeown, and Kucan (2002) state that people with large vocabularies tend to be interested in words and that instruction needs to foster such interest.

“This awareness involves an appreciation of the power of words, an understanding of why certain words are used instead of others, knowledge about the differences between spoken and written language, and a sense of the words that could be used in place of those selected by a writer or speaker” (Graves & Watts-Taffe, 2008, pp. 185–6).

#### **How do students develop it?**

- Noticing unfamiliar or interesting words in text and spoken language
- Exploring the relationships between words
- Having multiple exposures to words

“Being curious about the meaning of an unknown word that one encounters and about how it relates to other words is a hallmark of those who develop large vocabularies” (Beck, McKeown, & Kucan, 2002, p. 13).

#### **Which words should we teach?**

Beck, McKeown, & Kucan (2002) suggest that teachers target “Tier 2 words” for instruction. These are words that are likely to appear frequently in a large variety of texts and in the written and oral vocabularies of mature language users.

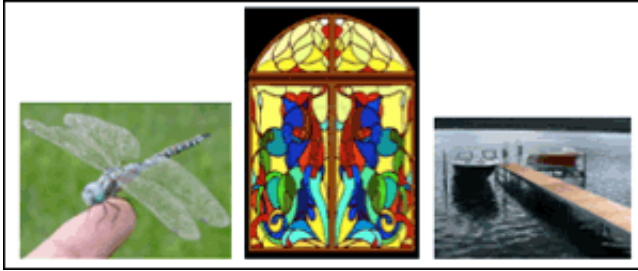
#### **How does it apply to independent reading?**

Spending time developing word consciousness and discussing the word choices that authors have made “provides a wonderful model for students to follow when they are reading on their own” (Graves & Watts-Taffe, pp. 188).

### **ELL Support: Comprehensible Input**

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

#### **Recommended vocabulary from “Dragonfly” to pre-teach with Vocabulary Snapshots:**



- Skims - Dragonfly - Gnats
  - Mosquitoes - Blur - Flicker
  - Flies - Outspread - Dock
  - Stained-glass window - Pond
- Sample Visual Icons for "Dragonfly"

See Unit 5 Texts, pages 2-6 (students) and this resource page (teachers) for Vocabulary Snapshot activities for "Dragonfly" using these visual icons and more.

## Suggested Dialogue

### BEGINNING UNIT 5

"We are beginning an Arts for Learning unit called Words in Motion! In Arts for Learning units, you combine reading and the arts to get even better at both. In this unit, we're going to become word explorers, poets, and dancers."

"What are some things that explorers do? (Students respond.) Explorers collect things from their journeys and bring them back to show others. For instance, a jungle explorer might collect strange and beautiful new insects and plants. Explorers especially love to collect things that will excite other people. Poets are explorers, too. They collect and use words or phrases that can remind us exactly how it feels when something really sad or happy or exciting happens to us. Or they might make us imagine something so clearly it's like it's right there in front of us."

"As we read and dance poems, we're going to consciously open our eyes and our ears to the words and phrases we encounter. We'll use dance to help us study these words so that we can find out more about them and use them in our everyday lives and in our writing. In addition to dancing words and poems we'll learn how to use our voices to express their meanings."

### SHOW UNIT OVERVIEW FOR STUDENTS AND HIGHLIGHT EACH PART

"This is the Unit Overview for Students, which will help us know where we're going as the unit progresses. We'll read several poems, learn dance and movement techniques, and use them to explore the words in the poems. Then, we'll write our own poems and choreograph them into dances. Our work will culminate by sharing our Words in Motion! dances for an invited audience (school peers, friends, and family)."

*Pass out A4L Student Notebooks and Unit 5 Texts.*



"These are our A4L Student Notebooks and Unit 5 Texts, which we'll use to process what we read."

## STEP 2: INTRODUCE LESSON 1

**Process:** Give an overview of the lesson objectives: Read a poem, introduce movement safety and the space bubble; learn the dance concepts of shape, self space, and general space; and use dance to explore words and phrases in the poem.

### Suggested Dialogue

#### INTRODUCING THE LESSON

"Today we are going to read a poem, learn some dance concepts, and then use those dance concepts to explore the poem."

"By the end of today's lesson, you will be able to say, 'I can identify words and phrases in a poem that evoke a feeling or help me imagine how something looks, sounds, smells, feels, or tastes. I can use movement to help me explore the meaning of a poem'."

## STEP 3: INTRODUCE POETRY

**Process:** Introduce poetry. Record on chart paper the criteria to guide the students' reading of poetry. See menu below for Word Explorer Guide to Reading Poetry. Introduce the poem *Dragonfly* by engaging students in a discussion about the topic of the poem. Show dragonfly image from this resource page.

#### WORD EXPLORER GUIDE TO READING POETRY

Pay attention to the ways poets use words & phrases to:

-Communicate a focused topic

Example:

#### **My 7th Birthday**

The maple syrup streams  
In winding rivers  
down my leaning tier of

birthday blueberry pancakes.

I inhale,

slowly

completely.

I'm no longer six.

Non-example:

### **Birthdays**

I love birthdays. I have a birthday party every year and eat whatever I want for breakfast.

- Help readers imagine how something looks, smells, sounds, tastes, or feels to the touch

Examples: a melting purple popsicle, crackling popping fire, slippery sidewalk

- Express emotions

Examples: joyful, frightened, nervous, angry, sluggish, hopeful

See also this resource page for visual icons to support ELL in reading and writing poems.

## **Suggested Dialogue**

### **DISCUSSING POETRY**

"Because we are going to read a poem, not a story, let's talk for a moment about how a poem is different from a story. In ways do you think a poem is different from a story? Pair-share with a partner. (Students pair-share. Students may respond "poems are shorter," "poems don't always have a plot," "poems rhyme," etc.) Let's share. (2–3 students respond.) Poets pay special attention to words and phrases—choosing them very carefully to help readers imagine how something looks, sounds, smells, tastes, or feels to the touch. When a poet does this well, the poem sparks an emotional response or feeling from us or makes us connect to experiences in our own lives. As we read poems, we'll pay attention to the words and phrases chosen by poets. I'll create a chart to help us remember what to look for as we explore poems." (Record on chart paper. See menu above for Word Explorer Guide to Reading Poetry for ideas.)

### **INTRODUCING *DRAGONFLY***

"Let's start with today's poem, called *Dragonfly*, by Georgia Heard. What is a dragonfly? What does it look like? (Students respond.) Yes, it's an insect—here's a picture of a dragonfly. Show image from the resource page above."

"What response do you have to the title *Dragonfly*? (Students respond.) What if the title were "Spider"? What response would you have? (Students respond.) Let's read *Dragonfly*, and see what words and phrases Georgia Heard uses to create images and to evoke feelings and ideas for the reader."

# STEP 4: READ & DISCUSS DRAGONFLY, BY GEORGIA HEARD

**Process:** Read the first poem, *Dragonfly*, by Georgia Heard. Have students follow along in the Unit 5 Texts on page 7. Read the poem aloud several times. Help students become more aware of and sensitive to the choices poets make by facilitating a discussion on the words and phrases in the poem. Ask the following questions.

- What word or phrase stood out for you?
- Did it give you a feeling, or did it help you see, hear, smell, or taste, or did it make you think of an experience you've had? Tell us about it.
- Did anyone else have a response to this word or phrase?
- (Ask only when appropriate.) Why do you think the poet chose this word or phrase?

List words and phrases on the Words in Motion Wall either during or after discussion.

## TEACHING TIP: POETRY RECORDINGS

This unit contains audio recordings of a male and a female reading each poem in Unit 5. In this lesson you may want to play the recordings of *Dragonfly* (Unit 5, Tracks 15 & 17) instead of reading them each time yourself.

## TEACHING TIP: SUGGESTIONS FOR DISCUSSING DRAGONFLY BY GEORGIA HEARD

Words and phrases that evoke the five senses include:

- “skims the pond’s surface” Read More...
- “outspread wings”
- “touches down”
- “flicker and still”

Words and phrases that may evoke emotions include:

- “sun itself on the dock”
- “stained-glass windows”
- “with sun shining through.”

Personal connections students make might include:

- Stained-glass windows from church or houses
- Lying in the sun
- Playing in or near a pond or lake
- Seeing a dragonfly

## Suggested Dialogue

### READING DRAGONFLY, BY GEORGIA HEARD

Open your Unit 5 Texts to page 7 to the poem Dragonfly by Georgia Heard. We'll read the poem aloud several times.

The first time, just listen to the poem. (Read poem.)

The second time, close your eyes and see what kind of feelings or images, sounds, smells, or tastes come into your mind. (Read poem again.)

The third time, follow along in your text as I read. Notice words and phrases that stand out because they help you know about dragonflies, because they evoke a visual image, sounds, smell, or taste, or a strong feeling, or because they make you think of an experience you've had. (Read poem again.)

### Discussing Dragonfly, By Georgia Heard

"As word explorers, we'll pay attention to the words and phrases poets use. Let's start with Georgia Heard's choices. Pair-share with a partner a word or phrase that stood out for you. You will probably have different responses to the poem, and that's okay." (Students pair-share.)

"Let's share. What word or phrase stood out for you?" (Students may respond "touches down," "outspread," "sun itself on the dock.")

"Did it help you see, hear, smell, or taste something? Did it give you a feeling or did it make you think of an experience you've had? Tell us about it." (Student may respond "I could see the dragonfly lightly landing on the dock and it gave me a calm feeling.")

"Did anyone else have a response to this word or phrase?" (1–2 students respond and give examples.)

"Why do you think the poet chose this word or phrase?" (1–2 students respond.)

*Continue discussion with students' responses to other words and phrases from the poem.*

## STEP 5: INTRODUCE DANCE & CREATE MOVEMENT SAFETY CHART

**Process:** Transition to dance by discussing ways of moving safely, respectfully and creatively. List plan on chart paper or somewhere that will be posted throughout the unit. See the menu below for a sample Safety Chart.

### Safety Chart

Concentrate on positive strategies, like "control your body" rather than "no hitting."

Recommendations for responses to elicit from students:

- Respect each other.
- Remember your personal space.
- Control your body.
- Listen to directions and to the music.
- Look where you are going.
- Use movement rather than your voice to communicate.
- Have fun.

### Teaching Tip: Introduce Students To Creative Movement Through Video Clips Or Live Performance

Students may have no prior exposure to creative movement and may associate dance only with ballet or other formal types of dance. To help students understand the many choices they have with creative movement, consider showing several video clips or taking students to a live performance. Discuss how the dancers' movements express emotions and help viewers imagine how things look, feel, sound, etc. Ask them how creative movement is different from acting.

## Suggested Dialogue

### Learning Dance Concepts

"Now that we have read the poem and discussed great words and phrases, let's learn some dance concepts to help us explore the poem through movement. Read More...

When we dance, we'll be using our whole bodies and moving throughout the room. What are some strategies we can use so that we're safe and respectful of each other? For example, staying in my own space bubble. Staying in my own space bubble means I won't accidentally bump into someone." (Write "Remember your space bubble" on the chart.)

"Let's get some ideas on the chart and add to it as we go." (Students respond. Write responses on chart.)

## STEP 6: MOVE DESKS

**Process:** Introduce the ritual of moving desks that will occur throughout the unit. Pre-determine how the room will be set up and where students put their Unit 5 Texts and A4L Student Notebooks. Tell students how and where to move the desks and where you want them to go once they've moved everything. Tell them they must wait until the word "Go" to begin moving. If anyone talks or moves unsafely, have students try again. The first few times the desks are moved, it may be a bit chaotic. After a couple times, students will have the process down and it will move quickly and smoothly.

## Suggested Dialogue

### Moving The Desks

"Now we will create space in the classroom to move. Listen to the instructions and when I say "Go,"

move the desks as instructed. Then find a spot in the middle of the room. Put your A4L Student Notebook and a pen or pencil in the designated area. (Tell students how the room is to be set up for dance and where to put their notebooks and pencils while they dance.) Go!"

## STEP 7: INTRODUCE THE BRAINDANCE OF WORDS WARM-UP

**Process:** Discuss the purpose of warming up and introduce the BrainDance of Words #1. See the menu below for BrainDance Background Information for additional information. The audio track for BrainDance of Words #1 (Unit 5, Track 1) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### BRAINDANCE BACKGROUND INFORMATION

The BrainDance was originally developed by Anne Green Gilbert at the Creative Dance Center, ([www.creativedance.org](http://www.creativedance.org), video reference: BrainDance, Variations for Infants through Seniors). "The BrainDance may be used as a warm-up for any physical or cognitive activity; before tests, performances, and presentations; after sitting for long periods of time; as a break during computer work and TV watching; and to increase energy." [www.creativedance.org](http://www.creativedance.org)

The BrainDance of Words by Debbie Gilbert was created for this unit to prepare students' brains and bodies to express the meaning of the words in poetry. Descriptive words used in the BrainDance of Words were selected to build vocabulary for understanding, writing, and dancing poetry.

### TEACHING TIP: BRAINDANCE TRACKS IN UNIT 5

There are 4 BrainDances in Unit 5.

-BrainDance #1 includes vocabulary explored in Lessons 1-5. Engaging in this BrainDance will reinforce those words.

-BrainDance #2 includes vocabulary explored in Lesson 6-8. Engaging in this BrainDance will reinforce those words.

-BrainDance #3 and BrainDance #4 include additional descriptive words that are intended to support movement and poetry writing. Feel free to use these additional BrainDances at any point in the unit.

### Suggested Dialogue

### Introducing BrainDance Of Words

"We'll start by warming up our bodies and brains with something called the BrainDance. We'll do the BrainDance of Words at the beginning of every dance lesson. Notice the descriptive words in the BrainDance, like "tranquilly" and "grumpily." We will use words like these to help us be more expressive when we move and to build vocabulary that we can use in our talking and writing."

### PLAYING BRAINDANCE OF WORDS #1 OR USE THESE VERBAL CUES

**Breath:** Breathe softly.

**Tactile:** Busily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Smoothly grow into a large shape and shrink into a small shape.

**Head-tail:** Tranquilly curl forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move joyously.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move grumpily.

**Body-half right:** Freeze the left side of your body. With the right side, move quickly.

**Body-half left:** Freeze the right side of your body. With the left side, move slowly.

**Eye-tracking:** Follow your right thumb with your eyes. Move it mysteriously from side to side. Follow your left thumb with your eyes. Move it mysteriously from side to side.

**Cross-lateral:** Enthusiastically reach your arms across the front of your body on different levels.

**Vestibular:** Anxiously spin and then freeze in a confident shape.

**Breath:** Breathe softly.

## STEP 8: INSTRUCT ON DANCE CONCEPTS— SHAPE, SELF SPACE, & GENERAL SPACE

**Process:** Introduce the dance concepts of Shape, and moving in Self Space, and General Space. Show dance word signs for each concept (in this resource document). Designate a wall space to record dance concepts on a class Movement Chart. Describe and demonstrate each concept.

Lead an exploration of the concepts using music that is turned on and off, or other music instruments, like a drum or shaker. Use "Up and At 'Em," by Eric Chappelle (Unit 5, Track 5).

"Up and At 'Em," has been selected because it has a strong steady beat.

While engaging in each dance concept, talk about the difference between dancing and acting. Students are inclined to 'act out' a scene, interpreting the text very literally. Help students understand that dancing allows for more abstract movement using their whole body (stretching, bending, stomping) in order to show feelings and ideas in addition to literal action. After instruction, post dance word signs and record the different types of movement they did with each dance concept on the Movement Chart. Then, talk together about the feelings or images different movements might show. Touch on 2-3 Self Space Movements and 2-3 General Space Movements. Add to the chart as the unit progresses. This will help students as they create

dances throughout the unit.

### **DANCE CONCEPTS: SHAPE, SELF SPACE, & GENERAL SPACE**

**Shape:** When a dancer freezes, the dancer is making a shape. Shape is the three-dimensional form a body takes in space (e.g., curved, straight, big, small, twisted, jagged).

**Self Space:** When a dancer moves while staying in one spot, the dancer is in self space. Self space is the stationary location in which a dancer performs nonlocomotor or axial movements, like stretch, bend, twist, shake, swing, turn, fall, melt, wiggle, sway; also known as place.

**General Space:** When a dancer travels, the dancer is moving in general space. General space is the space through which a dancer travels using locomotor movements, like walk, leap, skip, jump, hop, gallop, crawl, roll, tiptoe; also known as shared space.

#### **Connecting Literacy & Art**

Shape, self space, and general space are fundamental dance concepts that help students control their bodies and move safely in a group. Students use these concepts to generate and organize their ideas so that they can communicate their understanding of words and poetry through movement.

### **COACHING TIPS FOR THE ARTS: PROMPTS TO SUPPORT STUDENT DANCING**

If students are having trouble thinking of which movements to do, you can suggest using different body parts. For example, “Dance in place with your shoulders” or “Travel through the space with your knees.” You could also suggest specific movements to do, such as “Twist in place” or “Jump through general space.”

When moving through General Space, be aware of:

- Other dancers
- Space between dancers
- Space Bubbles around each dancer, including your own bubble



### **DIFFERENTIATION OPTIONS: CREATING, PRESENTING & REFLECTING ON DANCES FOR DRAGONFLY**

After guiding the whole class to create a dance in Step 9, put students into groups of 2-3. Select one of the options listed below or structure the dancing, presenting and reflecting in a way that appropriately meets students’ needs and fosters engagement.



Guide whole class reflection. All groups create dances for the same line from “Dragonfly.” 1-3 groups share dances with the class. Guide reflection on dance choices. This option provides the most support presenting and reflecting on dances.



Groups share dances for same line with buddy groups. All groups create dances for the



same line in “Dragonfly.” Invite 1 volunteer group to share with the class. Model reflection. Then, have each group share & reflect on their dance with a “buddy” group. Select this option if groups are able to constructively reflect on their peers’ dances.



Groups share dances for different lines with buddy groups. Groups create dances for different lines in “Dragonfly.” Invite 1 volunteer group to share with the class. Model reflection. Then, have each group share and reflect on their dance with a “buddy” group. If desired, and time permits, have all groups share and reflect with the whole class.

### **MOVEMENT CHART**

Feel free to select some—but not all—words for exploration through movement. Several sample responses have been filled in below. Both a sample and a blank version of this chart are available in this resource page. Project it on the document camera or create a chart to post on the wall.

### **Suggested Dialogue**

#### **INSTRUCTING ON SPACE & DANCE CONCEPTS**

"There are three key concepts that dancers use to create dances. The concepts are part of the dancers’ toolkit to help them communicate an idea, a word, or a poem to an audience." (Hold up the dance word signs for the three concepts.)

"Before we learn the concepts, we’ll learn about the Space Bubble. This is the personal space surrounding your body as far as you can reach that helps us dance safely and respectfully." (Demonstrate.)

"Now you try. I want you to 'draw' with your fingers an imaginary Space Bubble around your body using high, medium, and low levels. Make sure you are aware of your Space Bubble and the other dancers’ bodies."

#### **INSTRUCTING ON DANCE CONCEPT: SHAPE**

"The first concept is Shape (hold up dance word sign): freezing the whole body, like a statue. (Demonstrate.) Now you try making different shapes. I’ll cue you."

"Make a curved shape. (Students make shape.) Make a straight shape. (Students make shape.) Make a twisted shape. (Students make shape.) Make stretched shape." (Students make shape.)

#### **INSTRUCTING ON DANCE CONCEPT: SELF SPACE**

"The second concept is Self Space (hold up dance word sign): moving while staying in one spot. (Demonstrate.) Now you try. When you hear the music, do your own movement in one spot until the

music stops. When it stops, freeze in a shape that uses your whole body. Stay frozen until the music goes on again. I'll cue you."

"When the music starts, wiggle in Self Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, melt in Self Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze. Continue 2–3 more times with or without cuing students. See menu below Prompts to Support Student Dancing.)

### **Instructing On Dance Concept: General Space**

"The third concept is General Space (hold up dance word sign): moving while traveling through or across the empty space in the room. (Demonstrate.) Now you try. When you hear the music, do your own movement traveling through General Space until the music stops. When it stops, freeze in a shape that uses your whole body. Stay frozen until the music goes on again. I'll cue you."

"When the music starts, hop through General Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, tiptoe through General Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze. Continue 2–3 more times with or without cuing students.)

### **PUTTING DANCE CONCEPTS TOGETHER**

"Let's try putting Shapes, Self Space, and General Space together. We will go back and forth between moving in place and traveling through space. When the music stops, freeze in a shape. I will call out either "move in one spot" or "travel through space" when the music is silent. When the music starts, swing in Self Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, gallop through General Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, stretch in Self Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, stomp through General Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, do your own movement in Self Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

"When the music starts, do your own movement through General Space." (Play music for 5–10 seconds. Students move. Stop music. Students freeze.)

# STEP 9: GUIDE CREATING A DANCE FOR DRAGONFLY

**Process:** Guide the whole class to choreograph a simple dance to show a line from the poem. Work together to create a shape, a movement, and another shape. See the menu above **Differentiation Options: Creating, Presenting, & Reflecting on Dances for Dragonfly** (Step 8) for ways to scaffold student learning. Generally, Part 1 of this unit is written with the highest level of scaffolding. Make choices about the level of scaffolding that will best support student learning and engagement.

## Suggested Dialogue

### USING DANCE MOVEMENTS TO EXPLORE THE POEM

"Now we're going to use these dance concepts to explore the poem. You are going to be a choreographer, a maker of dances, by putting movements together. Your dance will have a beginning shape, movement, and an ending shape. Shape-Movement-Shape. We'll work together to choreograph the first phrase of the poem: 'It skims the pond's surface'."

1) "To create our beginning shape, let's start with a body brainstorm. Think about how the shape connects to a feeling or image from this part of the poem. Will it be big, small, arched, angular, curved, straight, soft, twisted, stretched, or something else? When I say 'Go,' let's all create what we think a beginning shape might look like for 'It skims the pond's surface.' Go! (Create shape.) Scan the room and see all the beginning shapes. Which should we choose for our dance? (Students respond.) Let's all practice that shape." (Create shape.)

2) "To create our movement, let's do a body brainstorm. Think about how movement can connect to a feeling or image from this part of the poem. Will you use movements that travel—like leaping, stomping, or tiptoeing? Will you use movements that stay in one place—like shake, stretch, or bend? Will you use both movements that travel and movements that stay in one place? The line is 'It skims the pond's surface.' Go! (Move in self and general space.) What movement should we choose? (Students respond.) Let's all practice that movement." (Create movement.)

3) "To create our ending shape, let's start with a body brainstorm. When I say 'Go,' let's all create what we think an ending shape might look like. Go! (Create shape.) Scan the room and see all the ending shapes. Which should we choose for our dance? (Students respond.) Let's all practice that shape." (Create shape.)

4) "Now we'll put it all together and practice the dance in sequence—beginning shape, movement, and ending shape. Use your whole body and at the same time be aware of the personal space of the dancers around you." (Dance the sequence two or three times.)

# STEP 10: STUDENTS CREATE DANCES FOR

# DRAGONFLY

**Process:** Guide students to create their own dances for a line in the poem. Put students into pairs or trios to choreograph dances. See the menu below **Grouping Students for Dance** for the rationale behind small groups. See the menu **Differentiation Options: Creating, Presenting, & Reflecting on Dances for *Dragonfly*** (Step 8) for ways to scaffold the activity. Students create dances. After dances are created, add music. Play “Koto Moment,” by Eric Chappelle (Unit 5, Track 4). Students can all dance the same choreographed movements, or they can each do different movements.

Timing to create dances is 5 minutes.

## TEACHING TIP: GROUPING STUDENTS FOR DANCE

Group students in pairs & trios for the initial dance activities. As the unit progresses move to groups of 3-5 students.

The dance explorations in the first few lessons are designed for groups of two or three to enable students to build skills working as a team to create movement and dances. The small size is effective because all students have an opportunity to act as both leaders and followers. Each student will have an active role in the collaboration.

Large groups need to develop more collaboration skills to be successful working together. Additionally, for large groups, more space is required for each group to choreograph movements and time is required so that each student can contribute to the dance-making process.

As students build their choreographic and collaboration skills they can work in slightly larger groups. Larger groups offer more choices for choreography.

## Suggested Dialogue

### CREATING A DANCE FOR ANOTHER LINE IN THE POEM

"Now, it's your turn to create a dance for another line in the poem. I'll put you into groups and give you a line from the poem." (Put students into groups and assign a line from the poem.)

"When you create your beginning shape, movement, and ending shape, think about the images, feelings, and connections you have made to the poem. Make decisions about shapes and movements that support these ideas."

"You have 5 minutes to choreograph and practice your dance." (Students create dances.)

"Now that you have your dances, let's add music. Get into your opening shape. When you hear the music, begin your dance. If your group finishes before other groups, stay frozen in your shape until the music stops." (Dance two or three times with music “Koto Moment,” by Eric Chappelle, Unit 5 CD,

## STEP 11: 1-2 GROUPS PRESENT *DRAGONFLY* DANCES; MODEL REFLECTION

**Process:** Next, invite 1-2 groups to share their dances with the class. Create a performance space with enough room for the groups to perform and for the audience to see the performers from where they are sitting. Discuss performer and audience behavior. Play music for performance. After each dance, model reflecting on the shape and movement choices made by the dancers to show the images, feelings, and connections from the poem.

Use Reflection Starters to support students in the reflection process. Either post the reflection sentence stems on chart paper or project on the document camera. If time allows, assign each group a “buddy” group and have them share & reflect on their dances. Buddy groups can share their dances in pockets of space around the classroom.

### Coaching Tips For The Arts: Discussing Dance

#### Reflecting on dances

-Use Dance Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.

-Guide your students to be specific when they respond to dances. This improves their observation skills, their dance-making skills, and their ability to see meaning in poetry and movement.

-If students are ‘acting’ rather than dancing a line from a poem, encourage them to exaggerate their movement by using their whole body and to repeat movements.

-Help students focus on what was effective in the performance, and describe choices that worked rather than things they did not like. This type of feedback supports choreographers because it validates their choices and helps them think about future choices.

#### Example

Rather than allowing students to say “I liked that,” or “I didn’t like that,” ask them to describe what they saw using dance vocabulary. Prompt students with questions like “What parts of the dancers’ bodies were moving? What movement did they do? Were they in self or general space?”

Then, guide students to interpret the movement, e.g., “What did the dancers do that showed the meaning of the words? Did their dance give you a feeling or make you imagine something?”

### Suggested Dialogue

### **DISCUSSING WHAT MAKES A GOOD AUDIENCE MEMBER AND A GOOD PERFORMER**

"Everyone, have a seat where you are. We are going to have 1-2 groups share their dances. Before we share, let's talk about what it means to be an audience and a performer."

"What makes a good audience? (Students respond "quiet voices and bodies, looking at the performers, clapping at the end.") Show me what a good audience looks like." (Students sit attentively focusing on teacher.)

"Let's practice giving the audience a hand at the end of the performance, but let's do it in sign language. (Demonstrate holding hands up in the air and twisting them. Students copy.) What makes a good performer?" (Students may respond "focused, doing your best, not being afraid to make mistakes, taking a bow at the end.")

### **INTRODUCING AUDIENCE & DANCER CUES**

"When we present in class, I'll use two cues to help both audience and dancers focus. I'll say 'Audience ready?' You don't answer with your voice. This is a silent self-check for you to remember to focus on the performers. Then I'll say 'Dancers ready?' You also don't need to respond with your voice. This is a cue for you to take a moment to focus for your performance. Let's practice. Audience ready? Dancers ready?"

### **FACILITATING PRESENTATIONS AND MODEL REFLECTION**

"May I have a group volunteer to share their dance with the class? (Group volunteers.) Come into the performance space. (Students move to the performance space.) Dancers, get into your beginning shape. I will read the line from the poem. When the music starts, begin your dance. When you're finished, stay frozen in your ending shape until the music stops."

"Audience, look for the choices they made to show the words and phrases in the poem. Audience ready? Dancers ready? (Dancers perform.) Dancers, take a bow! Audience, give them a hand in sign language! Dancers, stay where you are."

"Audience, I'm going to model reflecting on the dance and the choices the dancers made to show the words and phrases for this line in the poem. (Project Reflection Starters on document camera or post on chart paper.) I will use these sentence stems and will describe what I saw during the dance. I will be as specific as I can so that if someone walked into the room after the dance, they would know what happened just from listening to my words. In their beginning shape, I saw..." (Model reflecting on the movement choices, for example, "Their arms are spread wide," "They moved really fast through space.")

### **CONCLUDING BY RECORDING CLASS REFLECTIONS ON THE MOVEMENT CHART**

"Bravo dancers! You have just created your first dances for *Dragonfly*. Let's wrap up our dancing today by adding to our movement chart. What types of movement did you do or see in our *Dragonfly*

dances? What feelings or images were you trying to show?" (Record on Movement Chart.)

## STEP 12: MOVE DESKS

**Process:** Predetermine how the room will be restored to its original state. Tell students how and where to move the desks and where you want them to go once they've moved everything. The first few times the desks are moved back, it may be a bit chaotic. After a couple times, students will have the process down and it will move quickly and smoothly.

## STEP 13: INTRODUCE THE TREASURE PILE OF BOOKS

**Process:** Introduce the Treasure Pile of books that will be an important source of inspiration for students' poems and will increase their time engaged in motivated reading practice. Invite students frequently to hunt through the pile, read the books during silent reading time, and check them out to read at home. Out of School Reading is essential for students to become successful readers.

### Treasure Pile Of Books

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.
- Collect as many books as possible that are good fits with those reading levels and interests and that contain descriptive, poetic language or a focus on the wonder and history of words. If possible include in your book selections those that have a multicultural perspective.
- Send students whenever possible to the Treasure Pile.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

### Suggested Dialogue

#### COLLECTING WORDS AND PHRASES

"As word explorers, we are going to collect words or phrases that stand out for us. To do this, we are going to read lots of different books. I have put together a Treasure Pile of books we can use to discover and collect powerful words. We'll use the words we collect from poems and books in our Treasure Pile to help us when we write our own poems later."

"As you make your selections, look for books that remind you of something special in your life or make

you feel or imagine something so clearly, it's like you're right there with it, or look for books that make you curious about new, exotic words. When you find a book like that, take it home." (Explain sign-out procedures.)

"As you come across a favorite word or phrase, you can save it in the back of your A4L Student Notebooks. (Show students page 31 in the Notebooks.) And let's be sure to help each other. When you find some powerful words or phrases, write them on a note card or sticky note and put them up on our Words in Motion Wall to share. I'm going to put my own favorite words and phrases up there, and I can't wait to see what you find."

## STEP 14: CLOSE LESSON 1

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll dig deeper into the words and phrases in "Dragonfly" and learn new dance concepts."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 1! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 5.**

Is this Lesson Public or Members only?:



Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 10

Students Write Free-Verse Poems

# Unit 5: Lesson 10

## Students Write Free-Verse Poems

### LITERACY OBJECTIVE

By the end of this lesson students will be able to write a free-verse poem, carefully selecting words and phrases to communicate feelings and images for readers.

### LITERACY "I CAN" STATEMENT

"I can write a free-verse poem, carefully selecting words and phrases to communicate feelings and images for my readers."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 10 <b>Step 2:</b> Warm up with the BrainDance <b>Step 3:</b> Students Drafts Poems	<b>45 Minutes</b>
<b>Step 4:</b> Share Poems with Partners and Use Poetry Criteria to Reflect on Word Choices <b>Step 5:</b> Close Lesson 10—Treasure Pile of Books	<b>15 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED STANDARDS

##### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

### Writing & Language Standards

**W 3.4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

### **Writing & Language Standards**

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## **TEACHING RESOURCES**

### **STUDENT NOTEBOOK**

- Free-Verse Poem Brainstorm
- Free-Verse Poem Draft
- Words & Phrases I Like

### **CLASSROOM CHARTS**

- Free-Verse Poem Rubric
- Words in Motion Wall Chart (Created in Class)

### **ARTS MATERIALS**

- Unit 5, Track 33: "BrainDance of Words #4," by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

### **LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 10

**Process:** Give an overview of the lesson objective, which is to write first drafts of poems.

## Suggested Dialogue

### INTRODUCING THE LESSON

"Today you will write your poems. To start, we will review the poetry brainstorm we did in our last lesson. Then you will work on your poems."

"By the end of today's lesson, you will be able to say, 'I can write a free-verse poem, carefully selecting

words and phrases to communicate feelings and images for my readers'."

## STEP 2: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #4. The audio track for BrainDance of Words #4 (Unit 5, Track 4) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### Suggested Dialogue

#### WARM UP WITH BRAINDANCE

"We'll start by warming up our bodies and brains with the BrainDance to prepare us to write our own poems and help us recall some of the words we have explored in the unit.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly."

## STEP 3: STUDENTS DRAFT POEMS

**Process:** Students write first drafts of their free-verse poems. See menu below, **Differentiations Options: Drafting Free-Verse Poems** for ways to scaffold the activity. Model writing a free-verse poem if appropriate for students. See the Suggested Dialogue below for a sample modeling script. Then, guide students to review their brainstorm on pages 20-21 in their A4L Notebooks and then write the first drafts of their poems on pages 22-23. See the menu below **Prompts to Guide Free-Verse Poem Writing** for tips to support students.

If desired, set a poem length that is appropriate for students. For example, between five and 20 lines. If students finish quickly, have them brainstorm and write another poem or share their poem draft with a partner.



### DIFFERENTIATION OPTIONS: DRAFTING FREE-VERSE POEMS

Select one of the options listed below or structure the drafting in a way that appropriately meets students' needs and fosters engagement.



Model writing a poem. Guide students through the drafting. If students need support writing poems, model the thinking and drafting process and then guide students step by step as done here in Step 3.

If students are struggling to brainstorm and write poems, consider guiding them through the entire process using a familiar poem as a model. Sample dialogue for this process is included in this resource page.



Guide students through the writing process. For students who require support writing free-verse poems, guide them through the process.



Students draft poems independently. For students who have prior experience writing poems, introduce the process and allow them to work independently.

### TEACHING TIP: PROMPTS TO GUIDE FREE-VERSE POEM WRITING

Use or post the following prompts to help students draft free-verse poems.

- Look at your brainstorms for feelings, images, ideas, and words and phrases that might work.
- Look at the Words & Phrases I Like. What words or phrases can you borrow to help convey what you want for the reader?
- Look at the Words In Motion Wall. What words or phrases can you borrow to help convey what you want for the reader?
- Look back over the poems we have read. Do you like the way any of them sounds? Pick one as a guide.
- Where can you add details to help the reader know what you were feeling?

-Where can you add details to help the reader imagine what things looked, smelled, sounded, felt, or tasted like?

Break up lines to:

- emphasize certain words or phrases
- to end a thought or description
- to help the reader know when to pause
- to change the way a reader would read the poem aloud

### Model Writing A Free-Verse Poem

"Have a seat at your desk. In just a moment, you are going to get started writing your poems. Before you begin, I'm going to model for you how I go about writing a free-verse poem."

"Poets go about writing poems lots of ways, and no one way is best for all writers. Some poets start at the beginning and write the poem all the way through. Others jump around writing different parts. One thing all poets do is to think very carefully about word choice and try out lots of words and phrases."

"I'm going to begin by looking back at my brainstorm page and the words and phrases I jotted down. (Show brainstorm page on document camera.) I am writing my poem about my back porch and when I look over my brainstorm notes, I really like the phrase "relaxed to the bone." I think it does a good job conveying the feeling I want to communicate. I also like the words that describe what the porch looked like, so I'll circle those."

"I can also look at the Words in Motion Wall and borrow words or phrases that might help me communicate feelings, images, and ideas. Hmm, I see the phrase (insert phrase) and I like how it connects to the feeling I am trying to communicate. I'll borrow it. (Add phrase to brainstorm page.) Now that I've done some review and thinking about what I want to write, I can get started."

"Writing a poem is different than writing a paragraph. I don't have to write in complete sentences. Some poems don't even have punctuation. Let's look back at the poems we have read in this unit. Open your A4L Texts. Flip through and look at the poems we read. (Students review poems in their Unit 5 Texts). Can anyone find an example of a line that is not a complete sentence? (Students respond.) Can anyone find a line with just 1 or 2 words? (Students respond.) Why do you think the poets chose to structure their poems like that? (Students respond. Guide students to understand that poets break lines to end a thought, to emphasize something, to make the reader pause, or change the way a reader would use expression when reading aloud.) I'll keep these things in mind as I write."

"I can structure my poem however I want to, but I think I'll use "Sparklers" as a guide because in my poem I want to describe things we did on my back porch just like Vinz describes the 4th of July. At the beginning of "Sparklers," Vinz is describing the children twirling sparklers. I'll start with "We do a lot of things on my back porch. We eat cookies and drink lemonade." I'll break these lines up like Vinz." (Model writing. Continue thinking aloud, moving back and forth between the brainstorm and the drafting page as time and attention allow.)

### Students Drafting Poems

"Now it's your turn to draft your poems. Open your A4L Student Notebooks to pages 20-21. Take a few minutes to review your brainstorm notes from our last lesson. Circle or add words or phrases you really like to your lists." (Students review.)

"Now turn to page 22. Use this space to write a first draft of your poem. Go ahead and get started. Don't worry about making it perfect—this is the first draft and we will expect to see lots of cross-outs and markings on your paper. I will circulate to check in with each of you." (Students write poems.)

## STEP 4: SHARE POEMS WITH PARTNERS AND USE POETRY CRITERIA TO REFLECT ON WORD CHOICES

**Process:** If time permits, have students share their completed drafts or portions of their poems with a partner. Once students have completed drafts, guide them to reflect on their word choices using the free-verse poetry rubric and to circle parts of their poems they want to improve.

## STEP 5: CLOSE LESSON 10—TREASURE PILE OF BOOKS

**Process:** Collect the A4L Student Notebooks to review the poem drafts and provide feedback. Focus the feedback on the poetry criteria and identify several places where students might use different words or phrases to better communicate ideas, images, and feelings.

Send students to the **Treasure Pile of books** to hunt for books with powerful words and phrases. Have students select books to take home. Encourage students to post powerful words and phrases on the Words in Motion Wall. Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### MAKING THE TREASURE PILE OF BOOKS AVAILABLE

"To close, you'll have time to go to the Treasure Pile of books and select something to take home and read. Keep noticing powerful words or phrases and feel free write them down and post them up on our Words in Motion Wall. When you get your A4L Student Notebooks back, you can jot them down on the Words & Phrases I Like page in the back."



**LOOKING FORWARD**

"In our next lesson, you will share your poems with your poetry writing groups and revise your final drafts."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 10! YOU ARE NOW READY TO MOVE ONTO LESSON 11 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 11

Students Revise Free-Verse Poems

## Unit 5: Lesson 11

# Students Revise Free-Verse Poems

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to revise poems to better convey feelings and help the reader imagine what something looked, sounded, smelled, tasted or felt like.

**LITERACY "I CAN" STATEMENT**

"I can revise my poem to better convey feelings and help the reader imagine what something looked, sounded, smelled, tasted or felt like."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60 Minutes</b>
<b>Step 1:</b> Introduce Lesson 11 <b>Step 2:</b> Warm up with the BrainDance	<b>5 Minutes</b>
<b>Step 3:</b> Review Free-Verse Poem Rubric <b>Step 4:</b> Poetry Writing Groups Share Poems and Receive Feedback through Discussion & Movement	<b>25 Minutes</b>
<b>Step 5:</b> Students Revise Poems Using Feedback & Free-Verse Poem Rubric <b>Step 6:</b> Students Write Final Drafts of Poems <b>Step 7:</b> Close Lesson 11	<b>30 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Writing & Language Standards

**W 3.4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when

appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Writing & Language Standards

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## TEACHING RESOURCES

### STUDENT NOTEBOOK

- Free-Verse Poem Draft
- Free-Verse Poem Final Draft

### CLASSROOM CHARTS

- Free-Verse Poem Rubric (Class Version)
- Words in Motion Wall (Created in Class)
- Poetry Writing Group Reflection Process (Step 4)
- Sample Free-Verse Poem Draft (Step 5)

### ARTS MATERIALS

- Unit 5, Tracks: "BrainDance of Words" #1, 2, 3, and 4 by Debbie Gilbert
- Laptop or Tablet

-Speakers (Optional)

## LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 11

**Process:** Give an overview of the lesson objective: Revise poems. Then put students into poetry writing groups and guide them through sharing and reflecting. See menu below **Group Dynamics for grouping suggestions**. Students revise using the class rubric and feedback from poetry writing groups and the teacher.

## Teaching Tip: Group Dynamics

When developing the poetry writing groups, consider the following dynamics that will support the group when choreographing dances and performing:

- Balance leaders
- Balance students who like to hang back
- Balance boys and girls
- Break up friend groups
- Be sure to include both native English language speakers and ELL, at different stages of language acquisition, in the groups. This will facilitate modeling correct use of language and increase participation.

## Suggested Dialogue

### INTRODUCING THE LESSON

"Today we are going to do the most important work that poets do--revise their writing. I will put you into poetry writing groups and you will share your writing and give one another feedback. Then you will revise your poems and write final drafts."

"By the end of today's lesson, you will be able to say, 'I can revise my poem to better convey feelings and help the reader imagine what something looked, sounded, smelled, tasted or felt like'."

# STEP 2: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in one of the four BrainDances of Words (Unit 5, Tracks 1, 2, 3, or 4). Below are the cues for BrainDance #4, but feel free to select one of the other BrainDances. Students stand at the sides of their desks. Use the audio track with verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### WARMING UP WITH BRAINDANCE

We'll start by warming up our bodies and brains with the BrainDance to prepare us to revise our poems.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly.

## STEP 3: REVIEW FREE-VERSE POEM RUBRIC

**Process:** Hand back A4L Student Notebooks. Review the class Free-Verse Poem Rubric with the students. Add examples to the rubric so that students can better understand how they might

revise their own writing. The rubric reflects the focus of the unit: using words & phrases to communicate details about the topic, feelings, and images. Feel free to expand the rubric and your instruction on revision to include other criteria.

## STEP 4: POETRY WRITING GROUPS SHARE POEMS AND RECEIVE FEEDBACK THROUGH DISCUSSION & MOVEMENT

**Process:** Organize students into poetry writing groups. These will also be their final performance groups. Guide students to share their poems with their groups and to elicit feedback on one or two selected words or phrases using movement. Poets can record feedback from group members on sticky notes or write directly on their drafts. Model giving feedback if appropriate. Post the menu **Poetry Writing Group Reflection Process** on the board as a reference.

### Process Quick View: Poetry Writing Group Reflection Process

Guide students through this process:

1. The poet reads his/her piece aloud.
2. Go around and each group member shares a "wow" in response to the piece.
3. The poet then shares one or two words or phrases for feedback and shows a shape or movement for those words or phrases.
4. Group members share observations: "I saw you (name action)."
5. Go around and each group member offers an idea for revision.
6. Repeat the process for each group member.

### Suggested Dialogue

#### EXPLAINING THE REFLECTION PROCESS

"In just a few minutes, you'll take your poem drafts and sit together with your poetry writing groups. Before doing that, let's talk about how to share writing and give feedback in groups. Prior to meeting with your group, you will select words or phrases to share and create a movement to go with those words.

When you meet with your group, you will decide who will share first, and that poet will read his or her poem aloud. Then each of you will offer the poet a "wow"--something you liked about how he or she used words or phrases to create an image, evoke a feeling, or convey an idea."

"Then the poet will ask the group for feedback on one or two specific words and phrases and show a shape or movement for those words or phrases. The group will share observations of what they see. Then, each member of the group will offer the poet ideas for revision."

**GUIDING READING AND SELECTION OF WORDS OR PHRASES FOR FEEDBACK AND MOVEMENT**

"Now, read through your draft and select one or two words or phrases for feedback. (Students read poems and select words and phrases for feedback.)

When I say "Go," stand at the side of your desk and create a shape or movement that goes with your selected words or phrases. You will have a couple of minutes to create and practice your shape or movement before sharing with your writing group. Go!" (Students create shape or movements.)

**ASSIGNING GROUPS AND FACILITATE STUDENT SHARING AND FEEDBACK**

"Now I will put you into poetry writing groups. These will also be your Words in Motion! dance groups. Take your A4L Student Notebook and a pencil and move to sit with your groups. (Students join their groups.) Decide on the order in which you will share. (Students discuss.) We're ready to use the process posted on the chart to share." (Students exchange feedback.)

## STEP 5: STUDENTS REVISE POEMS USING FEEDBACK & FREE-VERSE POEM RUBRIC

**Process:** Students use the poetry criteria, rubric, and feedback from the teacher and writing groups to revise their poems. Remind students to visit the **Words in Motion Wall** for ideas. If desired, give students a copy of the rubric. Demonstrate how to mark up their poem as they revise to show that you don't need to start fresh. Revising can entail: circling words, crossing out words, adding new words to the side or above those with marks, or crossing out whole lines and rewriting them to the side.

Circulate to support students while they revise. Feel free to build in another round of revision as appropriate.

### Suggested Dialogue

**FINISHING UP**

"Move back to your desks (Students return to desks.) You'll now spend some time revising your poems. Use the poetry criteria, our rubric, and the feedback you've received from your poetry writing group and me. Feel free to revisit the Words in Motion Wall for ideas."

"Before you begin revising, I'll show what revising your poem might look like. (Place sample poem draft on the document camera.) This is my poem. I've circled words and phrases that I want to revise. I got feedback from my group, and now I'm going see if I can change some words to make an image or feeling stronger or clearer. I have lots of choices."



"I can choose different words or phrases, rephrase parts, rearrange parts of the poem, or break up lines. Notice how I mark up the poem as I revise--I am circling words, crossing some out, writing new words above those that are crossed out. (Demonstrate marking up poem and making changes. Think aloud about how the revisions better communicate feelings, images, and details about the topic.) I am crossing out entire lines and writing my new version to the side. Later, I will rewrite the entire poem to incorporate all my revisions."

"Now you try. Spend some time revising your poem. I will circulate to support you. When you feel like you are finished, let me know, and we'll look over your poem together" (Students revise.)

## STEP 6: STUDENTS WRITE FINAL DRAFTS OF POEMS

**Process:** Students write their revised poem on the Free-Verse Poem Final Draft on pages 24-25 in their A4L Student Notebooks.

## STEP 7: CLOSE LESSON 11

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### Looking Forward

"In our next lesson, you will get into groups and begin creating dances for your poems."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 11! YOU ARE NOW READY TO MOVE ONTO LESSON 12 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring Unit 5: Lesson 12

Select Poems for Words in Motion!

Dances and Begin Choreography

## Unit 5: Lesson 12

# Select Poems For Words In Motion! Dances And Begin Choreography

### LITERACY OBJECTIVE

By the end of this lesson students will be able to make choreography choices that reflect the words and phrases in a poem.

### LITERACY "I CAN" STATEMENT

“I can make choreography choices that reflect the words and phrases in a poem.”

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 12 <b>Step 2:</b> Read Aloud Final Drafts of Poems & Reflect <b>Step 3:</b> Select Poems for Words in Motion! Dances and Discuss in Groups	<b>20 Minutes</b>
<b>Step 4:</b> Transition to Dance and Move Desks <b>Step 5:</b> Warm up with the BrainDance <b>Step 6:</b> Introduce the Process for Choreographing Poems <b>Step 7:</b> Groups Divide Poems into Sections and Choreograph Beginning Shape & First Movement <b>Step 8:</b> Move Desks <b>Step 9:</b> Close Lesson 12	<b>40 Minutes</b>

\*Pacing depends on the poem selection process. If using a more involved process, feel free to stop the lesson after poems are selected and begin again with Step 4.

**STANDARDS ALIGNMENT****TARGETED STANDARDS****Reading Standards (Literature)**

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY STANDARDS****Reading Standards (Literature)**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

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

**TEACHING RESOURCES****STUDENT NOTEBOOK**

- Free-Verse Poem FINAL Draft
- Choreography Preparation Chart

**TEXT**

- “hose” by Valerie Worth

**CLASSROOM CHARTS**

- Guidelines for Choreography & Prosody

**ARTS MATERIALS**

- Unit 5, Tracks: “BrainDance of Words” #1, 2, 3, and 4 by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

**LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 12

**Process:** Give an overview of the lesson objectives: Read final drafts of poems, select poems for Words in Motion! dances, and begin to choreograph dances.

## STEP ALTERNATIVES: PERFORMANCE OPTIONS

Select one of the options listed below or structure the performance in a way that appropriately meets students' needs and fosters engagement.

1. Groups select 1 poem to perform. The group choreographs and performs all or part of the poem. This option requires the least time planning and performing.

2. Each student reads his/her poem aloud. The group stands behind the poet and dances 1 or 2 lines from the poem. This option allows all poems to be read, but limits time required for choreographing and performing.

3. Each student has his or her poem performed. This can be motivating, but it is the most time consuming option.

### Suggested Dialogue

#### BEGINNING THE LESSON

"Today we'll read aloud the final drafts of our poems. Then each group will select one poem for the Words in Motion! performance, and we'll begin choreographing dances using concepts we've learned throughout the unit."

"By the end of today's lesson, you will be able to say, 'I can make choreography choices that reflect the words and phrases in a poem!'"

## STEP 2: READ ALOUD FINAL DRAFT OF POEMS & REFLECT

**Process:** Students get into their poetry writing groups with their Notebooks. Each student reads the final draft of his or her poem aloud. Encourage students to read with prosody for the whole poem or selected words and phrases. After each student reads, each member of the group reflects on one "wow" for a word or phrase that evoked a feeling, image, or response.

## STEP 3: SELECT POEMS FOR DANCES AND DISCUSS IN GROUPS

**Process:** Each group selects one poem for their **Words in Motion!** dance. Guide groups to make decisions using one of the options the menu below. Announce which poem will be choreographed for the Words in Motion! dance. Once groups have their poems, guide them to discuss the feelings, images, and responses the poem evokes. Have them review the Movement Chart and discuss potential movement choices to show those feelings and images.

**TEACHING TIP: OPTIONS FOR SELECTING STUDENT POEMS**

Groups select the poem they will choreograph

- Anonymously, students in groups write their first choice on a piece of paper, and the teacher tallies the choices
- Groups rank their choices (1, 2, 3) and the teacher makes the final decision—perhaps incorporating the rubric
- Teacher selects poem for each group to choreograph
- Teacher pulls a name out of a hat for each group

## STEP 4: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks. Designate an area where students can easily access their A4L Student Notebooks.

### Suggested Dialogue

#### DESK TRANSITIONS

"When I say 'Go,' move the desks and put your Notebooks in the designated area. Then find an empty space in the room for our BrainDance warm-up. Go!"

## STEP 5: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in one of the four BrainDances of Words. Below are the cues for BrainDance #4, but feel free to select one of the other BrainDances. Students stand at the sides of their desks. Use the audio track with verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### Suggested Dialogue

### WARMING UP WITH BRAINDANCE

"We'll start by warming up our bodies and brains with the BrainDance to prepare us to choreograph our Words in Motion! dances.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly."

## STEP 6: INTRODUCE THE PROCESS FOR CHOREOGRAPHING POEMS

**Process:** Describe the process for creating choreography for **Words in Motion!** dances. Post the **Guidelines for Choreography & Prosody** (see menu below and this additional resource page). Model, with students' help, how to break the poem into sections for choreography (see menu **Guidelines for Breaking the Poem into Sections for Choreography**). Make a decision on how to incorporate prosody into the dances. Groups can incorporate prosody as they choreograph or they can choreograph the entire poem and then add prosody. Also, see the sidebar **Options for Prosody During Words in Motion! Dance**.

### Teaching Tip: Options For Prosody During Words In Motion! Dance

Speaking while dancing may, or may not, be challenging for students. Below are options to incorporate prosody into the dances.



**- Read the poem before dancing.**

Students read the poem with prosody before the dance. This can be a choral reading or with individuals and/or pairs being responsible for different parts of the poem. Students dance. Then, finish with a re-reading of the poem. By hearing the poem before and after the dance, the audience is able to apply what they saw to the meaning of the poem.

**- Read the poem before dancing and repeat key words during dance.**

Students read the poem with prosody before the dance. Students say specific words (as many as they can manage) that enhance the meaning of the poem, while they are dancing. They can read the poem again when they are finished dancing.

**- Say each line while dancing**

Students say each line or section of the poem chorally (all at the same time) as they dance.

**- Divvy up responsibility for lines**

Either individually or in pairs, students say different words, phrases, lines, or sections of the poem while they dance.

**GUIDELINES FOR CHOREOGRAPHY & PROSODY**

Ask yourself the following questions as you create your dance with shape, movement, and vocal choices.

- What movement and shape choices will help you show the feelings and images in the poem?
- Will you say the lines of the poem before or during the dance?
- How will you say the lines to communicate the images and feelings and to support your movement choices?
- Will you repeat any movements?

**TEACHING TIP: GUIDELINES FOR BREAKING THE POEM INTO SECTIONS FOR CHOREOGRAPHY**

**Group lines together that:**

- Introduce the poem's topic and mood Read More...
- Present a complete thought
- Contrast with other lines

**Separate lines that:**

- Convey an important idea that you want the reader to notice especially
- You want to highlight with a particular movement

**Suggested Dialogue**

### INTRODUCE CHOREOGRAPHING POEMS

"You now have all the tools you need to choreograph your own poems! You are going to use all our dance concepts to make choices and choreograph a dance of your free-verse poem. This is similar to the process you went through when you choreographed words and phrases from poems, but this time you will dance your whole poem!

To begin, you'll break your poem down into sections. To identify a section, look for feelings, images, or ideas that go together. A section can be one line or a cluster of two or more lines. Then for each section you will create shapes and movements. Let's do this together with one of the poems in our Unit 5 Texts.'" (Select "hose" by Valerie Worth or a different poem. Model breaking a poem into sections on the document camera.)

"Where does the first feeling, image, or idea begin and end? Why do you think this? Pair-share with a partner. (Students pair-share.) Let's share some ideas with the whole group." (2–3 students share.)

"It looks like there are three images in the poem. We can put a line below each image and seek how to section our own poems for the choreography. I'll put a line underneath, 'In the mud,' and 'Across the yard,' and 'Over soft fog'."

### EXPLAINING HOW TO MAKE CHOREOGRAPHY DECISIONS

"Like your previous dances, you'll have a beginning shape, movement, and an ending shape. However, this time, since you're dancing the whole poem, you will have more movements—something like shape, movement, movement, movement, movement, shape. Your first section will begin with the beginning shape. The next sections will each be a movement. The last section will end in a shape."

"Look at the Guidelines for Choreography & Prosody chart. (Point to chart posted in the classroom.) It lists questions you should ask yourself as you create your dance with shape, movement, and vocal choices so that your decisions show the meaning of the words and phrases in the poem. Who would like to read a question?" (Students respond.)

## STEP 7: GROUPS DIVIDE POEMS INTO SECTIONS AND CHOREOGRAPH BEGINNING SHAPE & FIRST MOVEMENT

**Process:** Groups need a copy of the poem and a pencil. Each student can have a copy and make notes, or groups can work with one copy. Groups divide the poem into sections. Guide groups to choreograph the first section creating the beginning shape and the first movement and then make choices on how to add prosody to the words and phrases. If desired, as groups work have them make notes on the Choreography Preparation Chart on page 26 in their Notebooks.

### Suggested Dialogue

**FACILITATING THIS STEP**

*Facilitate groups dividing the poem into sections.*

"With your group, divide your poem into sections. Each section should reflect one feeling, image, or idea. It might be one line or a cluster of two or more. This is a start. It's okay if you change your mind once you're dancing." (Students divide poem into sections.)

*Facilitate groups discussing how and when to incorporate prosody.*

"With your group, decide if you want to speak the poem before or during the dance. If you decide to speak during your dance, you can make prosody choices while you're choreographing, after you finish a section, or after you finish choreographing the whole poem. If you decide to speak the poem before your dance, think about how you might use your voice while you're choreographing." (Groups discuss.)

*Facilitate groups choreographing the beginning of the poem.*

"Create your beginning shape. Will you all make the same shape or will you all make different shapes? (Students create beginning shape.)

Choose the movement for this section. Look at the choreographer's chart. Think about how you will use self and/or general space, levels, and smooth and/or sharp energy to show your idea. If you're speaking during your poem, how will you say your words?" (Students choreograph and rehearse.)

## STEP 8: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where you want them to go once they're finished.

## STEP 9: CLOSE LESSON 12

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

**LOOKING FORWARD**

"Next, we'll continue to choreograph our poems and pick music for the dances."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 12! YOU ARE NOW READY TO MOVE ONTO LESSON 13 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 13

Select Music for Words in Motion!

Dances and Continue Choreography

## Unit 5: Lesson 13

# Select Music For Words In Motion! Dances And Continue Choreography

### LITERACY OBJECTIVE

By the end of this lesson students will be able to make choreography choices that reflect the words and phrases in a poem.

### LITERACY "I CAN" STATEMENT

"I can describe how different words and phrases communicate different feelings and images in a poem."

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
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<b>Step 1:</b> Introduce Lesson 13 <b>Step 2:</b> Transition to Dance and Move Desks <b>Step 3:</b> Warm up with the BrainDance	<b>10 Minutes</b>
<b>Step 4:</b> Groups Select Music and Continue to Choreograph Poems <b>Step 5:</b> Move Desks <b>Step 6:</b> Close Lesson 13	<b>50 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

### SECONDARY STANDARDS

**None for this Lesson.**

## TEACHING RESOURCES

**STUDENT NOTEBOOK**

- Free-Verse Poem FINAL Draft
- Choreography Preparation Chart

**CLASSROOM CHARTS**

- Guidelines for Choreography & Prosody

**ARTS MATERIALS**

- Unit 5, Tracks: "BrainDance of Words" #1, 2, 3, and 4 by Debbie Gilbert
- "Up and At 'Em" by Eric Chappelle
- "Totem Pole" by Eric Chappelle
- "Little Bolero" by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

**LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending


the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 13

**Process:** Give an overview of the lesson objectives, which are to select music and continue to choreograph dances.

### Suggested Dialogue

#### Introducing The Lesson

"By the end of today's lesson, you will be able to say, 'I can describe how different words and phrases communicate different feelings and images in a poem'."

## STEP 2: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks.

### Suggested Dialogue

#### GETTING READY FOR BRAINDANCE

"When I say 'Go,' move the desks and find an empty space in the room for our BrainDance warm-up."

Go!"

## STEP 3: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in one of the four **BrainDances of Words**. Below are the cues for BrainDance #4, but feel free to select one of the other BrainDances. Students stand at the sides of their desks. Use the audio track with verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### Suggested Dialogue

#### WARMING UP WITH BRAINDANCE

"We'll start by warming-up our bodies and brains with the BrainDance to prepare us to choreograph our Words in Motion! dances.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.



**Breath:** Breathe quietly."

## STEP 4: GROUPS SELECT MUSIC AND CONTINUE TO CHOREOGRAPH POEMS

**Process:** Students select music for their dances and continue to choreograph the rest of their poems. Have students open to page 26 in their A4L Notebooks if they are using the Choreography Preparation Chart to support their process. The recommended music selections include three songs on the Unit 5 with music by Eric Chappelle: “Up and At ’Em”, “Totem Pole”, and “Little Bolero”. “Up and At ’Em” has a strong, steady beat. “Totem Pole” is soft and mysterious and has interesting percussion sounds. “Little Bolero” is slow and powerful. Feel free to eliminate the option of music for the **Words in Motion!** dances.

Play all three music options for the whole class. Groups discuss which music selection they think is a good match for their poem. Give each group 5–10 minutes to listen again, try out, and/or select a song. If available, each group could use a personal listening device to play songs and make decisions.

### TEACHING TIP: OPTIONS FOR SELECTING MUSIC

All groups use the same music. Use 3 MP3 players, or internet-connected devices with each group that picks the same music working in the same area.

Alternate playing each piece of music so each group takes turns practicing with their music.

All groups work without music.

### GUIDELINES FOR CHOREOGRAPHY & PROSODY

Ask yourself the following questions as you create your dance with shape, movement, and vocal choices.

- What movement and shape choices will help you show the feelings and images in the poem?
- Will you say the lines of the poem before or during the dance?
- How will you say the lines to communicate the images and feelings and to support your movement

choices?

- Will you repeat any movements?

### Suggested Dialogue

#### INTRODUCING THE MUSIC SELECTIONS

"Get with your group and have a seat. Today we will select music for our dances and work toward finishing our choreography. I will play three selections of music. These are your options for the music that will play during your dance. You can also choose not to use music and only have your voice as accompaniment to the dance."

"The first selection, "Up and At 'Em," has a strong, steady beat. The second selection, "Totem Pole," is soft and mysterious and has interesting percussion sounds. The third selection, "Little Bolero," is slow and powerful. Let's listen to each selection." (Play music.)

"Discuss with your group which selection you think will be best with your poem." (Students discuss.)

#### GUIDING GROUPS TO CONTINUE CHOREOGRAPHY AND SELECT MUSIC

"I will come around to each group so you can listen again to select your music and even try the selections with what you've choreographed. Then you'll make your final selection. While I'm roaming the room, work with your group to review your beginning shape and first movement. Then make movement choices for the other sections of your poem and an ending shape for the final section of your poem."

"Use the **Guidelines for Choreography & Prosody chart** to support your dance and vocal choices."

## STEP 5: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where you want them to go once they've moved everything.

## STEP 6: CLOSE LESSON 13

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

**Looking Forward**

"In our next lesson, we'll finish our dances with prosody, practice them with music, and share our work with each other."

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 13! YOU ARE NOW READY TO MOVE ONTO LESSON 14 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 14

Finish Words in Motion! Dances, Share

Dances, & Reflect for Revision

## Unit 5: Lesson 14

# Finish Words In Motion! Dances, Share Dances, & Reflect For Revision

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to reflect on movement and prosody choices.

**LITERACY "I CAN" STATEMENT**

“I can reflect on my group’s and my peers’ movement and prosody choices.”

## LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 14 <b>Step 2:</b> Transition to Dance and Move Desks <b>Step 3:</b> Warm up with the BrainDance <b>Step 4:</b> Groups Rehearse with Music	30 Minutes
<b>Step 5:</b> Groups Present & Reflect with Feedback for Revision <b>Step 6:</b> Move Desks <b>Step 7:</b> Close Lesson 14	30 Minutes

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

**SECONDARY STANDARDS**

**None for this Lesson.**

**TEACHING RESOURCES****STUDENT NOTEBOOK**

- Free-Verse Poem FINAL Draft
- Choreography Preparation Chart

**CLASSROOM CHARTS**

- Guidelines for Choreography & Prosody

**ARTS MATERIALS**

- Unit 5, Tracks: "BrainDance of Words" #1, 2, 3, and 4 by Debbie Gilbert
- "Up and At 'Em" by Eric Chappelle
- "Totem Pole" by Eric Chappelle
- "Little Bolero" by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

**LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 14

**Process:** Give an overview of the lesson objectives, which are to practice dances with music and then present and reflect with feedback for revision.

### Suggested Dialogue

#### INTRODUCING THE LESSON

"By the end of today's lesson, you will be able to say, 'I can reflect on my group's and my peer's movement and prosody choices!'"

## STEP 2: TRANSITION TO DANCE AND MOVE

# DESKS

**Process:** Transition to dance and move desks.

## Suggested Dialogue

### GETTING READY FOR BRAINDANCE

"When I say 'Go,' move the desks and find an empty space in the room for our BrainDance warm-up. Go!"

## STEP 3: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in one of the four BrainDances of Words. Below are the cues for BrainDance #4, but feel free to select one of the other BrainDances. Students stand at the sides of their desks. Use the audio track with verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### WARMING UP WITH BRAINDANCE

"We'll start by warming-up our bodies and brains with the BrainDance to prepare us to choreograph our Words in Motion! dances.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly."

## STEP 4: GROUPS REHEARSE WITH MUSIC

**Process:** Groups rehearse their dances with music. Manage the time based on where each group is in the process. Feel free to set time limits for finalizing choreography. Some students may be ready to rehearse to music while others are finishing up their choreography. Since students will be in different places, you may provide rehearsal options to guide their time.

### Teaching Tip: Rehearsal Option Examples

-Finishing choreography and prosody and running through the dance and music all together.

-If the dance is choreographed, students run through it once to remember the choreography and prosody choices. Then, add music to their dance.

-Students can change some of their choreography to fit the music as long as the meaning of the poem is present in the movement.

## STEP 5: GROUPS PRESENT & REFLECT WITH FEEDBACK FOR REVISION

**Process:** Facilitate groups to share their dances with music. Create the performance space and review audience and performer behavior. The audience reflects after each dance. The feedback should be positive and focus on the successful choices the dancers made to communicate their poem vocally and physically.



## Suggested Dialogue

### Preparing Students To Share Dances

"Let's show each other our Words in Motion! dances. After each dance, we'll reflect on what the groups did to show words and phrase of the poem through movement and prosody. It is okay to make mistakes. It is okay to be nervous. Focus on the work you've done."

"Let's review. What makes a good audience? (Students respond.) What makes a good performer?" (Students respond.)

"The order in which you will perform is ..." (tell groups the order they will perform).

"Before you perform, tell me if you will read your poem before or after and if you will be speaking your poem during your dance."

"Audience, look for the choices they make with their bodies and voices to show the words and phrases in the poem."

### FACILITATING AS GROUPS SHARE & REFLECT ON DANCES

"Let's have the first group perform. Tell me how you're using prosody and begin. (Group enters the presentation area.) Audience ready? Dancers ready?" (Dancers perform.)

"Dancers, take a bow! Audience, give them a hand in sign language!" (After the performance, performing groups stay in the presentation space, standing or sitting, while the audience responds.)

"Let's reflect. When you're giving feedback to the dancers, focus on the choices they made that effectively communicated the poem. Refrain from telling the dancers what didn't work for you. Don't offer suggestions for changes. It is the choreographer's job to hear your feedback about what was successful, decide what might need work, and make changes."

"First, what did you see? I saw..." (Students respond.)

"Second, what did the dance show or make you feel? The dance showed/made me feel..." (Students respond.)

*Repeat the process for the remaining groups.*

## STEP 6: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where to go once they've moved everything.

## STEP 7: CLOSE LESSON 14

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll revise our dances and prepare for our performance."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 14! YOU ARE NOW READY TO MOVE ONTO LESSON 15 OF UNIT 5.**

Is this Lesson Public or Members only?:

Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 15

Revise Words in Motion! Dances &

TRAIL Marker #3

## Unit 5: Lesson 15

# Revise Words In Motion! Dances & TRAIL Marker #3

## LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on how movement and vocal choices conveyed the words and phrases in a poem.

## LITERACY "I CAN" STATEMENT

"I can reflect on how my movement and vocal choices convey the words and phrases in a poem."

## LESSON OVERVIEW

Steps	Pacing: 40-55 Minutes
<b>Step 1:</b> Introduce Lesson 15 <b>Step 2:</b> Transition to Dance and Move Desks <b>Step 3:</b> Warm up with the BrainDance <b>Step 4:</b> Groups Rehearse and Revise Dances	<b>30-45 Minutes</b>
<b>Step 5:</b> Move Desks <b>Step 6:</b> Students Reflect through TRAIL Marker #3 <b>Step 7:</b> Close Lesson 15	<b>10 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

## TEACHING RESOURCES

### STUDENT NOTEBOOK

- Free-Verse Poem FINAL Draft
- Choreography Preparation Chart
- TRAIL Marker #3

### CLASSROOM CHARTS

- Guidelines for Choreography & Prosody

- Movement Chart (Created in Class)
- Vocal Qualities Chart (Created in Class)

### ASSESSMENT

- TRAIL Marker #3 Progress Report

## ARTS MATERIALS

- Unit 5, Tracks: "BrainDance of Words" #1, 2, 3, and 4 by Debbie Gilbert
- "Up and At 'Em" by Eric Chappelle
- "Totem Pole" by Eric Chappelle
- "Little Bolero" by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

## LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.




Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are

marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 15

**Process:** Give an overview of the lesson objectives, which are to rehearse and revise dances for the **Words in Motion!** performance.

### Suggested Dialogue

#### INTRODUCING THE LESSON

"By the end of today's lesson, students will be able to say, 'I can reflect on how my movement and vocal choices convey the words and phrases in a poem!'"

## STEP 2: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks.

### Suggested Dialogue

#### GETTING READY FOR BRAINDANCE

"When I say 'Go,' move the desks and find an empty space in the room for our BrainDance warm-up. Go!"

## STEP 3: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in one of the four BrainDances of Words. Below are the cues for BrainDance #2, but feel free to select one of the other BrainDances. Students stand at the sides

of their desks. Use the audio track with verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### WARMING UP WITH BRAINDANCE

"We'll start by warming-up our bodies and brains with the BrainDance to prepare us to choreograph our Words in Motion! dances.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.

**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly."

## STEP 4: GROUPS REHEARSE & REVISE DANCES

**Process:** Groups rehearse and revise their Words in Motion! dances to incorporate feedback.

### Guidelines For Choreography & Prosody

Ask yourself the following questions as you create your dance with shape, movement, and vocal choices.

- What movement and shape choices will help you show the feelings and images in the poem?
- Will you say the lines of the poem before or during the dance?
- How will you say the lines to communicate the images and feelings and to support your movement choices?
- Will you repeat any movements?

### Suggested Dialogue

#### Guiding Groups Through Rehearsing And Revising

"During today's rehearsal, think about the last presentation of your dance with prosody and our reflections. Remember what the audience noticed that effectively communicated your poem. Is there one thing you would change in your dance to make your meaning clearer? Is there one thing you would change in the way you read poem to make the meaning clearer?"

"Make a change if it will communicate your poem more clearly. It is also fine to make no changes. Rehearse your dances multiple times so you are ready for our Words in Motion! performance." (Groups rehearse and revise.)

Facilitate groups sharing final dances with another group.

"Pair up with another group. Each group will present its final dance with prosody and get positive feedback about what's working." (Groups dance.)

## STEP 5: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where to go once they've moved everything.

## STEP 6: STUDENTS REFLECT THROUGH TRAIL



# MARKER #3

**Process:** TRAIL Marker #3 is the third formative assessment in the unit. Students turn to page 29 in their A4L Student Notebooks and reflect on their learning.

Select one of the following options to facilitate the activity and discussion:

-Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker individually and then share in small groups or whole class.

## TRAIL Marker: Formative Assessments

Thoughts and  
Reflections on  
**Arts**  
Integration and  
Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### INTRODUCING THE TRAIL MARKER

"It's time again to stop and do a quick activity to help us think about what we're learning with regards to word choice and dance. Open your A4L Student Notebooks to page 29. We're going to take a step back and reflect on the poetry reading and writing you have done and the dances you have created."

1. "What phrase or phrases did you dance? Select one and write this in your A4L Student Notebook under 'I'm thinking about when I danced'..."
2. "Think about your beginning shape, movement, and ending shape. What were one or more things you did with your body? If you need help, refer to the Movement Chart for words to describe movement. Talk with a partner and then write your ideas down." (Students share and write.)

3. "How did you speak your part or your lines from the poem? Think about what you did with your voice. If you need help, refer to our Vocal Qualities Chart for ways to describe what you did with your voice. Talk with a partner and then write your ideas down." (Students share and write.)
4. "What were you trying to show with your body and voice? Think about the image or feeling you wanted to communicate about the poem. Talk with a partner and then write your ideas down." (Students share and write.)
5. "Next, reread your own poem. Pick a section from your poem that is a “wow”—some place where you evoked a feeling, image, or idea. Now tell what you like about your writing in this part of the poem. Respond to the statement: 'I like how I' ...’"
6. "Finally, think about your favorite part of the unit. This can be a poem we read, dance concepts we learned, writing your poem, working in your poetry writing groups, or choreographing different dances. Talk with a partner and then write about your favorite part." (Students share and write.)

## STEP 7: CLOSE LESSON 15

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"You have written your own free-verse poems. You have choreographed an entire poem into a Words in Motion! dance. You have incorporated vocal prosody to express the poem’s words and phrases with the dance. In our next lesson, we will perform for an invited audience!"

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 15! YOU ARE NOW READY TO MOVE ONTO LESSON 16 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 3 Sharing Unit 5: Lesson 16  
Perform & Inform

## Unit 5: Lesson 16 Perform & Inform

### LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on their learning with an audience.

### LITERACY "I CAN" STATEMENT

“I can reflect on my learning with an audience.”

### LESSON OVERVIEW

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 16 <b>Step 2:</b> Final Rehearsal	<b>15 Minutes</b>
<b>Step 3:</b> Perform & Inform for an Audience	<b>30 Minutes</b>
<b>Step 4:</b> Close Unit 5	<b>15 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED STANDARDS

##### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening

to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

None for this Lesson.

## TEACHING RESOURCES

### STUDENT NOTEBOOK

- Free-Verse Poem FINAL Draft
- Choreography Preparation Chart
- TRAIL Marker #3

### ARTS MATERIALS

- “Up and At ’Em” by Eric Chappelle
- “Totem Pole” by Eric Chappelle
- “Little Bolero” by Eric Chappelle
- Laptop or Tablet

-Speakers (Optional)

## LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 16

**Process:** Give an overview of the lesson objective: Students present a Words in Motion! performance for an audience and reflect on learning.

## STEP ALTERNATIVES: PERFORM & INFORM AUDIENCES

Students could perform for many types of audiences, such as the following:

- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

# STEP 2: FINAL REHEARSAL

**Process:** Students rehearse one last time. Tell groups to run through their performance two times in a row to refresh and refine. Decide the order in which the groups will perform.

# STEP 3: PERFORM AND INFORM FOR AN AUDIENCE

**Process:** Present the Words in Motion! dances to a live audience. See sidebar for Perform & Inform Audiences suggestions.

After the whole class performs, engage the audience in a question and answer session. As they respond to audience questions, authors and actors should share reflections from TRAIL Marker #3 about their poems and their experiences dancing a poem with prosody.

# STEP 4: CLOSE UNIT 5

**Process:** Close Unit 5 with a final class discussion about the process. Sit in a circle to create a sense of community and so students can see each other as they reflect. First, have each student reflect on his or her experience, and then open the discussion to talk about what students learned about writing personal narratives and how theater can help that process.

**REFLECTION PROCESS AND QUESTIONS**

-Each student responds to the instruction: "Share something you liked, learned, or something you are proud of, from this experience." (Students can say "pass," but let them know you will come back to them.)

-Move on to the unit focus and ask questions, like "What did you learn about words and why poets choose certain words?" and "How did engaging in movement and prosody help you think about word choice?"

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING UNIT 5! CLICK HERE TO RETURN TO THE UNIT 5 LANDING PAGE.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 2

Explore Words & Phrases in Dragonfly

and Instruct on the Dance Skills

**Unit 5: Lesson 2****Explore Words & Phrases In Dragonfly And Instruct On The Dance Skills****LITERACY OBJECTIVE**

By the end of this lesson students will be able to identify words or phrases in a poem that evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes.

Students will be able to use movement to better understand the meaning of a poem.

### LITERACY "I CAN" STATEMENT

“I can describe how different words and phrases communicate different feelings and images in a poem.”

### LESSON OVERVIEW

Steps	Pacing: 90-105 Minutes
<b>Step 1:</b> Introduce Lesson 2 <b>Step 2:</b> Engage in Word Explorations for <i>Dragonfly</i>	<b>20 Minutes</b>
<b>Step 3:</b> Transition to Dance and Move Desks <b>Step 4:</b> Warm up with the BrainDance <b>Step 5:</b> Instruct on the Dance Skill—Mirror <b>Step 6:</b> Instruct on the Dance Concept—Level, Using Mirror Dance	<b>15 Minutes</b>
<b>Step 7:</b> Students Create Contrasting Word Choice Dances <b>Step 8:</b> Students Present & Reflect on <i>Dragonfly</i> Dances <b>Step 9:</b> Move Desks <b>Step 10:</b> Close Lesson 2	<b>30 Minutes</b>

\*To break the lesson into 30-minute segments, stop after dance instruction in Step 6 and resume the following day with Step 7, creating dances.

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Reading Standards

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

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

##### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

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**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading Standards

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Dance Word Signs

-Movement Chart

-Reflection Starters

-Words in Motion Wall Safety Chart (Create in Class- space to record words and phrases)

## TEXT

-*Dragonfly* by Georgia Heard

### **A4L STUDENT NOTEBOOK**

- Word Exploration graphic organizer: *Dragonfly*
- Reflecting on Dancing Choices

### **SAMPLES & TEMPLATES**

Word Exploration graphic organizer – Sample: *Dragonfly*

### **ART MATERIALS**

- Unit 5, Track 1: “BrainDance of Words #1” by Debbie Gilbert
- Unit 5, Track 9: “Dakota Dawn” by Eric Chappelle
- Unit 5, Track 7: “Levelance” by Eric Chappelle,
- Unit 5, Track 6: “Koto Moment” by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

### **LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### **DIFFERENTIATION OPTIONS**

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### LEVERAGING MOMENTS

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## STEP 1: INTRODUCE LESSON 2

**Process:** Give an overview of the lesson objectives: Use dance to gain a deeper awareness of and sensitivity to the words and phrases used by Georgia Heard in *Dragonfly* and learn the dance concept of Level.



### Differentiation Options: Word Explorations For *Dragonfly*

Before beginning Word Explorations, select one of the options listed below or structure the activity in a way that appropriately meets students' needs and fosters engagement.



Guide whole class word exploration. Guide class in an exploration of 1 or more of the targeted words/phrases from the poem. If time is short, focus on just 1 line.



Gradually release responsibility to students. Lead students in an exploration of 1 of the targeted words/phrases from the poem. Then, work together to explore a second targeted word/phrase. If time permits, have students work in pairs or independently to explore 1 or 2 additional word/phrase. Engage in dance after students have completed their notebook pages.



Students work in pairs or independently. Talk through the word exploration process and then have students work in pairs or independently to complete the exercise. Engage in dance after

students have completed their notebook pages.

### ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click here for a sample lesson plan.

Recommended vocabulary from *Dragonfly* to pre-teach with Vocabulary Snapshots:

- Skims - Dragonfly - Gnats
  - Mosquitoes - Blur - Flicker
  - Flies - Outspread - Dock
  - Stained-glass window - Pond
- Sample Visual Icons for “Dragonfly”

See Unit 5 Texts, pages 2-6 (students) and this resource page (teachers) for Vocabulary Snapshot activities for *Dragonfly* using these visual icons and more.

### Suggested Dialogue

#### INTRODUCING THE LESSON

"Today we're going to look more closely at the words and phrases in Georgia Heard's poem, *Dragonfly*. We'll learn another dance concept and then use movement to help us think about her word choices."

"By the end of today's lesson, you will be able to say, 'I can describe how different words and phrases communicate different feelings and images in a poem.'"

## STEP 2: ENGAGE IN WORD EXPLORATIONS FOR *DRAGONFLY*

**Process:** Engage in word explorations to develop students' awareness of and interest in words. Begin by rereading the poem and reviewing the words and phrases that stood out for students in the previous lesson. Have students turn to page 7 in their Unit 5 Texts and turn to page 4 in their A4L Student Notebooks.

Guide an exercise for targeted words and phrases (as many as time and attention allow) in which students explore word choices through discussion and movement. Give student-friendly definitions of words and show images as needed. After discussing words and phrases from the poem through discussion and dance, students brainstorm other words and phrases that might

be used in place of the poet’s choices. By studying words in relationship to one another, students will better understand how particular word choices evoke images, feelings, and responses from readers. See the menu in Step 1, **Differentiation Options: Word Explorations for *Dragonfly*** for ways to structure the activity and the menu below **Process Quick View: Word Explorations Process** for a brief outline of the activity.

This discussion is an opportunity both to deepen their understanding of familiar words and to introduce new or less familiar words. For example, the words “tranquil” and “alight” are introduced during instruction. Feel free to introduce these and other words as appropriate.

Record word explorations on the ***Dragonfly* Word Exploration graphic organizer**, chart paper, or the board. Students record word explorations on their *Dragonfly* Word Exploration graphic organizer on page 4 in their A4L Student Notebooks. Post word explorations on the Words in Motion Wall so students can reflect on the words they explore and continually expand their word knowledge.

### SUGGESTED LIST OF TARGET WORDS

The following is a list of suggested targeted words and phrases for *Dragonfly*. Explore just one phrase or, if time and attention permit, all four.

- “skims the pond’s surface”
- “blur with speed”
- “touches down”
- “wings flicker and still”

### Process Quick View: Word Explorations Process

Guide students to explore the words & phrases in the poem using the following steps:

- Discuss poet’s words & phrases
- Dance poet’s words & phrases
- Brainstorm similar & different words & phrases
- Dance brainstormed words & phrases
- Compare movement for all words & phrases

### TEACHING TIP: TARGETED WORDS & PHRASES FOR DRAGONFLY

The following phrases are targeted for *Dragonfly* because they evoke strong images, feelings, and responses and because they invite students to explore other interesting words.

- “skims the pond’s surface”
- “blur with speed”
- “touches down”
- “wings flicker and still”

The contrasts among these four phrases enhance opportunities for expanded word knowledge, so the Suggested Dialogue in this lesson covers them all. While this looks long written out, expect about 5 minutes to explore each phrase in the classroom.

The first two phrases evoke high energy and the latter two are slower, so if you choose not to explore all phrases consider selecting one that's faster and one slower for contrast. See this resource page for a Word Exploration graphic organizer for *Dragonfly* with sample responses.

### Teaching Tip: How To Spotlight Movements

Describe students' movements and shapes by "spotlighting" as you observe. For example, "I am seeing shaking fingers in place to show trembling." "There's a trembling movement traveling through the shared space with the whole body shaking and hopping."

Spotlighting student movement serves three purposes:

- 1) To let students know that you noticed their movements
- 2) To highlight compelling movement choices
- 3) To give other students new ideas for ways to move.

### Suggested Dialogue

#### INTRODUCING WORD EXPLORATIONS AND DISCUSS THE MOOD OF THE POEM

"In our last lesson, we talked about words and phrases that stood out for us in *Dragonfly*. Georgia Heard was very careful about the words she selected for her poem. Today we're going to expand our exploration of these choices and consider what would have happened to the feelings, images, and responses the poem evoked if she had made different word choices."

"Let's reread the poem. Open your Unit 5 Texts to page 7 and your A4L Student Notebooks to page 4. (Make decision on how to read the poem: choral read, read aloud, students read in pairs, etc.). What stood out for you in our last lesson? (Students respond.)"

"What is the mood of this poem? What does it make you feel? What parts of the poem make you feel this way? (Students may respond "calm, relaxed, like it's summer," and "I feel this way because..." etc.) Poems evoke different responses from readers, and we have many different responses in this class."

"Calm and relaxed are words that came up for us. Another good word for that is tranquil. "Tranquil" means to be peaceful, calm, and quiet. I'll record these words. (Record on board or Words in Motion Wall.)"

#### EXPLORING "IT SKIMS THE POND'S SURFACE."

"Let's start our word explorations and think about other words the poet might have chosen for the first line, "It skims the pond's surface." Read More...

When you imagine the dragonfly skimming across the pond, do you imagine the pond being rough or calm? (Students respond.) When you imagine the dragonfly flying, what do you see? (Students respond.) "Skims" means to move or glide lightly over something."

"To help us explore these words and phrases, we'll create movement at our desks. Be aware of your Space Bubble so you don't touch anyone. Create a movement for "It skims the ponds surface."  
(Students create movement. Spotlight student movements.) I see arms spread wide. I see bodies leaning forward. I see smooth movement with your fingers."

### IDENTIFYING SIMILAR WORDS AND PHRASES

"Are there words or phrases you can think of to use instead of "skims" that evoke a similar feeling and image?" (Students respond "Flies calmly, glides, moves smoothly.") Let's record these on our "Dragonfly" Word Exploration page. I'll record them on the board. (Record.)"

"Let's replace "skims" with one of these words or phrases and see what happens. Create a movement for "It glides across the pond's surface." (Students create movement.) I see ... I see ... I see ..."

"What are the differences in the movements you made for "skims" and "glides across"? Pair-share with a partner. (Students pair-share.) Let's share with the group. (2–3 students respond.)"

### IDENTIFYING DIFFERENT WORDS AND PHRASES

"What words or phrases might you choose instead of "skims" to evoke a different feeling or image for this line of the poem? We talked about the mood being tranquil. What if it was a rough and stormy day—how would the dragonfly fly? (Students respond "It flies unsteadily, wildly or uncontrolled, nervously, bobs up and down, darts around crazily, jumps.") Let's record these on our "Dragonfly" Word Exploration page. I'll record them on the board." (Record.)"

"Let's replace "skims" with one of these words or phrases and see what happens. Create a movement that shows "It flew unsteadily across the pond's surface." (Create movement.) I see ... I see ... I see ..."

"What are the differences in the movements you made for "flew unsteadily" and the movements we did earlier? Pair-share with a partner. (Students pair-share.) Let's share out." (2–3 students respond.)"

"We just explored many words and phrases for this part of the poem to help us get a better understanding of the poet's word choices."

### EXPLORING "BLUR WITH SPEED."

"Let's take a close look at another line in the poem, 'Outspread wings blur with speed.' Let's focus on the phrase 'blur with speed.' What does that phrase make you picture in your mind? Pair-share with a partner. (Students pair-share.) When something blurs, it is difficult to see its form. The dragonfly's wings move so fast that you can barely see them."

"Create a movement for 'blur with speed.' (Students create movement. Spotlight student movements.) I see ... I see ... I see ..."

### IDENTIFYING SIMILAR WORDS AND PHRASES

"Are there words or phrases you can think of to replace 'blur with speed' that evoke a similar feeling and image? Pair-share with a partner and write your ideas on your Dragonfly Word Exploration page. (Students pair-share and record.) Let's share generally and add these to our ideas." (Students respond "move fast, flap quickly, beat fast, flutter rapidly.")

"Let's replace "blur with speed" with one of these words or phrases and see what happens. Create a movement for \_\_(replacement)\_\_. (Students create movement. Spotlight movements.) I see ... I see ... I see ..."

"What are the differences in the movements you made for "blur with speed" and "\_\_(replacement)\_\_\_"? Pair-share with a partner. (Students pair-share.) Let's share generally." (2–3 students respond.)

### **IDENTIFYING DIFFERENT WORDS AND PHRASES**

"What words or phrases might you choose if you wanted to evoke a very different image? For example, think of the movement of an eagle's wings. Pair-share with a partner and write your ideas on your Dragonfly Word Exploration page. (Students pair-share and record.) Let's share generally and add these to our ideas." (Students respond "glide, slowly flap, move up and down, soar.")

"Let's replace 'blur with speed' with one of these words or phrases and see what happens. Create a movement that shows \_\_(replacement)\_\_. (Students create movement. Spotlight student movements.) I see ... I see ... I see ..."

"What are the differences in the movements you made for \_\_(replacement)\_\_\_ and the movements we did earlier? Pair-share with a partner. (Students pair-share.) Let's share generally." (2–3 students respond.)

"We just explored many words and phrases for this part of the poem to help us get a better understanding of the poet's word choices."

### **EXPLORING "TOUCHES DOWN."**

"Let's take a close look at another part of the poem, 'It touches down and stops to sun itself on the dock. 'We'll focus on the phrase 'touches down.' What does that phrase make you picture in your mind? Pair-share with a partner." (Students pair-share.)

"Create a movement for 'touches down.'" (Students create movement. Spotlight movements.) I see ... I see ... I see..."

### **IDENTIFYING SIMILAR WORDS AND PHRASES**

"Are there words or phrases you can think of to replace 'touches down' that evoke a similar feeling and image? Pair-share with a partner and write your ideas on your Dragonfly Word Exploration page. (Students pair-share and record.) Let's share and add these to our ideas." (Students respond "land softly, gently touches, lightly rests.")



"Another really great word that would work here is alight. 'Alight' means to come to a rest or settle down on something. Let's record 'alight'."

"Let's replace 'touches down' with one of these words or phrases and see what happens. Create a movement for \_\_\_(replacement)\_\_. (Students create movement. Spotlight movements.) I see ... I see ... I see ..."

"What are the differences in the movements you made for 'touches down' and \_\_\_(replacement)\_\_\_? Pair-share with a partner. (Students pair-share.) Let's share with the class." (2–3 students respond.)

### IDENTIFYING DIFFERENT WORDS AND PHRASES

"What words or phrases might you choose if you wanted to evoke a very different image? Pair-share with a partner and write your ideas on your Dragonfly Word Exploration page. (Students pair-share and record.) Let's share with the whole group and add these to our ideas." (Students respond "nose-dives, crashes, lands hard.")

"Let's replace 'touches down' with one of these words or phrases and see what happens. Create a movement for \_\_\_(replacement)\_\_. (Students create movement. Spotlight movements.) I see ... I see ... I see ... What are the differences in the movements you made for "touches down" and \_\_\_(replacement)\_\_\_? Pair-share with a partner. (Students pair-share.) Let's share out." (2–3 students respond.)

### Exploring "Flicker And Still."

"Let's take a close look at the last part of the poem, 'Wings flicker and still: Stained-glass windows with sun shining through.' We'll focus on the phrase "flicker and still." What does that phrase make you picture in your mind? Pair-share with a partner." (Students pair-share.)

"Create a movement for 'flicker and still.' (Students create movement. Spotlight movements.) I see ... I see ... I see ..."

### IDENTIFYING SIMILAR WORDS AND PHRASES

"What are similar phrases that could have been used instead of 'flicker and still'? Pair-share with a partner and write your ideas on your "Dragonfly" Word Exploration page. (Students pair-share and record.) Let's share with the class and add these to our ideas." (Students respond "flap and stop, flutter and freeze, move and rest.")

"Let's replace 'flicker and still' with one of these words or phrases and see what happens. Create a movement for \_\_\_(replacement)\_\_. (Students create movement. Spotlight movements.) I see ... I see ... I see ..."

"What are the differences in the movements you made for 'flicker and still' and \_\_\_(replacement)\_\_\_? Pair-share with a partner. (Students pair-share.) Let's share with the whole group." (2–3 students respond.)

### IDENTIFYING DIFFERENT WORDS AND PHRASES

"What words or phrases might you choose if you wanted to evoke a very different image? Pair-share with a partner and write your ideas on your Dragonfly Word Exploration page. (Students pair-share and record.) Let's share with the whole group and add these to our ideas." (Students respond "beat wildly, move constantly.")

"Let's replace 'flicker and still' with one of these words or phrases and see what happens. Create a movement for \_\_(replacement)\_\_. (Students create movement. Spotlight movements.) I see ... I see ... I see ..."

"What are the differences in the movements you made for 'flicker and still' and \_\_(replacement)\_\_\_? Pair-share with a partner. (Students pair-share.) Let's share generally." (2–3 students respond.)

### Closing Word Explorations

"Georgia Heard had a lot of choices when she wrote this poem. She probably played with different words and phrases until she found the ones that best evoked the feelings and images for the dragonfly that she wanted. We talked about and created movement for many words and phrases to help us get a better understanding of what words mean and how we might use them. Next, we'll use our whole bodies and create dances to explore these words and phrases."

## STEP 3: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks. Designate an area where students can easily access their A4L Student Notebooks and a pen or pencil.

### Suggested Dialogue

#### LEARNING NEW DANCE SKILLS

"Next we'll learn a new dance skill and a new dance concept. Then we'll create dances to compare a range of different word choices."

"When I say 'Go,' move the desks and put your A4L Student Notebooks in the designated area. Then, find an empty space in the room for our BrainDance warm-up. Go!"

## STEP 4: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #1. The audio track for BrainDance of Words #1 (Unit 5 CD, Track 1) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. You can facilitate this as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### Suggested Dialogue

#### INTRODUCING BRAINDANCE

"We'll start by warming up our bodies and brains with the BrainDance to prepare us to use our whole bodies to dance our words and phrases from Dragonfly."

**Breath:** Breathe softly.

**Tactile:** Busily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Smoothly grow into a large shape and shrink into a small shape.

**Head-tail:** Tranquilly curl forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move joyously.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move grumpily.

**Body-half right:** Freeze the left side of your body. With the right side, move quickly.

**Body-half left:** Freeze the right side of your body. With the left side, move slowly.

**Eye-tracking:** Follow your right thumb with your eyes. Move it mysteriously from side to side. Follow your left thumb with your eyes. Move it mysteriously from side to side.

**Cross-lateral:** Enthusiastically reach your arms across the front of your body on different levels.

**Vestibular:** Anxiously spin and then freeze in a confident shape.

**Breath:** Breathe softly.

# STEP 5: INSTRUCT ON THE DANCE SKILL— MIRROR

**Process:** Review the previous dance concepts of shape, self space, general space, and the Safety Chart. Demonstrate the dance skill of Mirroring with a student volunteer. See the menu below, **Dance Skill: Mirror**. Discuss the roles and responsibilities of the leader and the follower. Ask students to select a partner, and each pair should decide who is partner A and who is partner B. Together they explore mirroring. Play “Dakota Dawn,” by Eric Chappelle (Unit 5, Track 9). This music selection supports slow, thoughtful movement while working in pairs. Timing for instructing the mirror dance is 5 minutes.

## SAFETY CHART

Concentrate on positive strategies, like “control your body” rather than “no hitting.” Recommendations for responses to elicit from students:

- Respect each other.
- Remember your personal space.
- Control your body.
- Listen to directions and to the music.
- Look where you are going.
- Use movement rather than your voice to communicate.
- Have fun.

## Dance Skill: Mirror

### Definition

Mirror— a partner skill in which one person leads by performing movement, and the other person simultaneously imitates the leader’s movement using opposite orientation (as if looking in a mirror).

### Connecting Literacy & Art

Mirroring is a skill for dance making and interpreting words. The leaders have an opportunity to see the movements they initiate. They also observe and do the movements that are created by their partners. They give each other feedback, describing their observations of the movements, and discuss how the movement choices show their understanding of the words.

## Suggested Dialogue

### Reviewing Mirroring Concept And Safety Chart

"Let’s review the dance concepts from our last lesson. What is moving in Self Space? (Students respond.) What is moving in General Space? (Students respond.) Can you show me a Shape?" (Students create shape.)

Demonstrate mirroring with a student volunteer.

"I'm going to show you a technique called "mirroring" that dancers use to create dances. I'll need an assistant to help me demonstrate this dance. The leader and the follower will sit or stand facing each other." (Face the student volunteer.)

"Here are some guidelines for successful mirroring:

-The leader moves slowly so that the follower can do exactly the same movements at exactly the same time as the leader. - When you are leading, make sure that your partner can see your movements. If the movements are behind your back, the follower can't see them. Followers can see and copy movements in front of, above, or beside you.

-The dancers do not touch.

-The dancers do not talk; they communicate with movements, not words.

-The dance is done mostly by moving in place. Mirror dancing through General Space would be very difficult.

-Slow, smooth movements are easier for a partner to follow. If you need to use fast movements to communicate your idea, repeat each movement several times.

-I'll show you with my partner. (Model with or without music.)

-What makes a good leader? What makes a good follower? (Students respond.)

-This dance requires good concentration. Pick a partner who will help you be successful, and find a place in the room. (Students move to stand with partners Assign pairs or let students find their own partners.)

-Decide who is partner A and who is partner B. Let's practice mirroring. When the music plays, partner A, you begin, and partner B, you follow the movements of partner A. When the music stops, freeze in a shape. (Play music and students mirror for about 30 seconds. Music stops, students freeze.)

-When the music begins, partner B, you begin, and partner A, you follow the movements of partner B. When the music stops, freeze in a shape." (Play music and students mirror for about 30 seconds. Stop music, students freeze.)

## STEP 6: INSTRUCT ON THE DANCE CONCEPT— LEVEL, USING MIRROR DANCE

**Process:** Introduce the dance concept of Level. Show the "level" sign. Guide students in mirror dancing as they explore high, medium, and low shapes and movements using "Levelance," by Eric Chappelle (Unit 5, Track 5). "Levelance" has been selected because it has high, medium, and low pitches that correspond with high, medium, and low shapes and movements. After instructing in level, add the levels to the Movement Chart and make connections between levels

and feelings and images.

Timing for instruction on level is 8 minutes.

### **DANCE CONCEPT: LEVEL**

#### **Definition**

Level refers to the height of the dancer in relationship to the ground; making shapes or moving as high, medium, or low distances from the floor.

#### **Connecting Literacy & Art**

Level is a fundamental dance concept. Students use their knowledge of dance concepts as vocabulary for creating and describing dances. As students pull from their toolbox of dance concepts, they are making thoughtful choices about how they interpret words and poems and how they show these understandings through dance.

Guide students to make connections between low, medium, and high levels and the emotions or images each level can help the student show. For example, dancing on a low level might communicate a sad, quiet, or sneaky feeling or show the burble of a winding stream. Changing from a low to a high (or vice versa) level can help a student communicate a shift in feeling. Both a sample and a blank version of this chart are available in this resource document. Project it on the document camera or create a chart to post on the wall.

### **Suggested Dialogue**

#### **Displaying The Dance Word Sign: Level**

"Stay where you are with your mirror dance partner. We are going learn a new dance concept, Level, which will give us more options to express our understanding of the poet's word choice."

"Our new dance concept is Level (Display dance word sign, Resources, page 12). Dancers can move and make shapes on low, medium, and high levels. Level is one of the tools dancers use to make their dances more expressive."

"Partner A, create a high level shape and Partner B follow. (Students create shapes.) Partner A, lead a high level movement and Partner B follow. (Students create movement.) Now Partner B, create a medium level shape and Partner A follow. (Students create shapes.) Partner B, lead a medium level movement. (Students create movement.) Partner A, create a low level shape and Partner B follow. (Students create shapes.) Partner A, lead a low level movement and Partner B follow." (Students create movement.)

"Now we'll all explore levels with music. Listen to the music as you dance. When the music sounds high, dance on a high level. When the music sounds low, dance on a low level. When the music sounds medium, dance on a medium level. When you don't hear any sound, freeze in a shape."

"When the music plays, partner A, you begin, and partner B, you follow the movements of partner A. When the music stops, freeze in a shape." (Play music and students mirror for about 30 seconds. Music

stops, students freeze.)

"When the music begins, partner B, you begin, and partner A, you follow the movements of partner B. When the music stops, freeze in a shape." (Play music and students mirror for about 30 seconds. Stop music, students freeze.)

### DISCUSSING LEVELS

"Play "Levelance," by Eric Chappelle, (Unit 5, Track 5) and stop music occasionally for students to make shapes. Discuss when and why students might use different levels."

"Let's add low, medium, and high levels to our movement chart. We can do all three levels in both Self Space and General Space. (Record on chart.) When might you use a low level in a dance? What feeling or image can a low level help you show?" (Students respond. Record on chart. Repeat for medium and high levels. See menu, Movement Chart for sample responses.)

## STEP 7: STUDENTS CREATE CONTRASTING WORD CHOICE DANCES

**Process:** Guide students to create their own dances for one of the targeted phrases explored in the lesson. Have students retrieve their A4L Student Notebooks and open to pages 4-5. Put students into trios to choreograph dances. Assign each group a phrase or allow groups to select the phrase they want to dance. A version of *Dragonfly* broken down by lines is available in this resource page, for copying, cutting, and handing out to each group.

Groups then create two dances, each with a shape, a movement, and another shape. The first dance is the phrase from the poem. For the second dance, groups choose different words for the phrase, using words they brainstormed earlier in the lesson. Students circle or underline the new phrase in their A4L Student Notebooks on pages 4-5. After students have created their dances, play "Koto Moment," (Track 4) for rehearsing and performing. Students may all dance the same movements or can each choose different moves. If time is short, have groups create just one dance using the phrases from the poem.

Timing to create and rehearse dances is 10 minutes.



### DIFFERENTIATION OPTIONS: CREATING, PRESENTING & REFLECTING ON DANCES FOR DRAGONFLY WORD EXPLORATIONS

Select one of the options listed below or structure the creating, presenting and reflecting in a way that appropriately meets students' needs and fosters engagement.



Groups create 1 dance and several groups share dances with class. Assign groups phrases from the poem and have each group choreograph a shape-movement-shape dance. Either randomly select or invite 2-4 volunteer groups to share their dances with the whole class. Guide the reflection on dance choices. OR Have students create just one dance for a selected phrase from the poem and invite several groups to perform for the class. Select one of these options if students need support presenting and reflecting on their dances or if time is limited.



Groups create contrasting word choice dances and several groups share with class. Assign groups phrases from the poem and have each group choreograph two dances (the phrase from the poem and a contrasting phrase). Either randomly select or invite 2-4 volunteer groups to share their dances with the whole class. Guide the reflection on dance choices.



Groups create contrasting word choice dances and share with buddy groups. Assign groups phrases from the poem and have each group choreograph two dances (the phrase from the poem and a contrasting phrase). Groups share and reflect on dances with buddy groups. After all groups have shared, invite 1-2 groups to share their reflections with the whole class. Select this option if students are able to reflect on their peers' dances.

## Suggested Dialogue

### PREPARING GROUPS TO CHOREOGRAPH FIRST DANCE

"Now, you will be choreographers and make movement choices that show the meaning of the word choices. Use the new dance concept of Level, along with Self and General Space and Shape to create two dances for one of the phrases we've explored today."

"For your first dance, make decisions about shapes and movements that support the meaning of your phrase as Georgia Heard wrote it. Ask yourself these choreography questions:

- What level best supports the word choice?
- Would it communicate the ideas best to use self space or general space or both?
- What shapes should we choose for the beginning and the ending of the dances?

You have 3 minutes to choreograph your dances. (Students create dances.)

Prepare groups to choreograph second dance.

For your second dance, you will select words and phrases that evoke different feelings and images. Ask yourself these choreography questions:

- Which energy quality will best communicate the words and phrases?
- What level best supports the word choice?



-Would it communicate the ideas best to use self space or general space or both?

-What shapes should we choose for the beginning and the ending of the dances?

You have 3 minutes to choreograph your dances. (Students create dances.)

Now that you have your dances, let's add music and rehearse for about five minutes to remember and refine our choices. Get into your opening shape. When you hear the music, begin your first dance. If your group finishes before others, stay frozen in your shape until the music stops. Then we will do the same for the second dance."

## STEP 8: STUDENTS PRESENT & REFLECT ON DRAGONFLY DANCES

**Process:** Facilitate groups to share and reflect on their dances. See the menu above, **Differentiation Options: Creating, Presenting, & Reflecting on Dances for *Dragonfly* Word Explorations** (Step 7) for ways to scaffold the activity. Create the performance space and review audience and performer behavior.

If all groups are presenting their dances for the whole class, one way to expedite the performances is to have groups who created dances for the same phrase of the poem dance at the same time. Then, have each of those groups dance their different word choice dance individually, first saying their different phrase and then doing their dance. For example, three groups come into the performance space for "touches down." They all do their dance for "it touches down" at the same time. Then, one at a time, each group says its contrasting phrase, e.g., "dives down," and dances.

Guide a reflection on shape and movement choices made by the dancers to show the word choices explored for the targeted words and phrases of *Dragonfly*. Use the Reflection Starters to support students in the reflection process. Either post the sentence stems on chart paper or project on the document camera. Students can also begin writing their reflections on pages 6-7 in their A4L Student Notebook. See the menu below, **Coaching Tips for Discussing Dance** for additional support.

### COACHING TIPS FOR THE ARTS: DISCUSSING DANCE

#### Reflecting on dances

-Use Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.

-Guide your students to be specific when they respond to dances. This improves their observation skills, their dance-making skills, and their ability to see meaning in poetry and movement.

-If students are 'acting' rather than dancing a line from a poem, encourage them to exaggerate their movement by using their whole body and to repeat movements.

-Help students focus on what was effective in the performance and describe choices that worked rather than things they did not like. This type of feedback supports choreographers because it validates their choices and helps them think about future choices.

### Example

Rather than allowing students to say “I liked that,” or “I didn’t like that,” ask them to describe what they saw using dance vocabulary. Prompt students with questions like “What parts of the dancers’ bodies were moving? What movement did they do? Were they in self or general space?”

Then, guide students to interpret the movement, e.g., “What did the dancers do that showed the meaning of the words? Did their dance give you a feeling or make you imagine something?”

## PREPARING STUDENTS TO SHARE DANCES

"What makes a good audience? (Students respond.) What makes a good performer? (Students respond.) Tell students how they will be performing their dances—e.g., all groups sharing with the whole class, groups sharing with buddy groups, 1-3 groups sharing with the class, etc."

"When you perform, you will get into your opening shape. I will read the phrase from the poem. When the music starts, begin your first dance. When you’re finished, stay frozen in your ending shape until the music stops."

"Then, I will ask the group to tell us their contrasting phrase and show us their second dance. We’ll repeat this process for the other groups."

"Audience, look for the choices they make to show the words and phrases in the poem. Notice how the movement choices show the contrasting word choices in each dance."

## FACILITATE STUDENTS SHARING AND REFLECTING ON DANCES

"First group, come into the performance space. Dancers, do your beginning shape. Audience ready? Dancers ready? (Play music. Dancers perform.) Dancers, take a bow! Audience, give them a hand in sign language!" (After the performance, performing groups stay in the presentation space, standing or sitting, while the audience responds.)

"Audience, let’s reflect on the movement choices the dancers made to show their phrase. We’ll use the Reflection Starters to help us. (Project on document camera or refer to chart.) What movement choices did they make that showed the different word choices? Be specific, so that if someone walked into the room after the dance, they would know what happened just from listening to your words. Was their opening shape big, small, twisted, stretched? What parts of their bodies did they move? What levels did they use? Did they stay in one spot? Did they travel? What feelings or images did their movements give you?" (Students may respond “They started on a high level and ended on a low level,” “In the first dance they traveled very slowly and in the second dance they moved fast. I felt tension.”)

Repeat the process for the remaining groups.

"Bravo, dancers! You have just created and performed dances, and reflected on how they showed similar and different word choices in *Dragonfly*."

## STEP 9: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where you want them to go once they're done.

## STEP 10: CLOSE LESSON 2

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll read a new poem and learn new dance concepts."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 5.**

Is this Lesson Public or Members only?:

Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 3

Read Sparklers by Mark Vinz and

Instruct on Dance Concepts

## Unit 5: Lesson 3

# Read Sparklers By Mark Vinz And Instruct On Dance Concepts

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify words or phrases in a poem that evoke an emotion or help the reader imagine how something looks, feels, smells, sounds, or tastes. Students will be able to use movement to better understand the meaning of a poem.

### LITERACY "I CAN" STATEMENT

“I can identify words and phrases in a poem that evoke a feeling or help me imagine how something looks, sounds, smells, feels, or tastes. I can use movement to help me explore the meaning of a poem.”

### LESSON OVERVIEW

Steps	Pacing: 55 Minutes
<b>Step 1:</b> Introduce Lesson 3	<b>15 minutes</b>
<b>Step 2:</b> Engage in Pre-reading Discussion of “Sparklers” and the Characteristics of Free-Verser Poetry	
<b>Step 3:</b> Read and Discuss “Sparklers”	
<b>Step 4:</b> Transition to Dance and Move Desks	<b>20 minutes</b>
<b>Step 5:</b> Warm up with the BrainDance	
<b>Step 6:</b> Instruct on the Dance Concept—Energy Qualities (sharp, smooth)	
<b>Step 7:</b> Students Create Dances for “Sparklers”	<b>20 minutes</b>
<b>Step 8:</b> Students Present & Reflect on “Sparklers” Dances	
<b>Step 9:</b> Move Desks	
<b>Step 10:</b> Close Lesson 3	

**STANDARDS ALIGNMENT****TARGETED STANDARDS**

Reading Standards (Literature)

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

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

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion

and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.

## TEACHING RESOURCES

### A4L TEXTS

-“Sparklers” by Mark Vinz

### STUDENT NOTEBOOK

-Reflecting on Dancing Choices

### CLASSROOM CHARTS

-Dance Word Signs

-Movement Chart (Created in Class)

-Reflection Starters

-Words in Motion Wall Safety Chart (Create in Class- space to record words and phrases)

- Safety Chart (Created in Class)
- Free-Verse Poetry Characteristics (Created in Class)

### **ART MATERIALS**

- Unit 5, Track 1: “BrainDance of Words #1” by Debbie Gilbert
- Unit 5, Track 6: “Bottle Rocket,” by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

### **AUDIO RECORDINGS OF POETRY**

- Unit 5, Track 5: “Sparklers” female with prosody
- Unit 5, Track 5: “Sparklers” male with prosody

### **LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### **DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 3

**Process:** Give an overview of the lesson objectives: Read and discuss a new poem; learn the dance concept Energy Qualities (sharp, smooth); and use dance to explore words and phrases in the poem.

### ELL SUPPORT COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

Recommended vocabulary from “Sparklers” to pre-teach with Vocabulary Snapshots:

- Sparklers - Twirling - Loops -
- Grownups - Lawn Chairs - Bare Feet -
- Slippery Grass - Porch Light - Glow -
- Independence Day -



### Sample Visual Icons for “Dragonfly”



See Unit 5 Texts, pages 8-12 (students) and this resource page (teachers) for Vocabulary Snapshot activities for “Sparklers” using these visual icons and more.

### Suggested Dialogue

#### INTRODUCE LESSON 3

"Today we are going to read a new poem, learn a new dance concept, and use all our dance concepts to explore the poem."

"By the end of today's lesson, you will be able to say, 'I can identify words and phrases in a poem that evoke a feeling or help me imagine how something looks, sounds, smells, feels, or tastes. I can use movement to help me explore the meaning of a poem.'"

## STEP 2: ENGAGE IN PRE-READING DISCUSSION OF “SPARKLERS” AND THE CHARACTERISTICS OF FREE-VERSE POETRY

**Process:** Introduce the next poem, “Sparklers,” by engaging students in a discussion about the topic of the poem. Show images of topics and vocabulary as needed from this resource page. Discuss characteristics of free-verse poetry and make a list to post in the room. See the menu below for **Characteristics of Free-Vers Poetry**.

#### ELL SUPPORT: INDEPENDENCE DAY CONCEPT

Recommended vocabulary to pre-teach with Vocabulary Snapshots:

- Declaration of Independence - Patriots -
- 4th of July - Fireworks -
- Picnic - Uncle Sam -
- Red, White, and Blue - Streamers -
- Balloons - Parade -

Sample Visual Icons



[Click here for additional icons.](#)

## Suggested Dialogue

### ENGAGE IN A PRE-READING DISCUSSION OF “SPARKLERS,” BY MARK VINZ.

"The new poem is called 'Sparklers,' by Mark Vinz. What is a sparkler? What does it look like? Has anyone ever held a sparkler? (Students respond.) It's a firework that shoots little sparks into the air. Here's a picture of a sparkler. (Show image from Resources, page 22.)"

"When do people usually use fireworks like sparklers? (Students respond.) Yes, the Fourth of July, which is also called Independence Day. Independence Day celebrates the adoption of the Declaration of Independence, which is when the United States decided to stop being part of Great Britain. What kinds of things do people do for Independence Day? (Students may respond "watch fireworks or parades, have barbeques or picnics," etc. Show images on Resources, pages 22-29 as needed.)"

"What feeling do you get from the title 'Sparklers'? What do you think will happen in the poem? (Students respond.) What if the title were "America's Day of Freedom"? What response would you have? (Students respond.) When we read 'Sparklers,' let's see what words and phrases Mark Vinz uses to create images, feelings, and thoughts for the reader."

### IDENTIFY & DISCUSS CHARACTERISTICS OF FREE-VERSE POETRY

"Before we read the poem, let's talk for a moment about the kinds of poems we are exploring in this unit."

"What did you notice about the poem 'Dragonfly' (Unit 5 Texts, page 7) and the way it is written? (Students respond. Guide students to notice that it is a non-rhyming poem.)"

"All the poems we read in this unit are called "free-verse poems." That means they do not have a rhyming pattern, they have no set line length, and no set rhythm. You are probably used to writing or reading poems that rhyme. Free-verse poems are great because they allow the poet freedom to choose words he or she thinks best evoke images, feelings, ideas, and responses, which is our focus as word explorers. I'll make a list of the free-verse poetry characteristics and post it. (Record on chart paper.)"

## STEP 3: READ & DISCUSS "SPARKLERS"

**Process:** Read "Sparklers," by Mark Vinz. Have students follow along in the Unit 5 Texts on page 13. Read the poem aloud several times. Help students become more aware of and sensitive to the choices poets make by facilitating a discussion on the words and phrases in the poem. List words and phrases on the Words in Motion Wall either during or after discussion.

### TEACHING TIP: SAMPLE QUESTIONS

- What word or phrase stood out for you?
- Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it.
- Did anyone else have a response to this word or phrase?
- (Ask only when appropriate.) Why do you think the poet chose this word or phrase?

### TEACHING TIP: POETRY RECORDINGS

This unit contains audio recordings of a male and a female reading each poem in Unit 5. In this lesson you may want to play the recordings of "Sparklers" (Unit 5, Track 17 & Track 19) instead of reading them each time yourself.

**CLASSROOM CHARTS & GRAPHIC ORGANIZERS: WORLD EXPLORER GUIDE TO READING POETRY**

Pay attention to the ways poets use words & phrases to:

**Communicate a focused topic**

Example:

My 7th Birthday

The maple syrup streams

In winding rivers

down my leaning tier of

birthday blueberry pancakes.

I inhale,

slowly

completely.

I'm no longer six.

Non-Example:

Birthdays. I love birthdays. I have a birthday party every year and eat whatever I want for breakfast.

**Help readers imagine how something looks, smells, sounds, tastes, or feels to the touch**

Examples: a melting purple popsicle, crackling popping fire, slippery sidewalk

**Express emotions**

Examples: joyful, frightened, nervous, angry, sluggish, hopeful

**TEACHING TIP: DISCUSSING "SPARKLERS" BY MARK VINZ**

**Words and phrases that evoke images include:**

"Twirling our frantic loops and circles" .

"Grownups watching from their lawn chairs"

"Giddy slash of every turn and leap"

"And bare feet flying in slipper grass"

"Independence Day"

**Words and phrases that may evoke feelings include:**

"We cried, look!"

"Until the last glow died"

"Warned each time about burnt hands"

"Again! We shouted"

"Ran as far beyond the porch light as we dared"

**Personal connections students make might include:**

Fourth of July celebrations with friends and family Favorite fireworks Summertime A time they were really excited Doing something their parents might not like

**Suggested Dialogue**

**READ "SPARKLERS."**

"Open your Unit 5 Texts to page 13 to the poem 'Sparklers,' by Mark Vinz. We'll read the poem aloud several times."

"The first time, just listen to the poem. (Read poem.)"

"The second time, close your eyes and see what kind of feelings or images come into your mind. (Read poem again.)"

"The third time, follow along in your text as I read. Notice words and phrases that stand out because they evoke a visual image, a strong feeling, an idea, or make you think of an experience you've had."

(Read poem.)"

### **DISCUSS "SPARKLERS."**

"As word explorers, we're paying attention to the words and phrases poets use."

"Let's look at Mark Vinz's choices. Pair-share with a partner a word or phrase that stood out for you. You will probably have different responses to the poem, and that's okay. (Students pair-share.)"

"Let's share with the whole group. What word or phrase stood out for you? (Students may respond "loops and circles," "Giddy slash," "feet flying," "Again! We shouted.")"

"Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it." (Student may respond "It reminded me of the 4th of July and how excited I was.")

"Did anyone else have a response to this word or phrase? (1–2 students respond and give examples.)"

"Why do you think the poet chose this word or phrase? (1–2 students respond.)"

*Continue discussion with students' responses to other words and phrases from the poem.*

## **STEP 4: TRANSITION TO DANCE AND MOVE DESKS**

**Process:** Transition to dance and move desks. Tell students to put away their Unit 5 Texts.

### **Suggested Dialogue**

#### **TRANSITION TO DANCE AND MOVE DESKS**

"Next we'll learn a new dance concept and create dances to show a line from the poem. When I say 'Go,' put your Unit 5 Texts away and move the desks. Then, find an empty space in the room for our BrainDance warm-up. Go!"

# STEP 5: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #1. The audio track for BrainDance of Words #1 (Unit 5, Track 1) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### WARM UP

"Let's get our bodies and brains ready with the BrainDance."

**Breath:** Breathe softly.

**Tactile:** Busily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Smoothly grow into a large shape and shrink into a small shape.

**Head-tail:** Tranquilly curl forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move joyously.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move grumpily.

**Body-half right:** Freeze the left side of your body. With the right side, move quickly.

**Body-half left:** Freeze the right side of your body. With the left side, move slowly.

**Eye-tracking:** Follow your right thumb with your eyes. Move it mysteriously from side to side. Follow your left thumb with your eyes. Move it mysteriously from side to side.

**Cross-lateral:** Enthusiastically reach your arms across the front of your body on different levels.

**Vestibular:** Anxiously spin and then freeze in a confident shape.

**Breath:** Breathe softly.

## STEP 6: INSTRUCT ON THE DANCE CONCEPT— ENERGY QUALITIES (SHARP, SMOOTH)

**Process:** Ask students to sit where they are. Review the previous dance concepts of Level, Shape, Self Space, General Space, and the movement Safety Chart. Introduce the new dance concept of Energy Qualities with Sharp and Smooth Energy. Show them the dance word signs for energy qualities. Lead an exploration of smooth and sharp energy, first with one body part at a time and then with whole bodies. After instructing on energy qualities, add them to the Movement Chart and make connections between the energy qualities and feelings and images. Post dance word signs.

### CLASSROOM CHARTS & GRAPHIC ORGANIZERS: MOVEMENT CHART

Several sample responses have been filled in below. Both a sample and a blank version of this chart are available in this resource page. Project it on the document camera or create a chart to post on the wall.



#### Differentiation Options : Creating, Presenting & Reflecting On Dances For "Sparklers"

"Select one of the options listed below or structure the dancing, presenting and reflecting in a way that appropriately meets students' needs and fosters engagement."





"Guide whole class reflection. All groups create dances for the same line from 'Sparklers.' 1-3 groups share dances with the class. Guide reflection on dance choices. This option provides the most support presenting and reflecting on dances."



"Guide whole class reflection. Groups share dances with buddy groups. Groups create dances for an assigned line in "Sparklers." Invite 1-2 volunteer groups to share with the class. Guide the reflection. Then, have each group share & reflect on their dance with a "buddy" group. Select this option if groups are able to constructively reflect on their peers' dances."



"Groups share dances with buddy groups. Groups create dances for different lines in 'Sparklers.' Have each group share and reflect on their dance with a 'buddy' group. If time and attention permit, all groups can share their dances with the whole class. Allow students to lead the reflection."

## Suggested Dialogue

### INSTRUCT ON ENERGY QUALITIES

"Have a seat where you are. (Students sit.) What dance concepts did we explore in our last class? Can you show me a Shape on a High Level? Can you show me a Shape on a Low Level? What is moving in Self Space? What is moving through General Space? Remind me what we need to keep in mind to move safely. Show me your Space Bubble."

"Our new concept is Energy Qualities. (Display dance word sign for each energy quality.) Energy is another important dance tool to help dancers communicate expressively. Energy is the dynamic quality of movement. Dancers can move with Smooth Energy or Sharp Energy. Let's try these energy qualities. Smooth Energy is continuous, sustained, and flowing. The movement does not stop."

- Move your hand with Smooth Energy. Freeze.
- Move your head with Smooth Energy. Freeze.
- Stand up and move with your whole body in Self Space with Smooth Energy. Freeze.
- Move with your whole body with Smooth Energy, traveling through General Space. Freeze.
- Sit down right where you are.

"Sharp Energy is sudden and jerky. It is all about moving and stopping."

- Move your hand with Sharp Energy. Stop. Move. Stop. Move. Stop.

- Move your shoulders with Sharp Energy. Stop. Move. Stop. Move. Stop.
- Stand up and move with your whole body in Self Space with Sharp Energy. Stop. Move. Stop. Move. Stop.
- Move with your whole body with Sharp Energy traveling through General Space. Look for the empty spaces and don't disturb anyone's Space Bubble. Stop. Move. Stop. Move. Stop.

### **DISCUSS WHEN AND WHY STUDENTS MIGHT USE DIFFERENT ENERGY QUALITIES IN THEIR DANCES.**

"Let's add Smooth and Sharp Energy to our movement chart. (Record on chart.) When might you use Smooth Energy in a dance? What feeling or image can Smooth Energy help you show? (Students respond. Record on chart. Repeat for Sharp Energy. See sidebar Movement Chart for sample responses.)"

## STEP 7: STUDENTS CREATE DANCES FOR "SPARKLERS"

**Process:** Guide students to create their own dances for a line in the poem. See the menu, **Differentiation Options: Creating, Presenting & Reflecting on Dances for "Sparklers"** for ways to scaffold Steps 7 and 8. Put students into groups of three to five to choreograph dances. See menu **Grouping Students for Dance for rationale of grouping sizes**. Assign each group a line from the poem. A version of "Sparklers" broken down by lines is available in this resource document, for copying, cutting, and handing out to each group.

Students create dances. After dances are created, add music. Play "Bottle Rocket," by Eric Chappelle (Unit 5, Track 6). Groups can choose to have everyone dance the same choreographed movements or they can each do different movements.

Timing to create dances is 5 minutes.

### **TEACHING TIP: GROUPING STUDENTS FOR DANCE**

Students were grouped in pairs & trios for the initial dance activities. If your students are ready, move to groups of 3-5 students starting with this lesson. The dance explorations in the first few lessons were designed for groups of two or three to enable students to build skills working as a team to create movement and dances. The small size is effective because all students have an opportunity to act as both leaders and followers. Each student has an active role in the collaboration.

Large groups need to develop more collaboration skills to be successful working together. Additionally, for large groups more space is required for each group to choreograph movements and time is required so that each student can contribute to the dance-making process.

As students build their choreographic and collaboration skills they can work in slightly larger groups. Larger groups offer more choices for choreography. This lesson is written for groups of 3-5 students.

## **COACHING TIPS FOR THE ARTS: DISCUSSING DANCE**

### **Reflecting on dances:**

- Use Dance Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.
- Guide your students to be specific when they respond to dances. This improves their observation skills, their dance-making skills, and their ability to see meaning in poetry and movement.
- If students are 'acting' rather than dancing a line from a poem, encourage them to exaggerate their movement by using their whole body and to repeat movements.
- Help students focus on what was effective in the performance and describe choices that worked rather than things they did not like. This type of feedback supports choreographers because it validates their choices and helps them think about future choices.

### **Example:**

Rather than allowing students to say "I liked that," or "I didn't like that," ask them to describe what they saw using dance vocabulary. Prompt students with questions like "What parts of the dancers' bodies were moving? What movement did they do? Were they in self or general space?"

Then, guide students to interpret the movement, e.g., "What did the dancers do that showed the meaning of the words? Did their dance give you a feeling or make you imagine something?"

## **Suggested Dialogue**

### **CREATE DANCES FOR "SPARKLERS"**

"Now, you'll create a dance for a line in the poem. I'll put you into groups and give each group a line from the poem. (Put students into groups and assign a line from the poem.)"

"As you did when you choreographed dances for "Dragonfly" (Unit 5 Texts, page 7), you will create a beginning shape, a movement, and an ending shape. Make shape and movement choices to show the word choice in your line from "Sparklers." Will you use Smooth or Sharp Energy, or both? What Levels will you use? Will you use Self or General Space, or both? What Shapes will best communicate the words and phrases? Look at our Movement Chart for ideas about how movement can show different feelings or images."

"You have 5 minutes to choreograph and practice your dance. (Students create dances.)"

"Now that you have your dances, let's add music. Get into your opening shape. When you hear the music, begin your dance. If your group finishes before other groups, stay frozen in your shape until the music stops."

*Dance two or three times with music. Play "Bottle Rocket," by Eric Chappelle (Unit 5 CD, Track 6).*

## STEP 8: STUDENTS PRESENT & REFLECT ON "SPARKLERS" DANCES

**Process:** Facilitate groups to share and reflect on their dances. Create the performance space and review audience and performer behavior. Follow the suggested dialogue if it aligns with the differentiation option you selected.

Invite 1-2 volunteer groups to present their dances for the class. Follow a similar process if students will share their dances in buddy groups or additional groups will present for the class. Play "Bottle Rocket," by Eric Chappelle (Unit 5, Track 6) for the performance. Guide the reflection using the Reflection Starters and discuss the shape and movement choices made by the dancers to show the images, feelings, and responses to the poem. Students can also write their reflections on pages 6-7 in their A4L Student Notebook.

### Suggested Dialogue

#### PREPARE STUDENTS TO SHARE DANCES.

"What makes a good audience? (Students respond.) What makes a good performer? (Students respond.)"

"Let's have the FIRST group come into the performance space. (Students move to the performance space.)"

#### FACILITATE STUDENT SHARING AND REFLECTING ON THE DANCES.

"Dancers, get into your beginning shape. I will read the line from the poem. When the music starts, begin your dance. When you're finished, stay frozen in your ending shape until the music stops."

"Audience, look for the choices they made to show the words and phrases in the poem. Audience ready? Dancers ready? (Dancers perform.)"

"Dancers, take a bow! Audience, give them a hand in sign language! Dancers, stay where you are. (Groups stay in the presentation space, standing or sitting, while the audience responds.)"

### **FACILITATE A DISCUSSION OF THE DANCING.**

"Audience, let's use our Reflection Starters to help us respond to the dance. What movement choices did the dancers make to show the words and phrases from the poem? Describe what you saw. Be specific. Did you see smooth or sharp movement? Were their shapes big, small, twisted, stretched? What parts of their bodies did they move? What levels did they use? Did they stay in one spot? Did they travel? (Possible responses: 'They turned sharply in their self space to show twirling that was frantic.' 'They drew huge smooth circles in the air with their arms to show how they wrote their names in the air.')

What feelings or images did you get from their movements? (Students respond. If desired, remaining groups perform with audience response after each performance.)"

"Bravo, dancers! You have just created and performed dances for 'Sparklers.'"

## STEP 9: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where you want them to go once they've moved everything.

## STEP 10: CLOSE LESSON 3

**Process:** Close the lesson with a look forward describing the next lesson.

## Suggested Dialogue

### LOOKING FORWARD.

"In our next lesson, we'll dig deeper into the words and phrases in the poem and learn a new way to explore the poems through dance."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 4

Instruct on Prosody; Explore Words &

Phrases in Sparklers

## Unit 5: Lesson 4

# Instruct On Prosody; Explore Words & Phrases In Sparklers

### LITERACY OBJECTIVE

By the end of this lesson students will be able to describe how different expression of words and phrases communicates different feelings and images in a poem.

## LITERACY "I CAN" STATEMENT

“I can describe how different expression of words and phrases communicates different feelings and images in a poem.”

## LESSON OVERVIEW

Steps:	Pacing" 45-60 Minutes
Step 1: Introduce Lesson 4 Step 2: Instruct on Prosody	<b>15 minutes</b>
Step 3: Engage in Word Explorations for “Sparklers” Step 4: Close Lesson 4	<b>30 minutes</b>

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.6:** Distinguish their own point of view from that of the narrator or those of the characters.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 4.6:** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

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

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.



**TEACHING RESOURCES****A4L TEXTS**

-“Sparklers” by Mark Vinz

**STUDENT NOTEBOOK**

-Word Exploration graphic organizer: “Sparklers”

-Reflecting on Dancing Choices

**CLASSROOM CHARTS**

-Dance Word Signs

-Movement Chart (Created in Class)

-Words in Motion Wall (Created in Class- space to record words and phrases)

-Safety Chart (Created in Class)

-Free-Verse Poetry Characteristics Chart (Created in Class)

-Vocal Qualities Chart (Created in Class)

**SAMPLES & TEMPLATES**

-Word Exploration graphic organizer – Sample: “Sparklers”

**LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 4

**Process:** Give an overview of the lesson objectives: Learn how to use prosody to express the meaning of a word or phrase; use prosody and movement to gain a deeper awareness of and sensitivity to the words and phrases used by Mark Vinz in “Sparklers.”

## Suggested Dialogue

**INTRODUCE LESSON 4**

"Today we're going to look more closely at the words and phrases in Mark Vinz's poem, 'Sparklers.' We'll learn how to use our voices to express the meaning of words and phrases and use movement to help us think about Vinz's word choices."

"By the end of today's lesson, you will be able to say, 'I can describe how different expression of words and phrases communicates different feelings and images in a poem.'"

## STEP 2: INSTRUCT ON PROSODY

**Process:** Introduce prosody—"reading with expression"—and explain how it helps a reader understand and communicate what's happening in a text. Practice prosody using the list of words and phrases from the previous lesson. Guide students to vocally express the words and phrases multiple ways to show different emphasis and feeling. As students offer variations, highlight the vocal qualities, like pitch (high or low voice), volume (loud or quiet), pace (fast or slow), and timbre (gravelly, soft, staccato, etc.). List vocal qualities on the board or on chart paper so students can reference them for the remainder of the unit. See A4L Tracks 16-19 and the menu below for a sample of **Prosody: Vocal Qualities**.

**THE PROCESS FOR THE PROSODY EXERCISE FOLLOWS:**

1. Students stand in a circle when the prosody exercise is introduced. Standing in a circle supports students to use big voices while working as an ensemble to build understanding on how to say words with vocal expression. After this initial exercise, students can stand or sit at their desks, in a circle, on the floor in front of the instructional area, or randomly throughout empty space.
2. Model with a word or phrase from the list. Say the word with vocal expression. Highlight vocal qualities that match the expression such as pitch, volume, pace, and timbre.
3. Have a student select and offer a way to say a word or phrase with vocal expression. Highlight vocal qualities.
4. The whole class repeats the word with the same vocal expression.
5. Try the same word with one or more different variations, highlight vocal qualities, and have the class repeat.

6. Continue this process of expressing words and phrases with prosody. For each word or phrase, try one or more variations. Highlight vocal qualities and have the class repeat each variation.

## PROSODY EXERCISE FOR READING WITH EXPRESSION

### Definition

An exercise designed to look closely at words and phrases in text. Words and phrases are brought to life through vocal expression and movement in order to show the feelings, images, and ideas in the poem.

### Teaching Tip: Vocal Qualities

Feel free to use the student friendly terms in parentheses.

- **Pace** (Fast, Medium, Slow)—rate and speed of spoken words and phrases
- **Pitch** (High, Low)—lowness or highness of a person’s voice
- **Projection**—loud, clear, supported voice
- **Timbre**— quality or texture of speech—soft, gravelly, breathy
- **Volume** (Soft, Loud)—amount of sound, used interchangeably with loudness—speaking loudly or quietly

### Connecting Literact & Art

- Students practice reading with expression by using vocal qualities to convey feelings and images. For example, a student might say “tiptoeing” in a quiet, breathy, fast voice.
- Students are able to hear they can change the feelings and images conveyed in a poem by making different word choices.

### Teaching Tip: Understanding Prosody

Poetry A4L Tracks

This unit contains audio recordings of a male and a female reading each poem in Unit 5 with - and without - prosody. Listening to these contrasting readings can clearly demonstrate the difference prosody can make. Click: Track 16 , Track 17 , Track 18 , or Track 19 for recordings of “Sparklers” with and without prosody (Unit 5, Tracks 16-19).

## Suggested Dialogue

### INTRODUCING PROSODY

"We'll start with our voices. The word used for reading with expression is prosody. Prosody describes the variation of tone used when speaking or reading aloud and the emphasis given to certain syllables in a word. Good readers use prosody in order to demonstrate their understanding of what they are reading. In this lesson, the expression used should support our understanding of the whole poem and the words and phrases we're exploring. Lines and words of the poem can be read with vocal expression using pitch (high or low voice), volume (loud or quiet), pace (fast or slow), and timbre (gravelly, soft, staccato, etc.). (Post words on the Vocal Qualities Chart.)"

### FACILITATING THE PROSODY EXERCISE

"Let's practice expressing words and phrases from 'Sparklers' with prosody. First, we'll get into a circle. When I say 'Go,' get into a circle in the reading area. Go. (Tell students where to get into a circle.) I'll model how to express a word or phrase with vocal expression so it matches the feeling, image, or meaning of the word. Look at the words and phrases that stood out for us with 'Sparklers.' Which word or phrase should we try with prosody? (Students select word, e.g., 'afraid.') What feeling or image do you get from this part of the poem? (Students may respond 'The children don't want their parents to miss the sparklers.') I am going to say this word as if I want to get someone's attention. (Say word with prosody.) I made my voice loud and the pace slow as I stretched out the word, because I imagined trying to get the parents' attention. Let's all do that together on three, 1-2-3. (Class repeats.)"

"How might you say 'afraid' as if you are truly scared of something? (1-3 students volunteer.) I heard trembling, high-pitched voices. Let's try that together on three, 1-2-3. (Class repeats.) Now you try. What's another word or phrase you want to practice with prosody? (Students select a word or phrase.) How might you add vocal expression so it matches the feeling, image, or meaning of the word? (Student says word or phrase.) I heard...(identify the timbre, whether the pitch was high or low, the pace was fast or slow, or the volume loud or soft.) How can we say the word to express a different feeling or image? (Students respond. Have the whole class say it together and identify vocal qualities. Repeat the process for additional words as focus allows. )"

### CLOSE THE EXERCISE AND TRANSITION TO DESKS.

"This exercise has helped us express words and phrases in poetry with vocal expression. This helps us have a deeper understanding of the feelings, images, and meanings of words and phrases in the poem."

"Next, we'll continue looking closely at words and phrases in 'Sparklers' using prosody and movement. When I say 'Go,' return to your desks. Go!"

## STEP 3: ENGAGE IN WORD EXPLORATIONS FOR “SPARKLERS”

**Process:** Engage in word explorations to develop students’ awareness of and interest in words. Begin by rereading the poem and reviewing the words and phrases that stood out for students in the previous lesson. Have students turn to page 13 in Unit 5 Texts and turn to page 8-9 in A4L Student Notebooks.

Guide an exercise for targeted words and phrases (as many as time and attention allow) in which students explore word choices through discussion, movement, and prosody. Give student friendly definitions of words and show images as needed. After discussing words and phrases from the poem, students brainstorm other words and phrases that might be used in place of the poet’s choices. By studying words in relationship to one another, students will better understand how particular word choices evoke images, feelings, and responses from readers. See the menu below, **Differentiation Options: Word Explorations for “Sparklers”** for ways to structure the activity and the menu below, **Word Explorations Process** for a brief outline of the activity.

Record word explorations on the “Sparkler” Word Exploration graphic organizer, chart paper, or the board. Students record brainstormed words and phrases on pages 8-9 in their A4L Student Notebooks. Post word explorations on the Words in Motion Wall so students can reflect on the words they explore and continually expand their word knowledge.

See teaching tip for How to Spotlight Movements for tips on how to comment on students’ creative movement, and the menu below, **Coaching Tips for Prosody for ways to support students’ vocal expression.**

### THE FOLLOWING IS A LIST OF SUGGESTED TARGETED WORDS AND PHRASES FOR “SPARKLERS.”

“Twirling our frantic loops and circles”

“Giddy slash of every turn and leap”

“Bare feet flying in slippery grass”

“Until the last glow died”

Feel free to explore all or just some of these, or other words and phrases based on students’ interest. If you are selecting from these phrases, consider choosing at least one of the first three high-energy phrases to contrast with the more subdued last phrase. Students record the selected phrases on pages 8-9 in their A4L Student Notebooks. See Resources pages 45-46 for a “Sparklers” Word

Exploration graphic organizer with sample responses.



### **DIFFERENTIATION OPTIONS: WORD EXPLORATIONS FOR "SPARKLERS"**

Before beginning Word Explorations, select one of the options listed below or structure the activity in a way that appropriately meets students' needs and fosters engagement.



Guide whole class word exploration. Guide class in an exploration of 1 or more of the targeted words/phrases from the poem. Prompt students to use both movement and prosody to explore the words. If time is short, focus on just 1 line. . If students are struggling to engage in movement and prosody at the same time, have them first do one, then the other, then both together.



Gradually release responsibility to students. Lead students in an exploration of 1 of the targeted words/phrases from the poem using both prosody and movement. Then, work together to explore a second targeted word/phrase. If time permits, have students work in pairs or independently to explore 1 or 2 additional word/phrase. Have students use prosody as they explore words. Engage in dance after students have completed their notebook pages.



Students work in pairs or independently. Talk through the word exploration process and then have students work in pairs or trios to explore words using prosody and movement. Share out with the class after the pairs/trios have completed their explorations.

#### **Process Quick View: Word Explorations Process**

- Guide students to explore the words & phrases in the poem using the following steps:
- Discuss poet's words & phrases
- Dance and/or add prosody to poet's words & phrases
- Brainstorm similar & different words & phrases
- Dance and/or add prosody to brainstormed words & phrases
- Compare movement and vocal choices for all words & phrases

#### **TEACHING TIP: HOW TO SPOTLIGHT MOVEMENTS**

Describe students' movements and shapes by "spotlighting" as you observe. For example, "I am seeing shaking fingers in place to show trembling." "There's a trembling movement traveling through the shared space with the whole body shaking and hopping." Spotlighting student movement serves three purposes:

- To let students know that you noticed their movements
- To highlight compelling movement choices
- To give other students new ideas for ways to move.

### **COACHING TIPS: PROSODY**

Support students in their development of prosody by prompting them with ways to say words and phrases in the poem.

Prompt with an "as if ..." for emotions or states of being:

"Say the word as if you're excited."

"Say the word as if you're begging."

"Say the phrase as if you're spinning around really fast."

Prompt with vocal qualities—pitch, volume, pace, timbre:

"Say the word in a high pitch."

"Say the phrase in a slow, whispery voice."

Prompt with a feeling, image, action, or meaning to match the expression:

"Say the word 'twirl' so that it sounds like a twirl or like it's twirling."

"Say the phrase 'giddy slash' like you're laughing and then stop suddenly."

### **Suggested Dialogue**

#### **READ "SPARKLERS" AND INTRODUCE WORD EXPLORATIONS AND REREAD THE POEM.**

"In our last lesson, we talked about words and phrases in 'Sparklers' that stood out for us. Today, we're



going to expand our exploration of these choices and consider what would have happened to the feelings, images, and responses the poem evoked if Mark Vinz had made different word choices."

"Let's reread the poem. Open your Unit 5 Texts to page 13 and your A4L Student Notebooks to page 8. (Make decision on how to read the poem, choral read, read aloud, students read in pairs, etc.)."

### **EXPLORE "TWIRLING OUR FRANTIC LOOPS AND CIRCLES."**

"Let's start our word explorations and think about different word choices with the first line, 'Twirling our frantic loops and circles.'"

"When you imagine the children twirling their sparklers, what do you picture in your mind? How are they feeling? (Students respond.) When you imagine other things that twirl, what comes to mind? (Students respond.)"

"Let's think about saying 'twirling' with prosody. Who can imagine a way to say 'twirling' like you are twirling a sparkler? (Students respond.) Let's try that together. 1, 2, 3...(Class says "twirling.") How can you say 'twirling' as if you are really excited? (Students respond.) Let's all try that together. (Class says 'twirling!')"

"What does it mean to be frantic? (Students respond.) In this poem, the word "frantic" means wild or crazy with excitement. Who can think of a way to say 'frantic' with prosody? (Students respond.) Let's all try that together. (Class says 'frantic!') How can we say 'frantic' as if we are wild? (Students respond.) Let's all try that. (Class says 'frantic!')"

"To help us explore these words and phrases, we'll also create movement at our desks. Be aware of your space bubble so you don't touch anyone. On three, create a movement and at the same time say 'Twirling our frantic loops and circles.' 1-2-3. (Students say line and create movement. Spotlight student movements and vocal qualities.) I see...I hear...."

### **IDENTIFY SIMILAR WORDS AND PHRASES.**

"What are some other words you might use instead of 'twirling'? (Students respond 'waving,' 'spinning,' 'swirling.') Are there other words and phrases you might use instead of "frantic"? (Students respond 'excited,' 'wild,' 'frenzied!')"

"Let's see if we can put some of these together to create new phrases for this line of the poem. (Students respond 'Waving our excited loops and circles.' 'Spinning our wild loops and circles.'"

'Twirling our frenzied loops and circles.') Let's record these on our "Sparklers" Word Exploration page. I'll record these on the board. (Record.)"

"Let's replace Vinz's phrase with one of these phrases and see what happens. Let's use the phrase 'Waving our excited loops and circles.' Do you think we should say 'waving' the same way we said 'twirling'? (Students respond. Practice several times.) On three, let's all create a movement and say 'Waving our excited loops and circles.' 1-2-3. (Say line and create movement.) I see ... I hear..."

"What are the differences in the movements you made for 'Twirling our frantic loops and circles' and 'Waving our excited loops and circles'? Pair-share with a partner. (Students pair-share.) Let's share with everyone. (2–3 students respond.)"

### **IDENTIFY DIFFERENT WORDS AND PHRASES.**

"What words or phrases might you choose instead of 'Twirling our frantic loops and circles' to evoke a different feeling or image for this line of the poem? For example, imagine a child who is afraid to hold a sparkler. What word might you choose instead of 'frantic'? Let's record these on our 'Sparklers' page. I'll record them on the board. (Students respond 'small,' 'timid,' 'scared.' Record.)"

"Let's replace 'Twirling our frantic loops and circles' with one of these words or phrases and see what happens. Who can say 'Twirling our timid loops and circles' as if you are afraid of the sparkler? (Students respond. Spotlight vocal qualities.) On three, let's all create a movement and say 'Twirling our timid loops and circles.' 1-2-3. (Say line and create movement.) I see ... I hear ..."

"What are the differences in the movements and vocal choices you made for 'Twirling our timid loops and circles' and the movements we did earlier? Pair-share with a partner. (Students pair-share.) Let's share with the whole group. (2–3 students respond.)"

"We just explored many words and phrases for this part of the poem to help us get a better understanding of the poet's word choices."

### **EXPLORE "GIDDY SLASH OF EVERY TURN AND LEAP."**

"Let's read some more of the poem and take a close look at another line:"

- We cried out look! To the grownups
- Watching from their lawn chairs,
- Afraid they'd somehow miss the

- Giddy slash of every turn and leap.

"Let's focus on the phrase 'Giddy slash of every turn and leap.' What does that phrase make you picture in your mind? What does it look like to slash something? Pair-share with a partner. (Students pair-share.) When someone feels giddy, that means they feel lighthearted, excited, and energized."

"How can you say 'giddy' so it sounds excited and energized? (Students respond). Let's all try that together. (Class says "giddy!" Repeat with different variations as interest allows.)"

"How can you say 'slash' with prosody? (Students respond.) Let's all try that together. (Class says 'slash.' Repeat with different variations as interest allows.)"

"On three, let's create a movement and say 'Giddy slash of every turn and leap.' 1-2-3. (Students say line and create movement. Spotlight student movements and vocal qualities.) I see your arms moving fast in big circle, I see sharp energy, I hear loud, high-pitched voices, etc."

#### **IDENTIFY SIMILAR WORDS AND PHRASES.**

"Are there words or phrases that evoke similar feelings and images that you could substitute for 'giddy' in the phrase 'Giddy slash of every turn and leap'? Pair-share with a partner and write your ideas on your 'Sparklers' Word Exploration page. (Students pair-share and record.)"

"Can you think of another word or phrase to use instead of the phrase 'turn and leap'? Pair-share with a partner and write your ideas on your 'Sparklers' Word Exploration page. (Students pair-share and record.)"

"Let's share those ideas with the whole group. Then add them to the ideas you thought of using instead of the one in the poem. (Students respond 'Excited slash of every twirl and skip,' 'Lighthearted slash of every spin and jump,' etc.)"

"Let's replace 'Giddy slash of every turn and leap' with one of your ideas and see what happens. We'll use the phrase \_\_\_(student suggestion.) On three, let's all create a movement and say '\_\_\_(student suggestion)\_\_\_.' 1-2-3. (Say line and create movement. Spotlight movement and vocal choices.) I see ... I hear..."

"What are the differences in the movements and vocal choices you made for 'Giddy slash of every turn and leap' and '\_\_\_(student suggestion)\_\_\_'? Pair-share with a partner. (Students pair-share.) Let's share with the whole group. (2–3 students respond.)"

## IDENTIFY DIFFERENT WORDS AND PHRASES.

"What words or phrases might you choose if you wanted to evoke a very different image? For example, what if the kids felt very serious instead of lighthearted and excited? What words might you use instead of 'giddy' or what phrase might you use instead of 'turn and leap'? Pair-share with a partner and write your ideas on your 'Sparklers' Word Exploration page. (Students pair-share and record.) Let's hear your ideas and add them to our lists. (Students respond 'slow slash in the air,' 'serious slash of every step.')

"Let's replace 'Giddy slash of every turn and leap' with one of these and see what happens. We'll use the phrase \_\_(student suggestion.) On three, let's all create a movement and say '\_\_(student suggestion)\_\_\_.' (Say line and create movement. Spotlight movement and vocal choices.) I see ... I hear..."

"What are the differences in the movements and vocal choices you made for '\_\_(student suggestion)\_\_\_' and the movements we did earlier? Pair-share with a partner. (Students pair-share.) Let's hear some of those ideas. (2–3 students respond.)"

### Explore the phrase "bare feet flying in slippery grass."

"Let's read some more of the poem and take a close look at another line:"

-Until the last glow died and we went back,

-Warned each time about burnt hands

-And bare feet flying in slippery grass.

"Let's focus on the phrase 'bare feet flying in slippery grass.' What does that phrase make you picture in your mind? Who is concerned about the slippery grass? What feeling do you get? Pair-share with a partner. (Students share.)"

"This time, let's say the whole phrase with prosody. How can you say 'flying in slippery grass' so it sounds like one of those feelings we just discussed? (Students respond.) Let's all try that together. (Class says 'flying in slippery grass.') Repeat with different variations as interest allows."

"Create a movement for 'bare feet flying in slippery grass.' (Students create movement. Spotlight movements.) I see... I see... I see..."

**IDENTIFY SIMILAR WORDS AND PHRASES AND RECORD THEM ON THE BOARD.**

"What are other phrases that could have been used instead of 'bare feet flying in slippery grass' to evoke a similar image and feeling? Pair-share with a partner and write your ideas on your 'Sparklers' Word Exploration page. (Students pair-share and record.) Let's share those with everyone and add them to our ideas. (Students respond 'bare feet running in wet grass,' 'bare feet dashing in damp grass,' 'bare feet sprinting in slick grass.')

"Let's replace 'bare feet flying in slippery grass' with one of these words or phrases and see what happens. Which phrase should we use? (Students respond.) How might we say (student suggestion) with prosody? (Students respond.) On three, let's all create a movement and say '\_\_(student suggestion)\_\_\_.' (Say line and create movement. Spotlight movement and vocal choices.) I see ... I hear..."

"What are some differences between the movements and vocal choices you made for 'bare feet flying in slippery grass' and '\_\_(student suggestion)\_\_\_'? Pair-share with a partner. (Students pair-share.) Let's share with the class. (2–3 students respond.)"

**IDENTIFY DIFFERENT WORDS AND PHRASES.**

"What words or phrases might you choose if you wanted to evoke a very different image? For example, what if the grass is hard or rough or the children are moving slowly instead of quickly? Pair-share with a partner and write your ideas on your 'Sparklers' Word Exploration page. (Students pair-share and record.) Let's share with the group and add these to our ideas. (Students respond 'bare feet slugging in prickly grass,' 'bare feet trudging in rough grass,' 'bare feet walking in dry grass.')

"Let's replace 'bare feet flying in slippery grass' with one of these words or phrases and see what happens. Which phrase should we use? (Students respond.) How might we say (student suggestion) with prosody? (Students respond.) On three, let's all create a movement and say '\_\_(student suggestion)\_\_\_.' (Say line and create movement. Spotlight movement and vocal choices.) I see ... I hear..."

"What are the differences between the movements and vocal choices you made for 'bare feet flying in slippery grass' and '\_\_(student suggestion)\_\_\_'? Pair-share with a partner. (Students pair-share.) Let's share out. (2–3 students respond.)"

**CLOSE WORD EXPLORATIONS.**

Like Georgia Heard, Mark Vinz had a lot of choices when he wrote this poem. He was careful to use words and phrases that evoked particular images, feelings and responses from us. We talked about and created movement and used our voices for many words and phrases in this poem to help us get a better understanding of what words mean and how we might use them.

## STEP 4: CLOSE LESSON 4

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### Looking Forward

"In our next lesson, we'll create dances with prosody for 'Sparklers.'"

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 5

Create Dances with Prosody for

“Sparklers;” TRAIL Marker #1

## Unit 5: Lesson 5

# Create Dances With Prosody For “Sparklers;” TRAIL Marker #1

### LITERACY OBJECTIVE

By the end of this lesson students will be able to show and reflect on their understandings of words and phrases through dance and vocal expression.

### LITERACY "I CAN" STATEMENT

“I can use, show and reflect on my understandings of words and phrases through dance and vocal expression.”

### LESSON OVERVIEW

Steps	Pacing: About 60 Minutes
<b>Step 1:</b> Introduce Lesson 5 <b>Step 2:</b> Transition to Dance and Move Desks <b>Step 3:</b> Warm up with the BrainDance <b>Step 4:</b> Students Create Contrasting Word Choice Dances with Prosody	<b>20 Minutes</b>
<b>Step 5:</b> Students Present & Reflect on “Sparklers” Dances <b>Step 6:</b> Move Desks	<b>15-25 Minutes</b>
<b>Step 7:</b> Continue Reflection with TRAIL Marker #1 <b>Step 8:</b> Close Lesson 5	<b>15 Minutes</b>

### STANDARDS ALIGNMENT

#### TARGETED STANDARDS

##### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

##### Writing & Language

**W 3.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons.

**W 3.1b:** Provide reasons that support the opinion.

**W 4.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

**W 4.1b:** Provide reasons that are supported by facts and details.

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

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

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.



**Writing & Language**

**W 5.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

**W 5.1b:** Provide logically ordered reasons that are supported by facts and details.

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 5.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**TEACHING RESOURCES****A4L TEXTS**

-“Sparklers” by Mark Vinz

**STUDENT NOTEBOOK**

-Word Exploration graphic organizer: “Sparklers”

-Reflecting on Dancing Choices

-TRAIL Marker #1

**CLASSROOM CHARTS**

-Dance Word Signs

-Movement Chart (Created in Class)

-Reflection Starters

-Safety Chart (Created in Class)

-Free-Verse Poetry Characteristics Chart (Created in Class)

-Vocal Qualities Chart (Created in Class)

**ARTS MATERIALS**

- Unit 5, Track 2: “BrainDance of Words #2,” by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

**ASSESSMENTS**

- TRAIL Marker #1 Progress Report

**LIFE & LEARNING SKILLS**

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 5

**Process:** Give an overview of the lesson objectives: Create dances with prosody for “Sparklers” to gain a deeper awareness of and sensitivity to words and phrases by Mark Vinz in “Sparklers.”

## Suggested Dialogue

### Introducing The Lesson

"Today we're going to create dances with prosody to compare a range of difference word choices in 'Sparklers'."

"By the end of today's lesson, you will be able to say, 'I can use show and reflect on my understandings of words and phrases through dance and vocal expression'."

# STEP 2: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks. Designate an area where students can easily access their A4L Student Notebooks.

## Suggested Dialogue

### STARTING WITH A WARM UP

"When I say 'Go,' move the desks and put your A4L Student Notebooks in the designated area. Then, find an empty space in the room for our BrainDance warm-up. Go!"

# STEP 3: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #2 The audio track for BrainDance of Words #2 (Unit 5, Track 2) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### Warming Up With BrainDance 2

"We'll start by warming up our bodies and brains with the BrainDance to prepare us to use our whole bodies to dance our words and phrases from "Sparklers." This is a new BrainDance and will help think about different ways to move our bodies."

**Breath:** Breathe peacefully.

**Tactile:** Tap your head, your arms, your fronts, your backs, your legs, and your feet as if your fingers are the quivering wings of a dragonfly.

**Core-distal:** Puff yourself up with air as you grow into a large shape. Shrink into a shape so small you almost vanish.

**Head-tail:** Wave your backbone forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move frantically.

**Lower half:** Freeze the top half of your body. With the lower half of your body, stay in one spot and use your legs to blur with speed.

**Body-half right:** Freeze the left side of your body. With the right side, move like you are flying.

**Body-half left:** Freeze the right side of your body. With the left side, flicker.

**Eye-tracking:** Follow your right thumb with your eyes. Skim from side to side. Follow your left thumb with your eyes. Skim from side to side.

**Cross-lateral:** Excitedly reach your arms across the front of your body on different levels.

**Vestibular:** Spin and then pounce into a shape. Twirl and then pounce into a shape.

**Breath:** Breathe peacefully.

## STEP 4: STUDENTS CREATE CONTRASTING WORD CHOICE DANCES WITH PROSODY

**Process:** Tell students to have a seat where they are. Review previous dance concepts of Smooth and Sharp Energy, Level, Shape, Self Space, General Space, and the movement Safety Chart. Guide students to create their own dances for one of the targeted words, phrases, or lines explored in the lesson. See the sidebar Differentiation Options: Creating, Presenting & Reflecting on Dances for “Sparklers” Word Explorations for ways to scaffold the activity.

Put students into groups of four or five. Assign each group a phrase. Tell students to get their A4L Student Notebooks open to pages 8-9 so they can make choices for their dances. A version of “Sparklers” broken down by lines is available in Resources, page 54, for copying, cutting, and handing out to each group.

Groups create two dances (each with a beginning shape, a movement, and an ending shape), the first dance being the phrase from the poem and the second using contrasting phrases brainstormed in the previous lesson. After choreographing their dances, groups decide how to say each phrase with prosody and then practice doing the movement and saying the phrase together with vocal expression. If time is short, have groups create just one dance using phrases from the poem.

Timing to create and rehearse dances with prosody is 10–15 minutes.



### Creating, Presenting & Reflecting On Dances For "Sparklers"

Select one of the options listed below or structure the creating, presenting and reflecting in a way that appropriately meets students' needs and fosters engagement.



#### **Groups create 1 dance and several groups share dances with class.**

Assign groups phrases from the poem and have each group choreograph a shape-movement-shape dance and then add prosody. Either randomly select or invite 2-4 volunteer groups to share their dances with the whole class. Guide the reflection on dance choices. OR Have students create just one dance for a selected phrase from the poem and invite several groups to perform for the class. Select one of these options if students need support presenting and reflecting on their dances or if time is limited.



#### **Groups create contrasting word choice dances and several groups share with class.**

Assign groups phrases from the poem and have each group choreograph two dances (the phrase from the poem and a contrasting phrase) and then add prosody to both dances. Either randomly select or invite 2-4 volunteer groups to share their dances with the whole class. Guide the reflection on dance choices.



**Groups create contrasting word choice dances and share with buddy groups.** Assign groups phrases from the poem and have each group choreograph two dances (the phrase from the poem and

a contrasting phrase) and then add prosody to both dances. Groups share and reflect on dances with buddy groups. After all groups have shared, invite 1-2 groups to share their reflections with the whole class. Select this option if students are able to reflect independently on their peers' dances.

### **TEACHING TIP: PROSODY: VOCAL QUALITIES**

Feel free to use the student friendly terms in parentheses.

- Pace (Fast, Medium, Slow)— rate and speed of spoken words and phrases
- Pitch (High, Low)— lowness or highness of a person's voice
- Projection— loud, clear, supported voice
- Timbre— quality or texture of speech—soft, gravelly, breathy
- Volume (Soft, Loud)— amount of sound, used interchangeably with loudness—speaking loudly or quietly

## **Suggested Dialogue**

### **PREPARING STUDENTS TO CHOREOGRAPH CONTRASTING DANCES**

"Have a seat where you are. Before we begin choreographing dances, tell me the dance concepts we have learned. (Students respond.) What do we need to keep in mind to move safely?" (Students respond.)

"Today you will be choreographers and make movement choices that show the meaning of the words and phrases in Mark Vinz's poem. I'll put you into groups and randomly give each group one of the phrases we explored in our last lesson." (Put students into groups and assign each group one of the targeted words, phrases, or lines from the poem. Several groups will have the same assigned lines.)

"Each dance will have a shape, a movement, and another shape. The first dance will be a phrase from the poem, such as "giddy slash of every turn and leap." For the second dance, you will select words and phrases that evoke different feelings and images from the list you recorded in your A4L Student Notebook on pages 8-9. For example, you might choose 'serious slash of every step' for your second dance. Then you'll add prosody to each dance."

### **Preparing Groups To Choreograph First Dance**

"For your first dance, make decisions about shapes and movements that support the meaning of your phrase as Mark Vinz wrote it.

Ask yourself these choreography questions:

- Which energy quality will best communicate the words and phrases?
  - What level best supports the word choice?
  - Would it communicate the ideas best to use self space or general space or both?
  - What shapes should we choose for the beginning and the ending of the dances?
- You have 3 minutes to choreograph your dances." (Students create dances.)

### PREPARING GROUPS TO CHOREOGRAPH SECOND DANCE

"For your second dance, you will select words and phrases that evoke different feelings and images from the list you recorded in your A4L Student Notebook on pages 8-9. Make decisions about shapes and movements that support these ideas.

#### Ask yourself these choreography questions:

- Which energy quality will best communicate the words and phrases?
  - What level best supports the word choice?
  - Would it communicate the ideas best to use self space or general space or both?
  - What shapes should we choose for the beginning and the ending of the dances?
- You have 3 minutes to choreograph your dances." (Students create dances.)

### PREPARING STUDENTS TO ADD PROSODY

"Now that you have choreographed your dances, add prosody. To do that, think about how you will vocally express the feelings, images, and ideas of the poem using pitch, volume, pace, and timbre.

You will say your phrases while doing your movement. You have 5 minutes to decide how you will say your phrases, make any revisions to your dances, and practice putting it together." (Students add prosody and revise movements.)

## STEP 5: STUDENTS PRESENT & REFLECT ON "SPARKLERS" DANCES

**Process:** Help groups share their dances. Create a performance space and review audience and performer behavior. Each group performs its first dance illustrating a line of the poem with prosody. Then students dance their second dance of the line with different word and phrase choices with prosody. Use the Reflection Starters to support students in the reflection process. Timing for presentation and reflection depends on the number of groups performing for the whole class. If time is short, students may only present one dance. See menu above by Step 4 for additional options.

### TEACHING TIP: HOW TO SPOTLIGHT MOVEMENTS

Describe students' movements and shapes by "spotlighting" as you observe. For example, "I am seeing shaking fingers in place to show trembling." "There's a trembling movement traveling through the shared space with the whole body shaking and hopping."

Spotlighting student movement serves three purposes:

1. To let students know that you noticed their movements
2. To highlight compelling movement choices
3. To give other students new ideas for ways to move.

### Teaching Tip: Coaching Tips For Prosody

Support students in their development of prosody by prompting them with ways to say words and phrases in the poem.

Prompt with an “as if ...” for emotions or states of being:

“Say the word as if you’re excited.”

“Say the word as if you’re begging.”

“Say the phrase as if you’re spinning around really fast.”

Prompt with vocal qualities—pitch, volume, pace, timbre:

“Say the word in a high pitch.”

“Say the phrase in a slow, whispery voice.”

Prompt with a feeling, image, action, or meaning to match the expression:

“Say the word ‘twirl’ so that it sounds like a twirl or like it’s twirling.”

“Say the phrase ‘giddy slash’ like you’re laughing and then stop suddenly.”

## COACHING TIPS FOR THE ARTS: DISCUSSING DANCE

### Reflecting on dances

-Use Dance Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.

-Guide your students to be specific when they respond to dances. This improves their observation skills, their dance-making skills, and their ability to see meaning in poetry and movement.

-If students are ‘acting’ rather than dancing a line from a poem, encourage them to exaggerate their movement by using their whole body and to repeat movements.

-Help students focus on what was effective in the performance and describe choices that worked rather than things they did not like. This type of feedback supports choreographers because it validates their choices and helps them think about future choices.

### Example

Rather than allowing students to say “I liked that,” or “I didn’t like that,” ask them to describe what they saw using dance vocabulary. Prompt students with questions like “What parts of the dancers’ bodies were moving? What movement did they do? Were they in self or general space?”

Then, guide students to interpret the movement, e.g., “What did the dancers do that showed the meaning of the words? Did their dance give you a feeling or make you imagine something?”



**PREPARING STUDENTS TO SHARE DANCES**

*See menu Coaching Tips for Discussing Dance for additional support.*

"What makes a good audience? (Students respond.) What makes a good performer? (Students respond.)"

You will perform in the order of the poem. Each group will perform its first dance with prosody, and then dance its second dance with prosody.

Audience, look for the choices they make with their bodies and voices to show the words and phrases in the poem. Notice how the movement and prosody show contrasting choices in each dance."

**Students Sharing And Reflecting On Dances**

"Let's have the groups who are dancing the first phrase come into the performance space. Dancers, get into your beginning shape. Audience ready? Dancers ready?" (Dancers perform their first dance, speaking the line as they dance. Then they perform their second dance, speaking the line as they dance.)

"Dancers, take a bow! Audience, give them a hand in sign language!" (After the performance, performing groups stay in the presentation space—standing or sitting—while the audience responds.)

"Let's use our Reflection Starters to help us reflect. Audience, what movement choices did the dancers make to show the words and phrases in the poem? What movement choices did they make that showed the different word choices? Be specific, so that if someone walked into the room after the dance, they would know what happened just from listening to your words. Was their shape big, small, twisted, stretched? What parts of their bodies did they move? What smooth or sharp energy did they use? What levels did they use? Did they stay in one spot? Did they travel?" (Students may respond "In the first dance they moved their backbones very smoothly and in the second dance their legs moved very sharply.")

"What did they do with their voices to express the meaning of words and phrases?" (Students respond).

*Repeat the process for the remaining groups.*

"Bravo, dancers! You have just created and performed dances with prosody and reflected on how they showed similar and different word choices in 'Sparklers'."

## STEP 6: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks

and where to go once they've moved everything.

## STEP 7: CONTINUE REFLECTION WITH TRAIL MARKER #1

**Process:** TRAIL Marker #1 is the first formative assessment in the unit. See the Trail Marker and Assessment menu below for more information. Introduce students to TRAIL Markers and their use throughout the unit. Students turn to page 11 in their A4L Student Notebooks and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress and reteach or extend, based on what they observe.

Select one of the following options to facilitate the activity and discussion:

-Have students work in pairs or small groups to complete the TRAIL Marker page in the notebook. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker individually and then share in small groups or whole class.



### TRAIL Marker: Formative Assessments

Thoughts and  
Reflections on  
**Arts**  
Integration and  
Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning. Read More...

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

Take stock of where the group and individuals are with respect to the learning objectives.

Engage students in conversation about what they have learned—get them to stop, think, and reflect.

This can be whole class, small student groups, and/or individually with students.

Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

### Suggested Dialogue

"We just reflected on a few of our peers' dances. Now you're going to reflect on your own using TRAIL Markers. Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a time in our lessons when we stop to do a quick activity to help us think about what we're learning about poetry, prosody, and movement, and what we need to do next.

Open your A4L Student Notebooks to page 11. We're going to step back and reflect in writing on the poetry reading you have done and the dances you created.

-What phrase or phrases did you dance? Select one and write this in your A4L Student Notebook under 'I'm thinking about when I danced...'

-Think about your beginning shape, movement, and ending shape. What were one or more things you did with your body? If you need help, refer to the Movement Chart for words to describe movement.

-How did you speak your part or your lines from the poem? Think about what you did with your voice. If you need help, refer to our Vocal Qualities Chart for ways to describe what you did with your voice.

-What were you trying to show with your body and voice? Think about the image or feeling you wanted to communicate about the poem."

*Engage in class discussion or have students share with partners. Then have students individually write their thoughts on the TRAIL Marker page.*

## STEP 8: CLOSE LESSON 5

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, we'll read a new poem and explore the words and phrases in the poem through 'mirror dance'."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 6

Read "clothesline" by Ralph Fletcher;

Explore Words & Phrases through Mirror Dance

## Unit 5: Lesson 6

# Read "Clothesline" By Ralph Fletcher; Explore Words & Phrases Through Mirror Dance

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify how words and phrases in a poem evoke an emotion or help the reader imagine how something looks, feels, smells, sounds, or tastes.

### LITERACY "I CAN" STATEMENT

"I can identify how words and phrases in a poem evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes."

### LESSON OVERVIEW

Steps	Pacing: 50 Minutes
<b>Step 1:</b> Introduce Lesson 6 <b>Step 2:</b> Pre-reading Discussion of "clothesline" by Ralph Fletcher <b>Step 3:</b> Read & Discuss "clothesline"	15 Minutes
<b>Step 4:</b> Transition to Dance and Move Desks <b>Step 5:</b> Warm up with the BrainDance	5 Minutes

**Step 6:** Guide Pairs to Mirror Dance Phrases from "clothesline" and then Reflect

**Step 7:** Pairs Explore Contrasting Words & Phrases for One Part of the Poem

**Step 8:** Move Desks

**Step 9:** Close Lesson 6--Treasure Pile of Books

**30 Minutes**

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.6:** Distinguish their own point of view from that of the narrator or those of the characters.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

## TEACHING RESOURCES

### A4L TEXTS

-“clothesline” by Ralph Fletcher

### STUDENT NOTEBOOK

-Word Exploration graphic organizer: "clothesline"

-Words & Phrases I Like

### CLASSROOM CHARTS

-Vocabulary for Lesson 6

### ARTS MATERIALS

- Unit 5, Track 2: "BrainDance of Words #2," by Debbie Gilbert
- Unit 5, Track 7: "Dakota Dawn," by Eric Chappelle
- Laptop or Tablet
- Speakers (Optional)

### AUDIO RECORDINGS OF POETRY

- Unit 5, Track 21: "clothesline" female with prosody
- Unit 5, Track 23: "clothesline" male with prosody

### LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 6

**Process:** Give an overview of the lesson objectives: Read and discuss a new poem and use the mirror dance to explore words and phrases in the poem.

### ELL Support: Comprehensible Input

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. [Click here for a sample lesson plan.](#)

Recommended vocabulary from "clothesline" to pre-teach with Vocabulary Snapshots:

- Clothesline - Orange towel -
- Pinned - Breeze -
- Puff up - Wind (lift) -
- Horizontal -

### Sample Visual Icons



See Unit 5 Texts, pages 14-16 (students) and this resource page (teachers) for Vocabulary Snapshot activities for "clothesline" using these visual icons and more.

### Suggested Dialogue

### INTRODUCING THE LESSON



"Today we are going to read a new poem and then use the mirror dance and all the dance concepts we have learned to explore the poem."

"By the end of today's lesson, you will be able to say, 'I can identify how words and phrases in a poem evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes'."

## STEP 2: PRE-READING DISCUSSION OF "CLOTHESLINE" BY RALPH FLETCHER

**Process:** Introduce the next poem, "clothesline," by engaging students in a discussion about the topic of the poem. Show images of the topic and vocabulary as needed from this resource page.

### Suggested Dialogue

#### INTRODUCING THE "CLOTHESLINE" POEM

"The poem we will read today is 'clothesline' by Ralph Fletcher. It comes from a book of poems called Ordinary Things. What does it mean for something to be ordinary? (Students respond.) Fletcher wanted to help his readers notice things that they often just pass by, like clotheslines, telephone poles, and rocks. What is a clothesline? What does it look like? Has anyone ever seen clothes hung on a clothesline? (Students respond.) A clothesline is a rope or cord hung between two poles or buildings on which clean laundry is hung to dry." (Show image from this resource page)

## STEP 3: READ & DISCUSS "CLOTHESLINE"

**Process:** Read "clothesline," by Ralph Fletcher. Have students follow along in their Unit 5 Texts on page 17. Read the poem aloud several times.

Help students become more aware of and sensitive to the choices poets make by facilitating a discussion on the words and phrases in the poem. Ask the following questions:

- What word or phrase stood out for you?
  - Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it.
  - Did anyone else have a response to this word or phrase?
  - (Ask only when appropriate.) Why do you think the poet chose this word or phrase?
- List words and phrases on the Words in Motion Wall either during or after discussion.

**TEACHING TIP: POETRY RECORDINGS**

This unit contains audio recordings of a male and a female reading each poem in Unit 5. In this lesson you may want to play the recordings of "clothesline" (Unit 5, Track 21 & Track 23) instead of reading them each time yourself.

**Reading "Clothesline"**

"Open your Unit 5 Texts to page 17 to the poem "clothesline," by Ralph Fletcher. We'll read the poem aloud several times. The first time, just listen to the poem." (Read poem.)

"The second time, close your eyes and see what kind of feelings or images come into your mind." (Read poem again.)

"The third time, follow along in your text as I read. Notice words and phrases that stand out because they evoke a visual image, a strong feeling, an idea, or make you think of an experience you've had." (Read poem again.)

**DISCUSSING "CLOTHESLINE"**

"As word explorers, we're paying attention to the words and phrases poets use. Let's look at Ralph Fletcher's choices. Pair-share with a partner a word or phrase that stood out for you. You will probably have different responses to the poem, and that's okay." (Students pair-share.)

"Let's share with the whole group. What word or phrase stood out for you?" (Students may respond "puff up with sudden bodies," "orange towel," "vanish," "screw up the nerve.")

"Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it." (Student may respond "It made me think of when I walk over subway grates and my shirt fills up with air.")

"Did anyone else have a response to this word or phrase?" (1-2 students respond and give examples.)

"Why do you think the poet chose this word or phrase?" (1-2 students respond.)

*Continue discussion with responses to other words and phrases in the poem.*

## STEP 4: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks. Designate an area where students can easily access their A4L Student Notebooks and a pen or pencil.

### Suggested Dialogue

#### ENGAGING IN MIRROR DANCES

"Next we'll engage in mirror dances to help us explore the words and phrases in this poem."

"When I say 'Go,' move the desks and put your A4L Student Notebooks and Unit 5 Texts in the designated area. Then, find an empty space in the room for our BrainDance warm-up. Go."

## STEP 5: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #2 The audio track for BrainDance of Words #2 has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below (in suggested dialogue) to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### Suggested Dialogue

#### WARMING UP WITH BRAINDANCE

"We'll start by warming up our bodies and brains with the BrainDance. You'll probably notice this BrainDance has words and phrases from "clothesline." Read More...

Breath: Breathe peacefully.

**Tactile:** Tap your head, your arms, your fronts, your backs, your legs, and your feet as if your fingers are the quivering wings of a dragonfly.

**Core-distal:** Puff yourself up with air as you grow into a large shape. Shrink into a shape so small you almost vanish.

**Head-tail:** Wave your backbone forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move frantically.

**Lower half:** Freeze the top half of your body. With the lower half of your body, stay in one spot and use your legs to blur with speed.

**Body-half right:** Freeze the left side of your body. With the right side, move like you are flying.

**Body-half left:** Freeze the right side of your body. With the left side, flicker.

**Eye-tracking:** Follow your right thumb with your eyes. Skim from side to side. Follow your left thumb with your eyes. Skim from side to side.

**Cross-lateral:** Excitedly reach your arms across the front of your body on different levels.

**Vestibular:** Spin and then pounce into a shape. Twirl and then pounce into a shape.

**Breath:** Breathe peacefully."

## STEP 6: GUIDE PAIRS TO MIRROR DANCE PHRASES FROM "CLOTHESLINE" AND THEN REFLECT

**Process:** Review the guidelines for successful mirror dancing. Guide students in the mirror dance, using words and phrases from "clothesline." By having students pair up and mirror different ways to communicate the words and phrases from the poem, you are helping them gain a deeper understanding of the words and phrases and clarify the meaning. Use "Dakota Dawn," by Eric Chappelle (Unit 5, Track 7). This music selection supports slow, thoughtful movement while working in pairs.

Cue partner A to lead first, read words and phrases aloud, and then play the music for them to mirror. Stop the music and ask students to freeze in a shape. Cue partner B to lead and then say the next word or phrase and begin the music. After each round, students pair-share about their movement choices. See the menu below, Cues for "clothesline" Mirror Dance for suggestions.

Timing for "clothesline" mirror dances is 10 minutes.

### DANCE SKILL: MIRROR

#### Definition

Mirror--a partner skill in which one person leads by performing movement, and the other person simultaneously imitates the leader's movement using opposite orientation (as if looking in a mirror).

#### Connecting Literacy & Art

Mirroring is a skill for dance making and interpreting words. The leaders have an opportunity to see the movements they initiate. They also observe and do the movements that are created by their partners. They give each other feedback, describing their observations of the movements, and discuss how the movement choices show their understanding of the words.

**Teaching Tip: Cues For "Clothesline" Mirror Dance**

The following are suggested breaks in the poem for the mirror dance. Students pair-share after each round. Feel free to break up the poem in other ways.

**Round 1**

Partner A leads:

There's an orange towel and  
two white t-shirts pinned  
at the waist

Partner B leads:

all trying to  
dry themselves in the  
breeze.

**Round 2**

Partner A leads:

Filled with air the two t-shirts  
puff up with sudden bodies  
real and muscular which

Partner B leads:

vanish when the wind  
dies.

**Round 3**

Partner A leads:

The wind lifts the towel until

Partner B leads:

it lies horizontal as if trying

**Round 4**

Partner A leads:

to screw up the nerve

Partner B leads:

to let go and  
fly

**Suggested Dialogue****EXPLORING WORDS AND PHRASES FROM "CLOTHESLINE"**

"We are going to use the dance skill mirror to explore words and phrases from 'clothesline.' First, let's

review the guidelines for mirror dancing:

- The leader moves slowly so that the follower can do exactly the same movements at exactly the same time as the leader.
- When you are leading, make sure that your partner can see your movements. If the movements are behind your back, the follower can't see them. Followers can see and copy movements in front of, above, or beside you.
- The dancers do not touch.
- The dancers do not talk; they communicate with movements, not words.
- The dance is done mostly by moving in place.
- The dancers use many different levels.
- Smooth energy is easier for a partner to follow.

If you need to use sharp energy to communicate your idea, repeat each movement several times. I'm going to assign you a mirror dance partner. Move to stand with your partner. (Assign partners.) I'll read the first phrase, and partner A will begin and partner B will follow. "There's an orange towel and two white t-shirts pinned at the waist." (Play music. Students mirror. After about 30 seconds, stop the music.) Freeze in a shape. (Students freeze.)

Now partner B will lead. Here is your phrase: "all trying to dry themselves in the breeze." (Play music. Students mirror. After about 30 seconds, stop the music.) Freeze in a shape. (Students freeze.)

Let's reflect with a pair-share. How did your movements explain the word choices? Did you use smooth or sharp energy? Why? What levels did you use? Why? What parts of your body did you use, or did you use your whole body? Why? What movements did you use? Why?" (Students pair-share.)

*Repeat process with different words or phrases from the poem.*

## STEP 7: PAIRS EXPLORE CONTRASTING WORDS & PHRASES FOR ONE PART OF THE POEM

**Process:** Guide pairs to explore contrasting words and phrases for one part of the poem. Pairs select a phrase from the poem to explore, record different words and phrases in their A4L Student Notebooks on page 13, replace Fletcher's word choices with their own choices, and create a mirror dance. Guide 2-3 pairs to share their word exploration choices and mirror dances. Use "Dakota Dawn," by Eric Chappelle (Unit 5, Track 7) to support slow, thoughtful movement while working in pairs.

Timing for word explorations and contrasting mirror dances is 20 minutes.

### Suggested Dialogue

#### MODEL AND GUIDE PAIRS TO EXPLORE CONTRASTING WORDS AND PHRASES

"You are going to be word explorers and pick one of the words or phrases we just mirror danced. Get your A4L Student Notebooks and find a space on the floor to sit with your partner. Go! (Students get notebooks and sit down.)

Pairs, circle the part of the poem you want to explore. (Pairs circle the part of the poem they want to explore.) Now, work together to think of different words or phrases for that part of the poem and record those in your A4L Student Notebooks on page 13.

For example, at the beginning of the poem, it says:

There's an orange towel and  
two white t-shirts pinned  
at the waist all trying to  
dry themselves in the  
breeze.

I will focus on the phrase "dry themselves in the breeze" and circle it in my A4L Student Notebook. Now, just like we did with the other poems, I will think of words and phrases I might use instead and write them down. I think it would be interesting to see what happens if I use words that create a different image. In the poem, I am picturing the shirts blowing softly and rippling with the gentle wind. What if the wind was blowing furiously? I'm thinking of using the words "whipping" and "swirling" instead of "breeze." I'll write "all trying to dry themselves in the whipping, swirling wind." Then, if I had a partner, we would create a mirror dance for this replacement phrase.

Now, you have five minutes to explore some words and phrases in the poem." (Pairs explore words and phrases and record them in their A4L Student Notebooks. Announce when time is up.)

### **GUIDE PAIRS TO CREATE MIRROR DANCE**

"Next, create two mirror dances--one for the poet's phrase and one that you've created with different words and phrases. As you create your dance, you may decide to revise the phrase you created, and that is fine. You have 10 minutes." (Pairs create mirror dances.)

*Guide 2-3 pairs to share word explorations. Play music during mirror dances.*

"Let's share some of our mirror dances. Read your phrase from the poem and your replacement, and then show us your mirror dance. After each pair dances, we'll reflect on their movement choices." (2-3 groups share. Class reflects.)

## **STEP 8: MOVE DESKS**

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where you want them to go once they've moved everything.

# STEP 9: CLOSE LESSON 6--TREASURE PILE OF BOOKS

**Process:** Send students to the Treasure Pile of books to hunt for books with powerful words and phrases. Have students select books and take home. Encourage students to post powerful words and phrases on the Words in Motion Wall and in back of their A4L Student Notebooks on the Words & Phrases I Like page.

Close the lesson with a look forward describing the next lesson.

## TREASURE PILE OF BOOKS

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests.
- Collect as many books as possible that are good fits with those reading levels and interests and that contain descriptive, poetic language or a focus on the wonder and history of words. If possible include in your book selections those that have a multicultural perspective.
- Send students whenever possible to the Treasure Pile.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

## Suggested Dialogue

### Presenting Treasure Pile Of Books

"To close, you'll have time to go to the Treasure Pile of books and select something to take home and read. Continue to notice powerful words or phrases in and out of school, and jot them down on the Words & Phrases I Like page in back of your A4L Student Notebooks. And feel free to write them on a note card or sticky note and put them up on our Words in Motion Wall."

### LOOKING FORWARD

"In our next lesson, you will choose a poem that you want to explore and work with a group to dance words and phrases."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh! 1-2-3 (clap) Huh!'"



**CONGRATULATIONS ON COMPLETING LESSON 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 7

Students Work Independently to Explore

Words & Phrases in Poems Using Dance & Prosody

## Unit 5: Lesson 7

# Students Work Independently To Explore Words & Phrases In Poems Using Dance & Prosody

### LITERACY OBJECTIVE

By the end of this lesson students will be able to identify how words and phrases in a poem evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes.

### LITERACY "I CAN" STATEMENT

“I can independently identify how words and phrases in a poem evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes.”

### LESSON OVERVIEW

Steps	Pacing: 45-60 Minutes
<b>Step 1:</b> Introduce Lesson 7 <b>Step 2:</b> Read Poems and Students Select Poem to Explore	<b>10-15 Minutes</b>
<b>Step 3:</b> Warm up with the BrainDance	

**Step 4:** Groups Explore Words & Phrases in Selected Poem through Movement & Prosody  
**Step 5:** Close Lesson 7

**35 Minutes**

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

**RL 3.1:** Ask And Answer Questions To Demonstrate Understanding Of A Text, Referring Explicitly To The Text As The Basis For The Answers.

**RL 3.4:** Determine The Meaning Of Words And Phrases As They Are Used In A Text, Distinguishing Literal From Nonliteral Language.

**RL 4.1:** Refer To Details And Examples In A Text When Explaining What The Text Says Explicitly And When Drawing Inferences From The Text.

**RL 4.4:** By The End Of The Year, Read And Comprehend Literature, Including Stories, Dramas, And Poetry, In The Grades 4–5 Text Complexity Band Proficiently, With Scaffolding As Needed At The High End Of The Range.

**RL 5.4:** Determine The Meaning Of Words And Phrases As They Are Used In A Text, Including Figurative Language Such As Metaphors And Similes.

#### Speaking & Listening

**SL 3.1a:** Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

**SL 3.1b:** Follow Agreed-Upon Rules For Discussions (E.G., Gaining The Floor In Respectful Ways, Listening To Others With Care, Speaking One At A Time About The Topics And Texts Under Discussion).

**SL 3.1c:** Ask Questions To Check Understanding Of Information Presented, Stay On Topic, And Link Their Comments To The Remarks Of Others.

**SL 3.1d:** Explain Their Own Ideas And Understanding In Light Of The Discussion.

**SL 3.6:** Speak In Complete Sentences When Appropriate To Task And Situation In Order To Provide Requested Detail Or Clarification.

**SL 4.1a:** Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

**SL 4.1b:** Follow Agreed-Upon Rules For Discussions And Carry Out Assigned Roles.

**SL 4.1c:** Pose And Respond To Specific Questions To Clarify Or Follow Up On Information, And Make Comments That Contribute To The Discussion And Link To The Remarks Of Others.

**SL 4.1d:** Review The Key Ideas Expressed And Explain Their Own Ideas And Understanding In Light Of The Discussion.

**SL 4.6:** Differentiate Between Contexts That Call For Formal English (E.G., Presenting Ideas) And Situations Where Informal Discourse Is Appropriate (E.G., Small-Group Discussion); Use Formal English When Appropriate To Task And Situation.

**SL 5.1a:** Come To Discussions Prepared, Having Read Or Studied Required Material; Explicitly Draw On That Preparation And Other Information Known About The Topic To Explore Ideas Under Discussion.

**SL 5.1b:** Follow Agreed-Upon Rules For Discussions And Carry Out Assigned Roles.

**SL 5.1c:** Pose And Respond To Specific Questions By Making Comments That Contribute To The Discussion And Elaborate On The Remarks Of Others.

**SL 5.1d:** Review The Key Ideas Expressed And Draw Conclusions In Light Of Information And Knowledge Gained From The Discussions.

**SL 5.6:** Adapt Speech To A Variety Of Contexts And Tasks, Using Formal English When Appropriate To Task And Situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

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

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

## TEACHING RESOURCES

### A4L TEXTS

- “kitten” by Valerie Worth
- “hose” by Valerie Worth
- “A Writing Kind of Day” by Ralph Fletcher
- Vocabulary Snapshots

### STUDENT NOTEBOOK

- Word Exploration graphic organizer: "clothesline"
- Words & Phrases I Like

### CLASSROOM CHARTS

- Vocabulary for Lesson 7
- Words in Motion Wall (Create a space to record words and phrases)

### ARTS MATERIALS

- Unit 5, Track 32: “BrainDance of Words #3,” by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

### AUDIO RECORDINGS OF POETRY

- Unit 5, Track 21: "clothesline" female with prosody

-Unit 5, Track 23: "clothesline" male with prosody

## LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: INTRODUCE LESSON 7

**Process:** Give an overview of the lesson objectives: Read and discuss several poems. Students choose a poem and work in groups to explore the words and phrases in the poem through movement and prosody.

## POEM CHOICES

The following poems are in the students' Unit 5 Texts:

- “kitten,” by Valerie Worth
- “hose,” by Valerie Worth
- “A Writing Kind of Day,” by Ralph Fletcher

Feel free to add or substitute other free-verse poems. See *Out of School Reading* for suggestions. In addition, you can use poetry in students' native language.



### Differentiation Options: Students Work Independently To Explore Words & Phrases



Read & discuss poems as a class. Provide targeted support as groups explore words & phrases using movement and prosody.



Read & discuss poems as a class. Groups select poem. Groups work independently to explore words & phrases using movement and prosody.



Groups work independently to read and discuss poems, select poem to explore, and engage in word exploration using movement and prosody.

If time is limited, skip Lessons 7 & 8 in which students work independently to explore the words and phrases in poems. Move to Lesson 9 to begin writing poems.

## Suggested Dialogue

### INTRODUCING LESSON 7

"Today you are going get a chance to work more independently in exploring words and phrases in poems. We will read three poems, and then each of you will choose one poem that you want to work with. I will put you into groups. Together, you will explore words and phrases that stand out for you in your poem, through movement and prosody. In the next lesson, you'll create dances to share with the class."

"By the end of today's lesson, you will be able to say, 'I can independently identify how words and

phrases in a poem evoke a feeling or help the reader imagine how something looks, feels, smells, sounds, or tastes'."

## STEP 2: READ POEMS AND STUDENTS SELECT POEM TO EXPLORE

**Process:** Introduce and read aloud each of the three poems. Have students follow along in their Unit 5 Texts and turn to pages 21, 25, 28. Read each poem aloud several times, stopping to discuss the words and phrases that stand out. Feel free to have students read the poems independently instead of guiding them through the initial exploration. Show images of topics and vocabulary as needed from this resource page. Ask the following questions:

- What word or phrase stood out for you?
- Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it.
- Did anyone else have a response to this word or phrase?
- (Ask only when appropriate.) Why do you think the poet chose this word or phrase?

List words and phrases on the Words in Motion Wall either during or after discussion. Prompt students to decide which poem they wish to explore, and put students in groups. If desired, put into groups and assign a poem, or let them decide together which poem to explore.

### ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots for the optional poems in Unit 5 Texts.

Suggested vocabulary to pre-teach using visual icons:

- Kitten - Nose level - Squeeze -
- Arched - Hind legs - Rainbow -
- Leaps - Cactus-clawed - Diamond -
- Pounces - Silver rod - Ripples -
- Hose - Drop in puddle -
- Mud Tiny circle -

Sample Visual Icons

See Unit 5 Texts, pages 18-28 (students) and this resource page (teachers) for Vocabulary Snapshot activities using these visual icons and more.

### Suggested Dialogue

**READING "KITTEN" BY VALERIE WORTH**

"Open your Unit 5 Texts to pages 21. We will read each poem aloud and then you will decide which poem you want to explore. Let's start with "kitten," by Valerie Worth. What are kittens like? What feeling do you get from the title of the poem? (Students respond.) We'll read the poem aloud several times."

"The first time, just listen to the poem." (Read poem.)

"The second time, close your eyes and see what kind of feelings or images come into your mind." (Read poem again.)

"The third time, follow along in your text as I read. Notice words and phrases that stand out because they evoke a visual image, a strong feeling, an idea, or make you think of an experience you've had." (Read poem again.)

**DISCUSSING "KITTEN"**

"As word explorers, we're paying attention to the words and phrases poets use. Let's look at Valerie Worth's choices. Pair-share with a partner a word or phrase that stood out for you. You will probably have different responses to the poem, and that's okay." (Students pair-share.)

"Let's share with the whole group. What word or phrase stood out for you?" (Students may respond "dances sideways," "tears away with ears back, spins," "pounces, cactus clawed.")

"Did it give you an image, or a feeling, or did it make you think of an experience you've had? Tell us about it." (Student may respond "It made me think of my cat when she is chasing something.")

Did anyone else have a response to this word or phrase? (1–2 students respond and give examples.)

"Why do you think the poet chose this word or phrase?" (1–2 students respond. Continue discussion with students' responses to other words and phrases from the poem.)

Repeat the process for "hose," by Valerie Worth (Unit 5 Texts, page 25) and "A Writing Kind of Day," by Ralph Fletcher (Unit 5 Texts, page 28). Then guide students to select a poem to explore

"Now that we have read and discussed each poem, you get to choose which one you want to explore. After you make your selections, I will put you into groups." (Students choose poems. Put students into groups of 3-5.)

**STEP 3: WARM UP WITH THE BRAINDANCE**

**Process:** Lead the students in the BrainDance of Words #3. The audio track for BrainDance of Words #3 (Unit 5, Track 3) has verbal cues and musical accompaniment for the BrainDance. If

desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

**TEACHING TIP: POETRY RECORDINGS**

This unit contains audio recordings of a male and a female reading each poem in Unit 5 with and without prosody. In this lesson you may want to play the recordings of these poems instead of reading them each time yourself.

**Tracks for “A Writing Kind of Day”:**

**Tracks for “kitten”:**

**Tracks for “hose”:**

**Suggested Dialogue****WARMING UP WITH BRAINDANCE**

"We'll start by warming up our bodies and brains with the BrainDance to prepare us to explore the poems through movement. This is a new BrainDance so listen carefully for the descriptive words.



Stand at the side of your desk.

**Breath:** Breathe leisurely.

**Tactile:** Squeeze your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Inflate your body into a gigantic shape and shrivel into a tiny shape.

**Head-tail:** Daintily curl forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move vigorously.

**Lower half:** Freeze the top half of your body. Tremble with the lower half of your body.

**Body-half right:** Freeze the left side of your body. With the right side, move with determination.

**Body-half left:** Freeze the right side of your body. With the left side, move awkwardly.

**Eye-tracking:** Follow your right thumb with your eyes. Move it lazily from side to side. Follow your left thumb with your eyes. Move it merrily from side to side.

**Cross-lateral:** Turbulently reach your arms across the front of your body on different levels.

**Vestibular:** Sharply spin and then freeze in a limp shape.

**Breath:** Breathe leisurely."

## STEP 4: GROUPS EXPLORE WORDS & PHRASES IN SELECTED POEM THROUGH MOVEMENT & PROSODY

**Process:** Groups work together to target and explore 3–4 words and phrases from their poem. See the menu below, **Differentiation Options – Students Work Independently to Explore Words & Phrases** (top of lesson) for ways to scaffold the activity. Students record words and phrases on their “(name of poem)” Word Exploration graphic organizer on page 14 in their A4L Student Notebooks. If necessary, support groups by providing student-friendly definitions of words, directing them to the Vocabulary Snapshot image banks on pages 18-27 in the Unit 5 Texts, and by helping students identify alternate words and phrases. As groups explore words and phrases, they engage in movement and prosody.

### **ELL Support: Group Management**

Group work benefits ELL by allowing them to practice speaking with peers and provides a more balanced approach to instructional scaffolding. However, groups need to be carefully monitored by the teacher.

**Suggested management strategies**

- Clearly explain allocation of lesson group time to students.
- Vary the size of groups between 3 and 5 students.
- Carefully consider the student's language proficiency level when assigning group roles to ELL.
- Seating location for ELL is very important. Side-by-side works best.
- Rotate to sit with groups every 6 to 10 minutes; teacher rotation will increase student on-task behavior, decrease class noise level, and support ELL participation.

**Suggested Dialogue****WORKING TOGETHER**

"Your task is to work together to explore words and phrases in your poem.

-Begin by agreeing on three or four words or phrases you want to explore. Record those words and phrases on pages 14-15 in your A4L Student Notebook. (Groups selected words and phrases.)

-Next, talk together about each of the words or phrases and come up with similar and different words and phrases. Record those on your graphic organizer.

-As you come up with other words and phrases, try them out in movement and with your voice. This may give you ideas for even more words and phrases."

**Demonstrating Movement And Speaking With Prosody**

"I'll show you what I mean. If we're working with the poem "kitten" and one of the phrases my group targets is 'arched stiff,' I might do a movement and say the phrase like this." (Demonstrate.)

'My replacement phrase might be "stretched out." I might do a movement and say 'stretched out" like this." (Demonstrate movement and speaking with prosody.)

"This gives me an idea: the opposite of a 'stretched out' movement might be a 'curling up' movement." (Demonstrate movement and speaking with prosody.) So I might try "curled up" as a phrase that evokes another different image.

"Now you try. You have 20 minutes to work in your group."

## STEP 5: CLOSE LESSON 7

**Process:** Close the lesson with a look forward describing the next lesson.

## Suggested Dialogue

### LOOKING FORWARD

"In our next lesson, you will create dances for words and phrases in the poem you just explored."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 8

Groups Create Dances Using Prosody;

TRAIL Marker #2

## Unit 5: Lesson 8

# Groups Create Dances Using Prosody; TRAIL Marker #2

### LITERACY OBJECTIVE

By the end of this lesson students will be able to show and reflect on their understandings of words and phrases through dance and vocal expression.

**LITERACY "I CAN" STATEMENT**

"I can show and reflect on my understanding of the words and phrases in my poem through dance and vocal expression."

**LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 60 Minutes</b>
<b>Step 1:</b> Introduce Lesson 8 <b>Step 2:</b> Transition to Dance and Move Desks <b>Step 3:</b> Warm up with the BrainDance	<b>5 Minutes</b>
<b>Step 4:</b> Groups Create Dances with Prosody <b>Step 5:</b> Groups Present & Reflect on Dances <b>Step 6:</b> Move Desks	<b>35 Minutes</b>
<b>Step 7:</b> Guide Students through TRAIL Marker #2 <b>Step 8:</b> Close Lesson 8	<b>20 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED STANDARDS****Reading Standards (Literature)**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.4:** Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.4:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

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

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

**None for this Lesson.**

## TEACHING RESOURCES

### A4L TEXTS

-“kitten” by Valerie Worth

-“hose” by Valerie Worth

-“A Writing Kind of Day” by Ralph Fletcher

### STUDENT NOTEBOOK

-TRAIL Marker #2

### CLASSROOM CHARTS

-Movement Chart (Created in Class)

-Reflection Starters

-Safety Chart (Created in Class)

-Vocal Qualities Chart (Created in Class)

### ASSESSMENT

## -TRAIL Marker #2 Progress Chart

### ARTS MATERIALS

- Unit 5, Track 32: "BrainDance of Words #3," by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

### LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE LESSON 8

**Process:** Give an overview of the lesson objective: Groups create dances with prosody for one selected phrase.

### Suggested Dialogue

#### INTRODUCING THE LESSON

"Today you will select one part of your poem to dance, create a dance with prosody, and share it with others."

"By the end of today's lesson, you will be able to say, 'I can show and reflect on my understanding of the words and phrases in my poem through dance and vocal expression'."

## STEP 2: TRANSITION TO DANCE AND MOVE DESKS

**Process:** Transition to dance and move desks. Designate an area where students can easily access their A4L Student Notebooks and a pen or pencil.

### Suggested Dialogue

#### MOVING DESKS

"Now you'll create a dance for one of the lines your group explored in the poem. When I say 'Go,' move the desks and put your A4L Student Notebooks in the designated area. Then, find an empty space in the room for our BrainDance warm-up. Go."

# STEP 3: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #3 The audio track for BrainDance of Words #3 (Unit 5 CD, Track 3) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

## Suggested Dialogue

### WARMING UP WITH BRAINDANCE

We'll start by warming up our bodies and brains with the BrainDance to prepare us to use our whole bodies to dance our words and phrases from the poems you've selected.

**Breath:** Breathe leisurely.

**Tactile:** Squeeze your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Inflate your body into a gigantic shape and shrivel into a tiny shape.

**Head-tail:** Daintily curl forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move vigorously.

**Lower half:** Freeze the top half of your body. Tremble with the lower half of your body.

**Body-half right:** Freeze the left side of your body. With the right side, move with determination.

**Body-half left:** Freeze the right side of your body. With the left side, move awkwardly.

**Eye-tracking:** Follow your right thumb with your eyes. Move it lazily from side to side. Follow your left thumb with your eyes. Move it merrily from side to side.

**Cross-lateral:** Turbulently reach your arms across the front of your body on different levels.

**Vestibular:** Sharply spin and then freeze in a limp shape.

**Breath:** Breathe leisurely.



# STEP 4: GROUPS CREATE DANCES WITH PROSODY

**Process:** Tell students to get their A4L Student Notebooks, find their group, and have a seat together on the floor. Review previous dance concepts of Smooth and Sharp Energy, Level, Shape, Self Space, General Space, and the movement Safety Chart. Guide students to create one dance (shape, movement, shape) for one of the phrases they explored in their poem.

After choreographing their dances, groups decide how to say each phrase with prosody, and then practice doing the movement and saying the phrase together with vocal expression. Timing to create and rehearse dances with prosody is 8-10 minutes.



## DIFFERENTIATION OPTIONS: CREATING, PRESENTING & REFLECTING ON DANCES FOR CHOICE POEM

Select one of the options listed below or structure the presenting and reflecting in a way that appropriately meets students' needs, fosters engagement, and makes the best use of class time.



**Groups create dances and several groups share dances with class.** Each group choreographs a dance and then adds prosody. Either randomly select or invite 2-4 volunteer groups to share their dances with the whole class. Guide the reflection on dance choices. Select this option if students require support reflecting on movement and vocal choices.



**Groups create dances, guide whole class reflection for 1-2 groups, then all groups share and reflect with buddy groups.** Each group choreographs a dance and then adds prosody. Invite 1-2 groups to share with the class and guide a reflection. Then have all groups share and reflect with a buddy group.



**Groups create dances and share & reflect with buddy groups.** Each group choreographs a dance and then adds prosody. Groups share and reflect on dances with buddy groups. Select this option if students are ready to work independently.

## Suggested Dialogue

### PREPARING STUDENTS TO CHOREOGRAPH DANCES

"Get your A4L Student Notebooks and sit with your group. Before we begin choreographing dances, tell me the dance concepts we've learned. (Students respond.) What do we need to keep in mind to move safely? (Students respond.) Today you will be choreographers and make movement choices that show the meaning of the words and phrases in your poems. You will create one dance with a beginning shape, a movement, and an ending shape."

"Ask these choreographer's questions and use the Movement Chart for ideas:

- Which Energy Quality will best communicate the words and phrases?
- What Level best supports the word choice?
- Would it communicate the ideas best to use Self Space or General Space or both?
- What Shapes should we choose for the beginning and the ending of the dances?
- What kinds of movement will best communicate the feelings and images from the part of the poem?

You have 5 minutes to choreograph your dance." (Students create dances.)

### PREPARING STUDENTS TO ADD PROSODY

"Now that you have choreographed your dances, it's time to add prosody. Think about how you will say your line with pitch, volume, pace, and timbre, vocally expressing the feelings, images, and meaning of the line. You will say your line while doing your movement. You have five minutes to revise your dances, decide how you'll say your lines, and practice putting them together." (Students add prosody and revise movement choices.)

## STEP 5: GROUPS PRESENT & REFLECT ON DANCES

**Process:** Facilitate groups to share their dances. See the menu above **Differentiation Options: Creating, Presenting & Reflecting on Choice Poem Dances** (in Step 4) for ways to structure the activity. Create the performance space and review audience and performer behavior. After groups perform, guide a reflection on shape, movement, and vocal choices made by the dancers. Use the Dance Reflection Starters if appropriate. See menu below **Coaching Tips for Discussing Dance and Coaching Tips for Prosody** for additional support.

### TEACHING TIP: COACHING TIPS FOR PROSODY

Support students in their development of prosody by prompting them with ways to say words and phrases in the poem.

Prompt with an "as if ..." for emotions or states of being:

"Say the word as if you're excited."

"Say the word as if you're begging."

"Say the phrase as if you're spinning around really fast."

Prompt with vocal qualities—pitch, volume, pace, timbre:

"Say the word in a high pitch."

"Say the phrase in a slow, whispery voice."

Prompt with a feeling, image, action, or meaning to match the expression:

"Say the word 'twirl' so that it sounds like a twirl or like it's twirling."  
 "Say the phrase 'giddy slash' like you're laughing and then stop suddenly."

## COACHING TIPS FOR THE ARTS: DISCUSSING DANCE

### Reflecting on dances

-Use Dance Reflection Starters to guide reflection. Over the course of the unit, students will gradually take over the reflection process.

-Guide your students to be specific when they respond to dances. This improves their observation skills, their dance-making skills, and their ability to see meaning in poetry and movement.

-If students are 'acting' rather than dancing a line from a poem, encourage them to exaggerate their movement by using their whole body and to repeat movements.

-Help students focus on what was effective in the performance and describe choices that worked rather than things they did not like. This type of feedback supports choreographers because it validates their choices and helps them think about future choices.

### Example

Rather than allowing students to say "I liked that," or "I didn't like that," ask them to describe what they saw using dance vocabulary. Prompt students with questions like "What parts of the dancers' bodies were moving? What movement did they do? Were they in self or general space?"

Then, guide students to interpret the movement, e.g., "What did the dancers do that showed the meaning of the words? Did their dance give you a feeling or make you imagine something?"

## Suggested Dialogue

### Preparing Students To Share Dances

"What makes a good audience? (Students respond.) What makes a good performer? (Students respond.) You will perform in the order of the poem. Each group will perform its dance with prosody. Audience, look for the choices they make with their bodies and voices to show the words and phrases in the poem."

### STUDENTS SHARING AND REFLECTING ON DANCES

"Let's have the groups who are dancing the first phrase come into the performance space. Dancers, get into your beginning shape."

"Audience ready? Dancers ready?" (Dancers perform their dance, speaking the line as they dance.)

"Dancers, take a bow! Audience, give them a hand in sign language!" (Performers stand or sit in the

presentation space for the audience response.)

"Audience, what movement choices did the dancers make to show the words and phrases in the poem? What movements showed the different word choices? Be specific, so that someone walking into the room after the dance would know what happened just from your words." (Students respond to questions.)

"Were their shapes big, small, twisted, stretched? What parts of their bodies did they move? What smooth or sharp energy did they use? What levels did they use? Did they stay in one spot? Did they travel? What did they do with their voices to express the meaning of words and phrases?"

Repeat the process for the remaining groups.

"Bravo, dancers! You created and performed dances with prosody and reflected on ways they showed the word choices in your poems."

## STEP 6: MOVE DESKS

**Process:** Restore the room to its original state. Tell students how and where to move the desks and where to go once they've moved everything.

## STEP 7: GUIDE STUDENTS THROUGH TRAIL MARKER #2

**Process:** TRAIL Marker #2 is the second formative assessment in the unit. Students turn to page 17 in their A4L Student Notebooks and reflect on their learning.

Select one of the following options to facilitate the activity and discussion:

-Have students work in pairs or small groups to complete the TRAIL Marker page in the notebook. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.

-Have students complete the TRAIL Marker individually and then share in small groups or whole class.

### TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and  
Reflections on

## Arts Integration and Literacy

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart in Resources to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue

### INTRODUCING THE TRAIL MARKER

"It's time again to stop and do a quick activity to help us think about what we're learning with regard to word choice and dance. Open your A4L Student Notebooks to page 17. We're going to reflect again on the poetry reading you have done and the dance you created to express it. This time we're going to write it down as a TRAIL Marker to check to your progress.

1. What phrase or phrases did you dance? Select one and write this in your A4L Student Notebook under "I'm thinking about when I danced..."
2. Think about your beginning shape, movement, and ending shape. What were one or more things you did with your body? If you need help, refer to the Movement Chart for words to describe movement.
3. How did you speak your part or your lines from the poem? Think about what you did with your voice. If you need help, refer to our Vocal Qualities Chart for ways to describe what you did with your voice.
4. What were you trying to show with your body and voice? Think about the image or feeling you wanted to communicate about the poem."

*Engage in class discussion or have students share with partners. Then have students individually write their thoughts on the TRAIL Marker page.*

# STEP 8: CLOSE LESSON 8

**Process:** Close the lesson with a look forward describing the next lesson.

### Suggested Dialogue

#### Looking Forward

"This wraps up Part 1 of our unit. In the next part of our unit, you will get to write your own poems."

#### Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 8! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 5.**

Is this Lesson Public or Members only?:  
Members Only

Unit 5 **Words in Motion!**

Part 2 Exploring

Unit 5: Lesson 9

Students Brainstorm Individual Poems

## Unit 5: Lesson 9 Students Brainstorm Individual Poems

### LITERACY OBJECTIVE

By the end of this lesson students will be able to brainstorm ideas for writing a poem by reflecting on the poems read in the unit and by thinking about words and phrases that can communicate the topic and help convey feelings and the five senses to the reader.

### LITERACY "I CAN" STATEMENT

"I can brainstorm ideas for writing a poem by reflecting on the poems I have read and by thinking about words and phrases that can communicate my topic and help me convey feelings and the five senses to my reader."

## LESSON OVERVIEW

Steps	Pacing: 40-60 Minutes
<b>Step 1:</b> Introduce Part 2 <b>Step 2:</b> Introduce Lesson 9 <b>Step 3:</b> Review Free-Verse Poetry Characteristics & Introduce Free-Verse Poem Rubric <b>Step 4:</b> Create a List of Topics for Poems	<b>10 Minutes</b>
<b>Step 5:</b> Guide Students to Brainstorm Individual Poems	<b>20 Minutes</b>
<b>Step 6:</b> Warm up with the BrainDance <b>Step 7:</b> Share & Reflect on Brainstorm Ideas through Movement <b>Step 8:</b> Close Lesson 9	<b>15 Minutes</b>

\*To break the lesson into smaller segments, stop after brainstorming in Step 5 and resume the follow day with students sharing their brainstorms through movement.

## STANDARDS ALIGNMENT

### TARGETED STANDARDS

#### Reading Standards (Literature)

RL 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

RL 4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL 5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

#### Writing & Language Standards

**W 3.4:** With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

**W 3.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 4.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 4.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

**W 5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

**W 5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.a.. gaining the floor in respectful ways, listening

to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY STANDARDS

### Reading Standards (Literature)

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 4.5:** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

**RL 5.5:** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

### Writing & Language Standards

**L 3.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 3.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 4.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L 4.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**L 5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



## TEACHING RESOURCES

### STUDENT NOTEBOOK

- Free-Verse Poem Brainstorm

### CLASSROOM CHARTS

- Unit Overview for Students
- Poem Topics Chart (Created in Class)
- Free-Verse Poem Rubric

### SAMPLES & TEMPLATES

- Free-Verse Poem Brainstorm - Sample

### ARTS MATERIALS

- Unit 5, Track 33: "BrainDance of Words #4," by Debbie Gilbert
- Laptop or Tablet
- Speakers (Optional)

### LIFE & LEARNING SKILLS

Unit 5 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the

first time, if the text is challenging for them, or if students require more guidance during activities. Part 1 lessons are written for the highest level of scaffolding.




Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: INTRODUCE PART 2

**Process:** Introduce Part 2 and review the Unit Overview for Students. Provide students with additional scaffolding as needed to write and choreograph poems.

### Suggested Dialogue

#### INTRODUCING PART 2

"You're going to take the skills you've gained as word explorers and dancers, and you're going to use them to write your own poems. Then, you will choreograph your poems into dances that you will eventually perform for an audience."

*Show Unit Overview.*

"Let's visit the Unit Overview, so we can see where we are in our process."

## STEP 2: INTRODUCE LESSON 9

**Process:** Give an overview of the lesson objectives: Discuss poem topics and poetry criteria; students brainstorm individual poems.

## Suggested Dialogue

### INTRODUCING THE LESSON

"Today you will become poets, and you will begin writing your own poems. To start, we'll talk about what makes a good poem. Then, we will review the topics of the poems we have read. After that, you will spend time brainstorming ideas, words, and phrases for your own poems."

"By the end of today's lesson, you will be able to say, 'I can brainstorm ideas for writing a poem by reflecting on the poems I have read and by thinking about words and phrases that can communicate my topic and help me convey feelings and the five senses to my reader!'"

## STEP 3: REVIEW FREE-VERSE POETRY CHARACTERISTICS AND INTRODUCE FREE-VERSE POEM RUBRIC

**Process:** Review free-verse poetry characteristics. See menu below for **Characteristics of Free-Verse Poetry**. Discuss the criteria for students' poems and introduce or create the Free-Verse Poem Rubric. See a sample rubric here.

### WORD EXPLORER GUIDE TO READING POETRY

**Pay attention to the ways poets use words & phrases to:**

**-Communicate a focused topic**

Example:

My 7th Birthday  
The maple syrup streams  
In winding rivers  
down my leaning tier of  
birthday blueberry pancakes.

I inhale  
slowly,  
completely.  
I'm no longer six.

Non-example:

Birthdays

I love my birthday. I have a birthday party every year and eat whatever I want for breakfast

**-Help readers imagine how something looks, smells, sounds, tastes, or feels to the touch**

Examples: a melting purple popsicle, crackling popping fire, slippery sidewalk

**-Express emotions**

Examples: joyful, frightened, nervous, angry, sluggish, hopeful

See this resource page for visual icons to support reading and writing poems.

**CHARACTERISTICS OF FREE-VERSE POETRY****Free-verse poetry has**

No set line length

No set rhythm

No set rhyming pattern

**Rubric Differentiation**

This rubric reflects the focus of the unit: using words & phrases to communicate details about the topic, feelings, and images. Feel free to expand the rubric and your instruction on revision to include other criteria.

**TEACHING TIP: POEM TOPICS****Topics explored in the unit:**

- Animals, including insects and fish
- Celebrations or special events
- Ordinary things
- Kinds of days (lazy kind of days, sad kind of days, etc.)

**Other possible topics**

- Special possessions, such as stuffed animals
- A place such as a barn, tree house, beach, etc.

**Suggested Dialogue****REVIEWING THE CHARACTERISTICS OF FREE-VERSE POETRY**

"To begin, let's review the characteristics of free-verse poetry. (Review characteristics posted on chart.) You will write free-verse poems, just like the poems we have been reading and dancing in this unit."

"Next, let's review what we have learned about poems. We have been exploring how poets use words and phrases to create images, evoke feelings and ideas, and to help us think of experiences we have had. We'll use these ideas to guide our poetry writing."

*Record elements of poetry on a class Free-Verse Poem Rubric.*

## STEP 4: CREATE A LIST OF TOPICS FOR POEMS

**Process:** Create a list of potential poem topics by reviewing the poems read in the unit and eliciting other ideas. Record topic ideas on chart paper or the board.

### Suggested Dialogue

#### IDENTIFYING A TOPIC

"The first step in writing a poem is to identify a topic. Let's create a list of topics by reviewing the topics of the poems we read in the unit. The first poem we read was "Dragonfly." That poem was all about a dragonfly; so one potential poetry topic is to write a poem about an insect or an animal. I'll record that on our topic chart. (Record "animal/insect" on chart.) Did we read any other poems about animals? ("kitten") The poets of "Dragonfly" and "kitten" chose words and phrases to help us create vivid images of the animals and to evoke a mood and feeling particular to that animal."

"What other poems did we read?" (Students respond. Guide students to identify celebrations, ordinary things, and kinds of days as other possible topics.)

"Are there any other topic ideas you want to add to our chart? (Students respond.) In a few minutes, you will use this list of topics to brainstorm ideas for your poems."

## STEP 5: GUIDE STUDENTS TO BRAINSTORM INDIVIDUAL POEMS

**Process:** Guide students to select topics and brainstorm words and phrases that might be used to convey feelings, details about the topics, and help the reader imagine how something looks, feels, smells, sounds, or tastes. Students can brainstorm more than one poetry topic. See the menu **Differentiation Options: Brainstorming Free-Verse Poems** for ways to scaffold the activity. See menu and this resource page for a sample of student poem brainstorming.

See the menu below **Writing Extension: Instruct on Similes & Metaphors** if students are ready to incorporate figurative language into their poetry.



Select one of the options listed below or structure the dancing, presenting and reflecting in a way that appropriately meets students' needs and fosters engagement.



Model & guide brainstorm for whole class. If students need support brainstorming their poems, model the process and then guide students step by step as done in Step 5. For additional support, use the highly scaffolded instruction in Resources, pages 48-49.



Guide brainstorm for some students while others work independently. For students who require support brainstorming potential poems, pull a group and guide them through the process.



Students brainstorm independently. For students who have prior experience brainstorming and writing poems, introduce the process and allow them to work independently.

### **TEACHING TIP: WRITING EXTENSION: INSTRUCT ON SIMILES & METAPHORS**

If students are ready, use this brainstorm activity as an opportunity to instruct on similes and metaphors.

Define each figure of speech and then guide students to identify examples of each in the mentor poems. Then, ask students, "What does [topic] make you think of?" Have students practice writing similes and metaphors in their brainstorm boxes.

### **ELL SUPPORT: BRAINSTORMING & WRITING**

#### **Option 1. Teacher-Assisted**

Student writes and/or draws words or phrases in A4L Student Notebook, pages 20-21. Student shares with teacher his/her brainstorm notes. Teacher reviews student's notebook and offers feedback.

#### **Option 2. Peer-Assisted**

This configuration allows student to share with a writing partner his/her brainstorm notes. Partner shares his/her brainstorm notes. ELL student writes/draws words or phrases. Writing partner reviews ELL notebook and offers feedback.

#### **Tips**

-Allow ELL students to use a highlighter to identify key concepts and new vocabulary. This will reduce stress and increase student participation in writing activities.

-Generally, groups of 3-4 benefit students most in the unit activities. These groups can stay the same or change, depending on students' needs throughout the unit. ELL students benefit from a variety of grouping configurations. It is recommended that students be given opportunities of different grouping structures with native speakers based on their language proficiency.

See also this resource page for visual icons to support ELL in reading and writing poems.

#### **An Example of Brainstorming a Free-Verse Poem**

The poem topic modeled in the organizer below aligns with the poem used in the sample rubric here

## Suggested Dialogue

### SELECTING TOPICS

"Now that we have a list of potential topics, let's get started with our brainstorm. I will guide you to select topics and brainstorm words and phrases we might use to communicate details about your topic, to convey feelings, and to use the five senses to help readers see, hear, smell, feel, and taste what you are imagining. A brainstorm is often just a list of words, so don't worry about putting your poem together yet."

"Turn to pages 20-21 in your A4L Student Notebook. We will use this space to brainstorm your poems. At the top of your page is a place for you to record your topic. You will have a chance to brainstorm more than one topic, so it is okay if you have more than one idea for your poem topic. Who has an idea for a topic? (2-3 students respond.) Write your topic in the space provided. I'll do this with you." (Students record topics. Display graphic organizer on document camera and record topic.)

### FOCUSING THE TOPIC BY DRAWING UPON MENTOR POEMS

"Before we start brainstorming words for your poems, I want you to think more deeply about this topic and ask yourself: What do you want to write about this topic? Let's use the poems we have read together as guides.

What was "Dragonfly" about? (Students respond "A dragonfly flying and landing on a dock.") How about "kitten"? (Students respond "The kitten pouncing on a piece of fluff.") In each of these poems, the poet focused on a specific action or characteristic of the animal. If you are writing about an animal, think about what you want to focus on. For example, if I decided to write about my pet turtle, I might write, "My turtle coming out of his shell to eat raisins," because I like to watch him do that.

What was "Sparklers" about? (Students respond "A kid describing playing with fireworks on the 4th of July.") The poet chose to focus on this specific event rather than writing about the other things that he or she did on that 4th of July. If you are writing about a special event or something that happened to you, what will you focus on? For example, if I decided to write about my 7th birthday, I might write, "Waking up and having blueberry pancakes for breakfast," because that was the best part of my day.

Our third poem, "clothesline," was a vivid description of clothes on a clothesline blowing in the wind. If you are writing about an object, think carefully about what you want to describe. For example, if I decided to write about the school playground, I might write, "The playground when it's winter," because I like to imagine what all the equipment is feeling.

Take a moment and write a sentence focusing your topic. (Students focus their topics.) Share your ideas with a partner. (Students pair-share.) If you decide to change your focus later on, that's ok."

### BRAINSTORMING WORDS AND PHRASES

"I'm going to guide you to brainstorm words and phrases that will help the reader imagine how things look, sound, feel, taste, and smell. Close your eyes. (Students close eyes.) Create a picture in your mind

of your topic. What do you see? What colors and motions do you imagine? What do you hear? Are there loud noises or very quiet noises? What do you smell? Do you taste anything? How do things feel to the touch? What emotion do you want to communicate? For example, do you want to communicate feeling giddy and lighthearted, feeling scared, or feeling sad? You can write a word like 'peaceful' or an expression that captures that word like 'ahhh' or 'relaxed to the bone'."

"Take a few minutes to write words or phrases in each of these boxes. It might help you to look over at our Words in Motion Wall or look back in your A4L Student Notebook to get ideas for words and phrases you might use in your poems."

"I'll circulate to support you. (Students brainstorm.) Let's hear a few ideas. Share your topic and a word or phrase on your brainstorm list." (2-3 students share.)

"Turn to the next page and try this process one more time for another topic. (Students brainstorm.) Let's hear a few more ideas. Share your topic and one of your favorite words or phrases on your brainstorm list." (2-3 students share.)

## STEP 6: WARM UP WITH THE BRAINDANCE

**Process:** Lead the students in the BrainDance of Words #4. The audio track for BrainDance of Words #4 (Unit 5, Track 33) has verbal cues and musical accompaniment for the BrainDance. If desired, instead of using the audio track, use the verbal cues below to guide students through the BrainDance. This can be facilitated as a generic BrainDance without descriptive words, with descriptive words, with or without music.

### WARMING UP WITH BRAINDANCE

"Let's start by warming up our bodies and brains with the BrainDance to prepare us to share our brainstorm ideas through movement. Stand at the side of your desk for this BrainDance.

**Breath:** Breathe quietly.

**Tactile:** Bouncily tap your head, your arms, your fronts, your backs, your legs, and your feet.

**Core-distal:** Expand your body into an enormous shape and contract into a miniscule shape.

**Head-tail:** Ripple your body forwards and backwards and from side to side.

**Upper half:** Freeze the lower half of your body. With the top half of your body, move suddenly.

**Lower half:** Freeze the top half of your body. With the lower half of your body, move gently.

**Body-half right:** Freeze the left side of your body. With the right side, move playfully.



**Body-half left:** Freeze the right side of your body. With the left side, move nervously.

**Eye-tracking:** Follow your right thumb with your eyes. Move it angrily from side to side. Follow your left thumb with your eyes. Move it unhurriedly from side to side.

**Cross-lateral:** Purposefully reach your arms across the front of your body on different levels.

**Vestibular:** Aggressively spin and then freeze in a hopeful shape.

**Breath:** Breathe quietly."

## STEP 7: SHARE & REFLECT ON BRAINSTORM IDEAS THROUGH MOVEMENT

**Process:** Using movement, students share and reflect on words and phrases they generated during the brainstorm. First they will identify one or two words and phrases on their brainstorm page to share. Then they will pair off and decide who will be partner A and B (and C, if necessary).

### GUIDING STUDENTS THROUGH THE FOLLOWING PROCESS

1. Partner A names his or her topic.
2. Partner A says his or her selected word or phrase.
3. Partner A creates a shape or movement for that word or phrase.
4. Partner B says, "I saw you \_(describe shape or movement)\_"
5. Partner A responds by sharing more details about the idea or adding descriptive words to brainstorm list.
6. Partner A asks, "Are there any other words or phrases I might use?"
7. Partner B shares and partner A records ideas on a brainstorm page.

Repeat the process for remaining partners. Students can share multiple words and phrases if time allows.

### Suggested Dialogue

#### MODEL SHARING WORDS AND PHRASES USING MOVEMENT WITH A STUDENT VOLUNTEER

"As part of your brainstorm, you will share some of the words and phrases you generated with a partner through movement. This will help you clarify and add to your ideas.

"

"I'll show you what this will look like. Can I have a volunteer to be my partner?"

*Have the volunteer come to the front of the room.*

"I will select a word or phrase that I want to share from my brainstorm page.

1. First, I'll say my topic. My topic is a snake.

2. Next, I'll say the word or phrase I selected: "moving through the grass."

3. Now, I will show a shape or a short movement to go with this word or phrase. (Show hands moving side to side in forward motion.)

4. Now I'll ask my partner, "What did you see?" (Coach partner B to share observations. For example, "I saw your hands slithering from side to side.") I'll use my partner's observations as an opportunity to think more about my idea. I think the word "slithering" matches what I was picturing, so I'll add this to my brainstorm list.

5. Finally, I'll ask my partner for other ideas. Do you have any other ideas for me? Are there any words on our Words in Motion Wall that I might use? (Coach partner B to respond and talk with you about possible words or phrases. Model revisiting Words in Motion Wall for ideas.) I'll write these ideas down on my brainstorm page."

### **GUIDING STUDENTS TO SHARE WORDS AND PHRASES USING MOVEMENT**

"Now you try. Find a partner. (Students pair up, or teacher assigns pairs or trios.) Decide the order in which you will share. Select a word or phrase from your brainstorm page to share and think of a shape or movement to go with it. (Students respond.) Now, share your words and phrases with each other through movement, and add any additional ideas to your brainstorm page."

Scaffold students through sharing and reflection with as much support as needed.

## **STEP 8: CLOSE LESSON 9**

**Process:** Close the lesson with a look forward describing the next lesson.

### **Suggested Dialogue**

#### **LOOKING FORWARD**

"In our next Lesson, you will write your poems!"

**PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10 OF UNIT 5.**

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