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| **Lesson Plan:** “Time to Investigate!” | **Room Requirements & Arrangement:** Open space (if desk or chairs are in the way, these are to be moved to the walls of the room to create open space) |
| **Content Area & Arts Discipline:**  Language Arts and Dance  |  |
| **Overview of the Lesson:**  Compare and contrast overall structure of events, ideas, and/or concepts in texts and compare this to the dance elements used in choreography and dance critic. Make connections between writing and choreographing, and watching art and reading texts. | **Materials/Equipment:** CD, boombox, drum, action word chart**School:** Oakland Heights Elementary School Meridian, MS (MAAE Dance Integrated Residency)**Date Lesson Created:** April 2015 |
| **Grade Level:** 2nd Grade (Long) | **Date Lesson Instructed:** April 16th, 2015 |
| **Proposed Time Frame:** 60 minutes | **Lesson Author:** Julie White  |

**Big Ideas & Learning Objectives**

1. The student will review structural elements of a text (chronology, cause and effect, problem and resolution, main thinking and personal perspective, beginning/middle/end, and climax).
2. The student will be able to compare and contrast composition elements of dance and writing, and kinesthetically represent each concept clearly.
3. The student will understand that these “clues” to understanding a dance and a story can also be referenced when writing a story themselves or making a dance themselves. They will understand that these processes will be involved in their final residency activities (4th only).
4. The student will work cooperatively, respectfully, and creatively with their peers throughout instruction.

**Procedures**

***Affective Hook*:** “Has anyone ever done a scavenger hunt? Who can tell me what this is? Can anyone tell me what a detective does? That’s right – she finds clues to solve mysteries and to “prove” that certain things took place. When we read a story, there are certain “clues” we can look for. We can use these to understand a dance better when we see it performed as well. A good story and a good dance include these things and by detecting them, we can better experience, appreciate, and retell both.

***Relevance*:** There are basic elements of a compositional text that we can identify and use to help us understand its structure and meaning. Once identified, we can also then compare and contrast the events, ideas, and overall concepts of two different texts. These include chronology (or the order and development of events), cause and effect, climax, and problem and resolution. In writing, the creator of the text is called an author. In dance, the creator of a dance is called a choreographer. A choreographer, when she is making a dance, investigates basic elements of dance composition as well to ensure that the dance is clear, communicates meaning, and all movement and production decisions are cohesive and support the main idea of the dance. Today, we are learning about these similar compositional elements. This process aids us in understanding them better and also successfully creating our own.

***Introduction of Participation Expectations:*** *This is a special kind of class. You need to give me your full attention and do your best to watch me as I teach. In a movement class, you follow-the-leader and what you see me do as much as you listen to what I am saying and follow spoken directions. You also want to be spatially aware and respectful of those around you. Keep your body to yourself and stay safe in your movement above all else. We will be working together in teams for part of this class, which is important to know how to do well, and I will be asking for volunteers to help me be leaders and demonstrators as well (define a good volunteer). Make it clear to me if this is you from the beginning of class so I notice you and ask you to help me teach! Finally, we have a special “cue” for attention in class because we are moving a lot (model call-and-response and have students practice it several times). Any questions? Now we are ready to go.*

***Warm-up*: *BrainDance***

The TA will lead students through the BrainDance and with a relaxed energy, emphasizing that it can be used to center and calm the body and the mind. Simultaneously, the TA will include the key movement concepts explored below if supportive of this overall objective. BrainDance: breath, tactice, core/distal, head/tail, upper/lower, right/left, cross lateral, vestibular.

***Activity One (Introduction of Movement Concept): Basic Compositional Structures in Dance***

1. ***Beginning, Middle, and End***. The teacher will ask three student volunteers to pick three movements from the “action chart”. She will then order them and explain to students that all stories have a clear beginning, middle, and end. She will ask students to do the three movements in order to reinforce this understanding, simultaneously explaining how each of these must be strong or you will lose interest as a reader/audience member.
2. ***Climax.*** Every great dance has a clear climax, just as every great text does. The climax can also happen anywhere in the story or a dance. In dance, we show the climax in a visible change in energy/dynamics, speed, and size. It is typically the most “intense” part of a dance. The TA will model the first action in this way (doing movement fast, big and full of energy) and will then ask students to demonstrate this for the second and third action too, reinforcing that this is how climax can be show in movement. Finally, the TA will give examples of movies, texts, and fables where the climax occurs in different places (i.e. Star Wars and Darth Vader telling Luke he is his father…climax occurring at the end).
3. ***Cause and Effect.***

*4th grade:* The TA will explain to students that now that they have explored doing specific movements in different ways, they can now do any kind of movement to show these changes. The students will be asked to find a partner. The teacher will explain that one person will do the assigned movement quality (i.e. level) and decide what movement they will do (i.e. high or low). Their partner will need to respond to whatever they choose to do with the opposite movement (i.e. move low if partner is moving high). Partners will change in their leadership roles.

***Teacher note:*** The TA will lead students in this activity, asking students to do the opposite of the movement she is demonstrating and also speaking what this opposite is. For example, the TA will say “I am shaking at high level” and the students will respond by shaking at low level and saying “I am shaking at low level.” By speaking her actions, the TA will help make clear to students what part of the movement she is focusing on as there are many options to choose from when demonstrating actions.

***Activity Two (Exploration of Movement Concept): Mirroring (Problem and Resolution)***

In a dance, you can dance a problem and a resolution, but just as important, dancers work to find solutions to creative problems when they are choreographing or making a dance. The students will explore the compositional idea of “problem and resolution” by exploring what “resolution” feels and can look like in the body. The TA will ask a student volunteer to help her show “mirroring” where one dancer leads and the other follows exactly as if looking in the mirror (opposite sides of the body). The TA will explain that mirroring is similar to finding resolution, in that you work to find a way to work together and care more about resolution than being right, or more about working as a team than digging your feet in about doing it your way and your way alone.

***Activity Three (Development of Movement Concepts): Unison & Canon…Main Thinking vs. Personal Perspective***

If I were choreographing a dance, and I wanted to show that one person had thoughts and feelings that were different from others, I might represent this through the compositional device of unison and canon. Unison is doing the same thing at the same time. Let’s try this. The teacher will ask students to wave in unison. She will point out that the movement needs to be “exact” in order to be in unison, and for this reason would be a great symbol for “main thinking” or what the majority believe and feel. She will then explain that canon allows for the movement to be done differently by each person and also at a different time. The teacher will then ask students to wave with different body parts, at different speeds, levels, sizes, etc. She will then explain canon to students (row, row, row your boat) and split the class into three sections, explaining that when she points to them they will do their wave for eight counts and then stop. After this movement exploration, she will ask for a student volunteer to summarize the compositional concept of main thinking vs. personal perspective.

* + Shake (four times)
	+ Wiggle (four times)
	+ Point (four times)
	+ Bounce (four times)

***Activity Four (Culmination of Combined Academic and Movement Concepts): Discussion of Composition Elements***

The TA will lead students in a movement review and brief discussion of the many compositional elements explored. She will also preview the residency’s final projects for each class in relation to these ideas, and distribute and go over the homework associated with these (to be completed in between the two residency visitations).

 The students will use the compositional elements to analyze one of Aesop’s fables. They will also complete a personal questionnaire to be referenced as a way to create empathy for the characters in the story – they have families, needs, ideas like you. The TA will use the above choreographic elements to guide analysis of the story in the second visitation and physical representation of these key characteristics through movement.

***Closure***

Today we learned that there are many similarities between written texts and choreographed dances in terms of compositional elements that can be identified and help us to understand meaning and structure. As discussed, we will use these to help us write our own or analyze a text and also make a dance (individual or collective) to represent these “facts” through movement. The TA will then thank students for their participation and their creative work.