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| **Lesson Plan:** “The Movement is Coming!” | **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 of two or more texts (5.R1.5.5) through a comparison to elements of dance composition. Longfellow’s text *The Landlord’s Tale* will also be referenced and reviewed. | **Materials/Equipment:** CD, boombox, Longfellow’s text (excerpts, 6 total), pencils (6),  handouts (6)  **School:** Saltillo Elementary School, Saltillo, MS |
| **Grade Level:** 5th Grade | **Date Lesson Created:** February 2015 |
| **Proposed Time Frame:** 45 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 interact creatively with Longfellow’s text The Landlord’s Tale, identifying action words in a given excerpt that will serve as a basis for choreography and a demonstration of concepts learned in both creative (dance) and written (text) work.
4. The student will work cooperatively, respectfully, and creatively with their peers throughout instruction.

**Procedures**

***Affective Hook*:** Who can tell me who Paul Revere is? How about Henry Wadsworth Longfellow? That’s right – Longfellow wrote *The Landlord’s Tale* which tells the story of Paul Revere’s ride to warn colonists that the English were coming! Can anyone tell me what happens at the beginning of this tale? What was the key problem in this story? What was its resolution? In any text, it is important that we are able to identify key characteristics of the text so that we can understand it, remember it, and also compare and contrast it with other texts.

***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 comparing a text with a dance in terms of their defining 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 (Paul Revere’s Ride, The Landlord’s Tale)***

Follow my lead but feel free to explore. We will be moving in all different kinds of ways in the warm-up. Do your best to do everything clearly. We will do the warm-up in place.

* Breath – sun rising
* Tactile – ride (horse hooves)
* Core/Distal – swinging, bending
* Head/Tail – trembling
* Upper/Lower – float (upper), bend (lower)
* Right/Left – land (right), sea (left)
* Cross Lateral – rowing
* Vestibular – creeping along

***Discussion:*** *During the warm-up we did many different types of movement to represent the events of Paul Revere’s ride, and the descriptive “action” words used in this text by Longfellow. Who can name a few? The teacher will then list three and ask students to try these seated. She will then ask for a volunteer to suggest an order for these three movements and will ask the students to perform them in this order. The teacher will point out that all good dances have a clear beginning, middle, and end as do all great texts, and that this is an example of a compositional structure that we can look for in a text.*

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

1. ***Beginning, Middle, and End*** (explored in discussion above)
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. Give examples:

Beginning – main character dies

Middle – town loses everything

End – Darth is Luke’s father

In dance, we show the climax in a visible change in energy/dynamics, speed, size, and level. It is

typically the most “intense” part of a dance. Let’s explore this. The teacher will ask three new

student volunteers to pick an action word from Longfellow’s text. The teacher then writes them down and puts them in an order reminding students that this is our beginning, middle, and end.The teacher will then ask students to explore each action word, manipulating the movement in terms of energy (low vs. high), speed (fast vs. slow), size (big vs. small), and level (low vs. high). The teacher will then ask a student volunteer to decide where the climax will occur in the dance. To show this the teacher will guide students to do all movement qualities as high energy, fast, big and high as possible to show the chosen climax.

1. ***Cause and Effect.*** The teacher 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. speed) and decide what movement they will do (i.e. fast or slow). Their partner will need to respond to whatever they choose to do with the opposite movement (i.e. move slow if partner is moving fast). Partners will change in their leadership roles and attempt several qualities.

***Activity Two (Exploration of Movement Concept): The “Knot” (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 solving a movement problem. The teacher will ask students to form groups of 7-8. She will then ask them to grab hands, crossing over the midline of the circle. The teacher will explain to the students that they are to work together to unwind but also stay connected. She will encourage them to talk, try out different ideas, and trust that they will eventually unfold into an open, still interconnected, circle. This activity will take approximately five minutes and doesn’t always “work out,” but much is gained from the attempt in terms investigating solutions and practicing a team approach to the task.

***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.

***Activity Four (Culmination of Combined Academic and Movement Concepts): Dancing Revere’s Ride!***

The students will be divided into groups of five (6 total). Each group will be given an excerpt from Longfellow’s text and asked to choose three action or descriptive words from this and put them in an order (beginning, middle, and end). They will then be directed to also do ONE of the following:

* Decide where the **climax** will fall and make this movement large in size, level, energy, and speed
* Have a moment of **cause and effect** where opposite qualities are shown for a second movement
* Show **main thinking** and personal perspective by doing the third movement in unison and then in canon

Five minutes will be given for this work, to conduct both decisions and create and rehearse movement in support of group choices made. The groups will then be asked to show their dances to the class. The teacher will review performer/audience expectations and guide peer feedback during closure.

***Differentiated Learning for Culminating Activity***

* *Below Grade Level: Complete one compositional directive.*
* *On Grade Level: Complete two compositional directives.*
* *Above Grade Level: Complete all three compositional directives.*

***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. What moments did you see that were particularly clear or creative when groups performed for each of the following: main thinking and personal perspective, cause and effect, and climax. The teacher will then thank students for their participation and their creative work.

**Longfellow Dance**

**FIRST:** Look at your Longfellow text/excerpt. Identify action words in the text and pick three that you can represent with movement in your body. Put them in an order – 1st, 2nd, and 3rd -- to show beginning, middle, and end. Practice the movements and the order so that both are memorized and then proceed!

**NEXT:** Choose from the following options to do one (or two) more things with your dance composition:

1. **Climax:** Pick an action and make it the climax. Do this one movement very big, with lots of energy, at high level, and as fast as possible. Then practice your dance in order adding this change in so it is clear what your climax is.
2. **Cause and Effect:** Pick an action and show two opposite ways of doing it. Choose from fast vs. slow, high vs. low, lots of energy vs. low energy, low to the ground vs. high or jumping. Half the group shows it one way and half the group shows it the other way but performed at the same time. Then practice your dance in order adding this change in so it is clear what your cause and effect moment is.
3. **Main thinking:** Pick an action and have the whole group do it in perfect “exact” unison. This means everyone does it at the same time, in the same way, at the same speed. Then switch to canon and make sure that everyone is doing the movement at their own time and doing the movement slightly different from everyone else in the group. Then practice your dance in order adding this change in so it is clear what your main thinking vs. personal perspective section is.