|  |  |
| --- | --- |
| **Lesson Plan:** “What a Feeling!” | **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:**  Using BEST dance elements to convey emotion and intent and comparing this with how visual and multi-media elements contribute to the meaning, tone, and beauty of a text (5.RL.5.7). Elements of dance production and the use of dynamics in movement will be introduced as well. | **Materials/Equipment:** CD, boombox, emotion cards, BEST handout (6), pencils (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 understand that how a story is presented can alter/change the meaning, tone, beauty of a text through a comparison to movement changing in appearance and potential meaning through the application of BEST dance elements.
2. The student will comprehend a correlation between intention and emotional response to a text, and how this can be a result of an artful presentation of the text.
3. The student will understand how body language can communicate intention, emotion, and meaning (both in body shaping and movement using BEST dance elements).
4. The student will correctly identify and also decide dance production elements for their culminating emotion phrase (lighting, sound, costuming, staging, etc.), as well as demonstrate an understanding (through their choices) of how these elements reinforce meaning in a text/dance.
5. The student will demonstrate and understand the importance of respectful and collaborative participation in group creative work, and contribute both ideas and enthusiasm to the process.

**Procedures**

***Affective Hook*:** Has anyone ever heard of the story of Romeo and Juliet? Who can quickly summarize it for me? That’s right. There is a very exciting plot and very interesting characters. Who knows the original author of this work? Correct – Shakespeare. The story was originally a play created hundreds of years ago. It is still performed throughout the world in its original form – complete with Old English language and period costuming – but it has also been retold in many ways. It is now a children’s book. It has been made into a modern-day film with Leonardo de Caprio. It is a famous ballet. Why do you think it has lived on for so long and taken so many forms over the years? Because the meaning and emotion behind the story is important. What is the message? No matter what the odds, no matter what the differences between people, love matters most.

***Relevance*:** In a story, how a text is presented (i.e. poem, folktale, myth, book) -- whether through graphic novel, film, a play, or a reading -- can alter how much it interests and also impacts us. The form it takes can be a way to express the intention and emotion behind a text. It is important for us to find this in a text. It is what “brings it to life” and also helps us to relate it to our own lives and understand it more deeply. This happens in dance too, through how we choose to do movements. We can change a simple walk with the kind of energy and movement quality (sharp or smooth for example) that we do it with. This is how we can express emotion and intent in a dance too. It is not enough to do the steps clearly. Dance also has supporting elements, like the above examples for texts, that help the audience understand its meaning. We’ll learn those today too. Why is all of this important? Being able to interpret anything artistic – both personally and the author/choreographer’s intent – is a great skill to possess. It can also serve as a guide for YOU to put these into action as you work to share your thoughts on paper or in movement.

***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***

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 – free, curved, and big
* Tactile – all (brush, tap, squeeze, pat)
* Core/Distal – big and free, small and bound
* Head/Tail – free and small
* Upper/Lower – free, slow, curved, and smooth (upper); bound, fast, straight, and sharp (lower)
* Right/Left – all (body shaping stressed)
* Cross Lateral – slow and smooth (lunges); quick and sharp (marches)
* Vestibular – free and fast (spin), quick and bound (clap with partner)

***Discussion:*** *Which movements were curved? Straight? Which movements were sharp? Which were smooth? Big? Small? Fast or slow? As student volunteers work to identify these movements from the warm-up, the teacher will share specific definitions in relationship to BEST dance elements, specifically curved vs. straight (body), sharp vs. smooth (energy), big vs. small (space), and time (fast vs. slow) as well as how dynamics can be expressed in movement (how much energy a movement is performed with).*

***Activity One (Introduction of Movement Concept): How Are You Feeling? (Shape then Movement)***

When reading a story, it is important to see beyond identifying plot and main characters. We need to notice how the story is told through its use of language and supporting elements and how this helps us understand the author’s intent and meaning. In a text, the author uses words and images to share the emotions and feelings that motivate characters’ actions and plot development. In dance, we use BEST elements to change movement from a simple action into a meaningful movement. The teacher will then lead students through the following examples, asking the following questions. Students will also be instructed to first make a shape to “express” the emotion and then let it become “movement.” The teacher will note the changes that occur when this happens, as well as define the difference between the two (shape vs. movement). The teacher will hold up “emotion cards” for direction.

***Questions***

* What is happening with our body shape? Is it curved or straight?
* How about our size? Are we small or big?
* What is the size of our energy? Low or high?
* If we were moving, would we move fast or slow? Would we move sharp or smooth?

***Examples***

* Whole class: Exhausted.
* Volunteer: Excited.
* Volunteer: Terrified.
* Whole class: Mad.
* Volunteer: Surprised.
* Whole class: Peaceful.

***Activity Two (Exploration of Movement Concept): BEST Improvisation***

We just learned how we can show intention and emotion with our body using some BEST dance elements. We also translated “body language” or a “shape” we make to show this, into movement. Let’s take this a bit further and really explore the opposites of each BEST element. The students will be asked to spread out in the space and follow verbal prompts given by the teacher regarding how to move. The teacher will also ask students to try each thing in several isolated body parts and then direct them to attempt each using the whole body. If appropriate (space, time, respectful and confident participation allowing, the teacher can also ask students to move through general space as they explore).

* Curved vs. Straight (Body)
* Sharp vs. Smooth (Energy)
* Big vs. Small (Space)
* Fast vs. Slow (Time)

The teacher will then ask students to explore two additional BEST dance elements in preparation for the culminating assignment.

* High vs. Low Energy (Energy -- Dynamics)
* Internal vs. External Focus (Space)

***Activity Three (Development of Movement Concepts):***

The students will be put into small groups of five (6 total groups). They will then receive a BEST handout and an assigned emotion. Each group will be asked to create 3- 4 movements that represent that emotion. Once choreographed, practiced, and memorized by the group, the teacher will ask each group to apply a BEST concept to one of the movements to “exaggerate” the look of it to show an “extreme” of the emotion. Students will be invited to apply more dance elements if time and collaboration allows.

***Activity Four (Culmination of Combined Academic and Movement Concepts): Performance, Production, and Discussion!***

Before students perform their phrases, the teacher will share the production handout with the class. She will explain how the many things a choreographer does to “get the dance stage ready” help an audience to understand what it is about. It is important that these elements are “cohesive” and support what is happening in the movement. She will quickly explain each and how they might support certain performance, content, or intention objectives in a dance. Each group will take a moment to fill out this production sheet for their dance. The teacher will read this to the class before they perform and then direct observing students to “guess” the emotion that was just danced, and also note what movements were particularly creative and/or clear.

***Differentiated Learning for Culminating Activity***

* *Below Grade Level: The student is encouraged to contribute to either dance or production design.*
* *On Grade Level: The student is encouraged to contribute to both dance and production design.*
* *Above Grade Level: The student is encouraged to take a leadership role in both dance and production design.*

***Closure***

The students will be thanked for their participation and the teacher will remind students that when they read a text or watch a dance, to seek out intention and emotion and not just storyline. They will also be reminded that a good text or dance should be an “experience” and feel “personal” and to pay attention to how production elements, or artful presentation of a work for an audience/the form it takes, can affect this.

**BEST Dance Elements**

***Body***

Straight vs. Curved Shapes

***Energy***

Sharp vs. Smooth

High vs. Low Energy

***Space***

Big vs. Small

Internal vs. External Focus

***Time***

Fast vs. Slow

**Dance Production Elements**

Title \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lighting: Dark Light

 Colors: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Costumes:

Music:

Props/Scenery:

Program Note (optional):