



ArtsforLearning Online Curriculum

Unit 5 **Words in Motion!**

Part 1 Learning

Unit 5: Lesson 1

Introduce the Unit and Read *Dragonfly*,

by Georgia Heard

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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
Step 1: Introduce the Unit Step 2: Introduce Lesson 1 Step 3: Introduce Poetry Step 4: Read & Discuss <i>Dragonfly</i> , by Georgia Heard	15 Minutes
Step 5: Introduce Dance & Create Movement Safety Chart Step 6: Move Desks Step 7: Introduce the BrainDance of Words Warm-up Step 8: Instruct on Dance Concepts—Shape, Self Space, & General Space	20 Minutes
Step 9: Guide Creating a Dance for <i>Dragonfly</i> Step 10: Students Create Dances for <i>Dragonfly</i>	

Step 11: 1-2 Groups Present <i>Dragonfly</i> Dances; Model Reflection Step 12: Move Desks	20 Minutes
Step 13: Introduce the Treasure Pile of Books Step 14: Close Lesson 1	5 Minutes

*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.

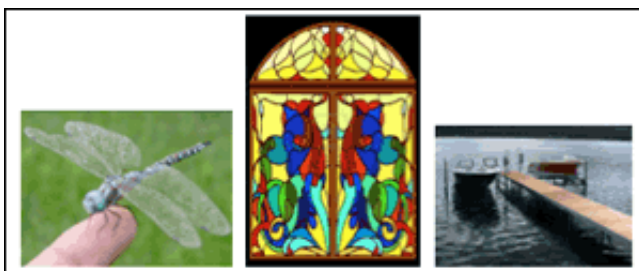
How does it apply to independent reading?

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, 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

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, Track 4.)

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