



ArtsforLearning Online Curriculum

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

*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).

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 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

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 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