# Bachelor of Education (Elementary) &

# Bachelor of Education (Secondary) STEM

# Unit Plan Template

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| **Unit Title:** | Elements of Dance | **Number of Lessons** | 10 | **Time**  **(in weeks):** | 5 |
| Name: | Jennilee Fraser | Subject(s): | PHE/AE/SC | Grade(s): | 5/6 |

Rationale

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| My goal for this unit is to introduce students to the elements of dance, while incorporating aspects of theatre, science, and physical education. As part of Arts education, dance is important because it introduces students to a fun, creative form of physical fitness, while improving flexibility, coordination, balance, range of motion, stamina, muscle tone, strength, and posture. Dance has been shown to significantly improve a child’s emotional, social, and cognitive development. Integrated with other curricular areas, students create authentic, artistic experiences while learning, which helps solidify content. |

Overview:

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| **Lesson 1:** Dance Element One: Body  **Lesson 2:** Dance Element Two: Action  **Lesson 3:** Dance Element Three: Space  **Lesson 4:** Dance Element Four: Time  **Lesson 5:** Dance Element Five: Energy  **Lesson 6:** Aboriginal Dance Play  **Lesson 7:** Unison Dance with the four Earth Elements  **Lesson 8:** Interpretation of Evaporation, Separation, Colloids  **Lesson 9:** Assigning Emotion to Movement  **Lesson 10:** Creating Character with Movement |

CORE COMPETENCIES

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| Communication | Thinking | Personal & Social |
| **Focusing on intent and purpose**  -Students communicate with intention and purpose. They understand that communication can influence, entertain, teach, inspire, and help us make sense of the world and our experiences. They recognize the role the audience plays in constructing meaning, and they make strategic choices to help convey their messages and create their intended impact. They draw from a range of forms, media, and techniques, monitoring and adjusting their approaches and assessing their effects.  **Collaboration**  **Working collectively**    -Students combine their efforts with those of others to effectively accomplish learning and tasks. As members of a group, they appreciate interdependence and cooperation, commit to needed roles and responsibilities, and are conscientious about contributing. They also negotiate respectfully and follow through on plans, strategies, and actions as they share resources, time, and spaces for collaborative projects.  **-*Throughout this Unit, students are learning to use their bodies to communicate feelings, content, and messages to the audiences of their peers. They collaborate among groups to negotiate themes, draw on past experiences, and create choreography that works with everyone in their groups.*** | **Critical thinking**  **Reflecting and assessing**  -Students apply critical, metacognitive, and reflective thinking in given situations, and relate this thinking to other experiences, using this process to identify ways to improve or adapt their approach to learning. They reflect on and assess their experiences, thinking, learning processes, work, and progress in relation to their purposes. Students give, receive, and act on feedback and set goals individually and collaboratively. They determine the extent to which they have met their goals and can set new ones.  **Creative thinking**  **Creating and innovating**  -Students get creative ideas that are novel and have value. An idea may be new to the student or their peers, and it may be novel for their age group or the larger community. It may be new to a particular context or absolutely new. The idea or product may have value in a variety of ways and contexts – it may be fun, provide a sense of accomplishment, solve a problem, be a form of self-expression, provoke reflection, or provide a new perspective that influences the way people think or act. It can have a positive impact on the individual, classmates, the community, or the world.  -***Students will apply metacognitive, and reflexive thinking as they learn to connect emotions to movement, and how to best express events, personalities, and nature through movement. They will discover new ways of learning as we incorporate the science aspect of the four elements, and their interactions to cause evaporation, separation and colloids, and can draw on previous learning experiences to determine the best approach to present information. Students get the opportunity to be creative and innovative as they work together to create choreography that provokes self expression and reflection. They explore new ways to use their bodies artistically, gaining a new perspective on movement and fitness.*** | **Positive personal and cultural identity**  **Recognizing personal values and choices**  -Students define who they are by what they value. They understand how what they value has been influenced by their life experiences. They identify how their values help to shape their choices, in all contexts of their lives.  **Personal awareness and responsibility**  **Self-regulating**    -Students who are personally aware and responsible take ownership of their choices and actions. They set goals, monitor progress, and understand their emotions, using that understanding to regulate actions and reactions. They are aware that learning involves patience and time. They can persevere in difficult situations, and to understand how their actions affect themselves and others.  **Social responsibility**  **Building relationships**  -Students build and maintain diverse, positive peer and intergenerational relationships. They are aware and respectful of others’ needs and feelings and share their own in appropriate ways. They adjust their words and actions to care for their relationships.  -***Students will have the opportunity to reflect on their own personalities, and how their posture, body language, and movement tell the story of their values, thoughts, and feelings. Particularly in the last two lessons, which focus on assigning emotion to movement, and creating personalities using body language and body positioning.***  ***Through collaborative and artistic group work, students build relationships through positive self-expression, and the pride of creating authentic choreography.*** |

BIG IDEAS

(multiple subject areas for integrated unit)

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| Subject Name: PHE | Subject Name: Arts | Subject Name: Science |
| **Grade 5:** Knowing what we enjoy doing and knowing about our opportunities to participate in those activities helps us develop an active lifestyle  **Grade 6:** Daily physical activity enables us to practice skillful movement and helps us develop personal fitness. | **Grade 5:** Dance, drama, music and visual arts are each unique languages for creating and [communicating](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core).  **Grade 6: Engaging in creative expression and experiences expands people’s sense of identity and community.** | **Grade 5:** [Solutions are homogeneous](https://curriculum.gov.bc.ca/curriculum/science/5/core).  **Grade 6:** [Everyday materials are often mixtures](https://curriculum.gov.bc.ca/curriculum/science/6/core). |

LEARNING STANDARDS

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| Curricular Competencies | Content |
| **Physical Health and Education 5/6**  **CC 1:** Develop and apply a variety of fundamental movement skills in a variety of physical activities and environments  CC 2: Develop and apply a variety of movement concepts and strategies in different physical activities  CC 5: Identify and describe preferred types of physical activity  CC 6: Participate daily in physical activity designed to enhance and maintain health components of fitness | **Grade 5/6**  **C 1:** proper technique for fundamental movement skills, including [non-locomotor](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;), [locomotor](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;), and [manipulative](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;) skills.  **C 2:** [movement concepts](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;) and [strategies](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;)  **C 4:** how to participate in different types of physical activities including [individual and dual activities](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;), [rhythmic activities](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;), and [games](https://curriculum.gov.bc.ca/curriculum/physical-health-education/5/core#;) |
| **Arts Education 5/6**  **CC 1:** Intentionally select artistic [elements](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), processes, materials, movements, [technologies](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), tools, techniques, and environments to express meaning in their work  CC 2: Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and [purposeful play](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core)  CC 3: Explore connections to identity, place, culture, and belonging through creative expression  **CC 5:** Observe, listen, describe, inquire and predict how [artists](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate  **CC 7:** Reflect on [creative processes](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) as an individual and as a group, and make connections to other experiences  CC 9: Examine relationships between the arts and the wider world  CC 10: Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and [audiences](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core)  **CC 11:** Interpret and communicate ideas using [symbols](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) and elements to express meaning through the arts  CC 12: Express, feelings, ideas, and experiences through the arts  **CC 14:** Demonstrate increasingly sophisticated application and/or engagement of curricular content | **Content 5/6**  **C 1:** elements and principles that together create meaning in the arts, including but not limited to:   * [dance](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;): [body](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [space](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [dynamics (dance)](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [time](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [relationships](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [form](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), and [movement principles](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;) * drama: [character](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), time, place, plot, tension, mood and focus * [music](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;): beat/pulse, [metre](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [duration](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [rhythm (music)](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [tempo](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [pitch](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [timbre](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [dynamics (music)](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;), [form (music)](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core#;)   C 3: [choreographic devices](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core)  C 4: a variety of [dramatic forms](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core)  C 5: [notation](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) in music and dance to represent sounds, ideas, movement, elements, and actions  **C 7:** [symbolism](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) and metaphor to explore ideas and perspective  C 8: traditional and contemporary [Aboriginal arts](https://curriculum.gov.bc.ca/curriculum/arts-education/5/core) and arts-making processes |
| **Science 5/6**  **CC 1:** Demonstrate a sustained curiosity about a scientific topic or problem of personal interest  CC 2: Make observations in familiar or unfamiliar contexts  CC 7: Choose appropriate data to collect to answer their questions  CC 14, 11: Demonstrate an openness to new ideas and consideration of alternatives  CC 23: Co-operatively design projects  CC 24: Transfer and apply learning to new situations  CC26: Communicate ideas, explanations, and processes in a variety of ways  CC 27: Express and reflect on personal, shared, or others’ experiences of [place](https://curriculum.gov.bc.ca/curriculum/science/6/core) | **Content:**  **Grade 5**  **C 2:** [Solutions and solubility](https://curriculum.gov.bc.ca/curriculum/science/5/core)  **C 8:** First Peoples concepts of [interconnectedness](https://curriculum.gov.bc.ca/curriculum/science/5/core) in the environment  **Grade 6**  **C 3:** [heterogeneous mixtures](https://curriculum.gov.bc.ca/curriculum/science/6/core)  **C 4:** Mixtures**:**   * [separated using a difference in component properties](https://curriculum.gov.bc.ca/curriculum/science/6/core#;) |

Prerequisite Concepts and Skills:

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| Students should have a basic understanding of physical fitness, movement, and their emotions. For the science integration, students should recall the previous science experiment we did on evaporation, separation, and colloids. Students should have a basic knowledge of reading and writing as they record their choreography. |

Teacher Preparation Required:

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| Lesson # | Teacher Preparation Required (See Unit Plan Sample) |
| Lesson 1 | Speaker, music, gym mats, Elements of Dance handout |
| Lesson 2 | Speaker, music, Elements of Dance handout, list of Laban effort shapes |
| Lesson 3 | Speaker, music, Elements of Dance handout, list of Laban effort shapes, streamers |
| Lesson 4 | Speaker, music, Elements of Dance handout. |
| Lesson 5 | Speaker, music, Elements of Dance handout, 8 different posters of each Laban effort and shape, paper and pencil. |
| Lesson 6 | Speaker, music, projector, laptop |
| Lesson 7 | Speaker, music |
| Lesson 8 | Speaker, music, 8 Laban efforts and shapes posters. |
| Lesson 9 | Speaker, music, 8 Laban effort and shapes posters |
| Lesson 10 | Speaker, music, 8 Laban effort and shapes posters |

Cross-Curricular Connections:

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| Connects with science, physical education, arts, and social studies to a lesser degree (through aboriginal dance play) |

**Indigenous Connections / First Peoples Principles of Learning**:

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| ***Learning is holistic, reflexive, reflective, experiential, and relational (focus on reciprocal relationships and a sense of place).***  This unit asks students to draw on their intrinsic knowledge of movement, rhythm and dance. They will be required to experiment with movement and music, in real time, as they discover the different ways we can use dance to tell stories and express themselves.  ***Learning required the exploration of one’s identity***  During our lessons on emotions, characterization, and their relationship with movement, students will be asked to look at their own personalities, emotions, and body language as they discover how to use movement to communicate intentions, thoughts, and motivation. They will look at how their own body language tells the story of who they are in any given moment, and how that could affect those around us.  ***Learning is imbedded in memory, history and story***  Students will be relying on their own experiences with movement and rhythm as they learn to move their bodies in expressive and artistic ways. They will learn how other cultures have used dance to communicate, tell stories, and pass on knowledge through generations. They will learn how to use their own knowledge of nature’s movements and interactions with each other, to tell their own body stories, and have a better understanding of dance as an art form. |

Universal Design for Learning (UDL):

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| **Multiple Means of Representation:** I provide multiple means of representation by modelling the different dance elements, Laban efforts and shapes, using a variety of different music, posters of the Laban efforts and shapes for scaffolding, pre-teaching vocabulary and repeating important vocabulary throughout several lessons (Laban efforts, shapes, and elements of dance). Key concepts are presented in written format (posters, evaporation, separation colloids) and then represented in symbolic forms of dance and movement. Activating prior knowledge through element lesson recaps and concept mastery routines through warmups using previous lesson concepts.  **Multiple Means of Expression:** I provide multiple means of expression by providing scaffolding through posters (Laban movements) that students can use during the initial lessons of dance and practicing movement. Lessons are gradual, breaking the long-term goal of choreography into small and manageable chunks.  **Multiple Means of Engagement:** I provide multiple means of engagement by giving students as much autonomy in experimenting and practicing movement, giving them choices in regards to how they use specific elements of dance, and character expression. Having them draw on their own knowledge of elements, animals, characters and personalities so that outcomes are authentic, communicate to real audiences, and are purposeful. There are lots of opportunities for collaboration, peer tutoring and support as students work in groups to play with different dance elements and create choreography. Emphasis is placed on process, effort and improvement through the Unit rubric and formative rating scale rather than performance goals or competition. |

Differentiate Instruction (DI):

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| Visual: Those with visual challenges are encouraged to practice movement authentically, as they are given visual demonstrations, but are encouraged to move in ways that are familiar to them. Connecting with rhythm, beat, and emotion are the goal. There is a great deal of group work within this unit, so students can rely on the assistance of their peers.    Auditory: Those with auditory challenges have a lot of visual aids and representation to help them connect with movement. Music will be played in the gym, where acoustics will emphasizes the base, and rhythm and beat can be felt through vibration.  Reading/Writing: There is very little reading and writing, and those who struggle with reading and writing can rely on the help of their peers (during group work and collaboration) when it comes to documenting choreography ideas, or referring to the posters.  Kinesthetic: Though this Unit has a lot of kinesthetic requirements, that is not to suggest that those with mobility concerns cannot participate. Dance can be done using any body part, and participants can engage using what is available to them. Using non-locomotive movement in the first lesson, shows students that they don’t need to travel across the room to dance, and localizing body parts in the lesson on space emphasizes the same thing. |

Overview of Lessons:

Lesson 1

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| Name &Time (Minutes Allotted): | Body |
| Learning Standards: Curricular Competencies | **PHE: CC1, CC2.**  **AE: CC1, CC5** |
| Learning Standards: Content | **PHE: C1, C2, C4.**  **AE: C1, C5, C6** |
| Instructional Objectives | SWBAT: Begin connecting how we use the body to express ourselves through shapes, patterns, and body systems.  SWBAT: Begin to interpret how movement can express our inner most thoughts, feelings, intentions, and reactions. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration. |
| Materials: | Speaker, music, Elements of Dance poster, gym mats |
| Lesson Activities: | |
| Introduction/Hook: | -Before we move into the gym, I will talk to students about the Dance unit we are about to engage in. I will tell them that this unit is going to be about learning to move your body in ways that portrait meaning, tell stories, and express your personality. This unit is all about participation, and it doesn’t matter if you’ve never danced before, or have been dancing for years. The goal here is that you participate in the activities to the best of your ability.  -I will then show them the participation rubric so they know what is expected of them during the next 10 lessons. I will also show them the rating scale, that I will be using during every lesson to help determine their level of engagement and how far they have come. I’ll also show hand them the Elements of Dance poster, and though we won’t be working through every facet on this poster, it is a good reference piece for them to have.  -I’ll then lead students into the gym and have them gather in a circle.  -I’ll talk about the first element of dance, referring to the first facet of the poster: The Who or The Body and talk about how dance is an artistic medium that portraits emotion, tell stories, and express ideas and cultural messages, but none of that can happen without the Who! When using our body, there are several ways we can move to portrait meaning, but starting with the basics, we have locomotive and non-locomotive.  -I’ll ask students if they know what each one is, and then we will start with a game of pass the movement to practice non-locomotive movement.  -Students spread out into a circle and the first student will turn to the person next to them and move one body part using non-locomotive movement. That person turns to the next person, and they copy the movement, moving to everyone in the circle until we get back to the beginning. Once we get back to the start, we will begin again with two movements, seeing how fast we can get around the circle. We’ll do this until we have 5 moves. |
| Body: | -I’ll then have them spread out throughout the room and will talk to them about how we can use the whole body in non-locomotive ways to express ourselves, and incorporating shapes, patterns, body systems, as well as our inner emotions, reactions, thoughts, and intentions.  -We are going to explore these different aspects through yoga, incorporating movement through the music.  -I will then run students through a 25-minute Yoga class  -Have students start in mountain pose, with their left hand on their heart and their right hand on their stomach. They will then close their eyes and feel the belly move in and out under their hands. I’ll have them concentrate on the movement in their belly, the beating of their hearts and the heat under their palms. I’ll have them concentrate on the position of their bodies, where they are in the room and who is standing next to them. How much space can they feel around them?  -I’ll then have them inhale, raising their arms above their heads and reaching for the sky. Placing their hands together, I’ll have them move into crescent moon pose, slowly and gently moving from side to side.  -I’ll then have them slowly roll down into a forward fold, allowing their bodies to dangle in place.  -I’ll have them slowly rise into a halfway lift, and then fold back over into a forward fold again.  -They’ll then place their arms on the ground and walk their feet back into downward dog, peddling out their feet and feeling how it feels to move their bodies while remaining in one position.  -They will then lower down into plank position, remaining here for a few breaths, before lowering down onto the ground.  -They will slow raise their head and chest into cobra, before lowering back down into their bellies.  -They will slowly come up onto their hands and knees, as I walk them through a few rounds of cat/cow.  -I’ll have them raise one arm to the side, and slowly rotate inward for a twist, repeating three times on the first side, before coming back to the stationary tabletop position. They will repeat this movement on the other side.  -Students will shift back into child’s pose and take a few deep breaths, paying close attention to how their bodies are feeling.  -I will then have students walk their hand to the left side, stretching out the side body on the right, then switch sides.  -Students will be instructed to come back into tabletop position, and then shift back into downward dog.  -Students will peddle out their feet again, before coming back to stationary downward dog.  -Students will raise up their right leg for three-legged dog, then bring their leg back down. They will repeat this movement two more times before switching to the left side  -After the left side is complete, students will raise their right leg into three-legged dog, bend the right knee and slowly bring it through the body into a lunge position.  -Students will hold this lunge position for a few breaths, before bringing the back leg forward, leaving them in a forward fold.  -Students will come up into a halfway lift, then place the hands back down on the ground and walking the feet back to downward dog, repeating that lunge sequence on the other side.  -We will continue with these vinyasas, moving from high lunge, warrior 1, warrior 2, triangle, pyramid, warrior 3, and dancers pose, before coming down onto their backs. |
| Closure: | -Students will be given 5 minutes of meditation time to reflect on how they’re thoughts, feelings and reactions reflected in their non-locomotive yoga practice. |

**Lesson 2**

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| Name &Time (Minutes Allotted): | Action (Laban and Locomotion) |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 6.**  **AE: CC 3, CC 5, CC 11, CC 12.**  **SC: CC 2, CC 14(11), CC 24** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C 1, C 5, C 7.** |
| Instructional Objectives | SWBAT: Value the different dynamics in Laban effort shapes  SWBAT: Relate how the effort shapes connect to the movement in animals as well as people. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, call out prompts, student directed interpretation |
| Materials: | Speaker, music, Elements of Dance handout. list of Laban effort shapes |
| Lesson Activities: | |
| Introduction/Hook: | -Before we start, we’ll do a quick recap on the first element of dance (Body), and I will ask if students had anything they wanted to share about non-locomotive movement.  -I will then run students through a song that they will dance to in any way that they want to move their bodies. The idea being them moving in ways that are authentic and familiar to them.  -I will then ask them questions about how they were moving. If they had to describe their movement, how might they do that? This leads into the next element of dance: Action |
| Body: | -Referring to the second facet of the Element of Dance handout, we will look at action, or the What of dance. What the movement is and what it looks like.  -I’ll have students start in a circle and will demonstrate the non-locomotive Axial movements (Open-Close, Rise-Sink/Fall, Stretch-Bend, Twist-Turn), then students will follow my lead as we experiment with these movements.  -This section references material from 8 Laban Effort Shapes website located in the reference section.  -While we are in the circle, I will introduce them to the 8 Laban effort shapes, and how they might look/feel when in practice. We will take some time to put those movements into action by demonstrating how each effort shape looks.  -Once we have gone through all 8, I’ll have students spread out around the room where I will call out the name of an animal and they will have to move like that animal for 15 seconds. When time is up, I’ll ask them to call out the effort shapes they needed to use. We will do this for several different animals so students can feel what each effort shape feels like in motion. |
| Closure: | -Once we are done the activity, I’ll ask students to think again about how they were dancing at the beginning of the lesson, and if they can determine which effort shape, they used most often in their dancing |

Lesson 3

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| Name &Time (Minutes Allotted): | Space |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6.**  **AE: CC 1, CC 3, CC 5, CC 10, CC 11, CC 12.**  **SC: CC 2, CC 14(11), CC 24** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C 1, C 3, C 4, C 5.** |
| Instructional Objectives | SWBAT: Recognize how spatial elements are important within dance and movement. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, group activity |
| Materials: | Speaker, music, Elements of Dance handout, list of Laban effort shapes, streamers |
| Lesson Activities: | |
| Introduction/Hook: | -This activity was borrowed from the Joshua Lucken’s Sample Lesson in the Reference section.  -We will review the Laban effort shapes, and then have students play a game of Monster tag, using the effort shapes for their monsters.  - (Monster tag is when the "it” person moves around like a monster, and all the other students must move and act in the same way using slow movement. Once the “it” person tags someone, that new “it” person must move like a different monster). |
| Body: | After students have played a few rounds of Monster tag, I’ll have students sit in a circle where we will talk about the third element of dance: Space.  -Referring to their Element of Dance handout, we will talk about how space involves place (travelling or in place), Size (large or small), Level (high or low), Direction (forward/backward, diagonal/sideways, linear/rotating).  -The following portion of the lesson was taken from the Element of Dance- Space video, linked in the “Reference” section:  -We’re going to take some time to explore our kinethsphere, or our personal space, much like we did last class with our non-locomotive movements. We’ll start by bringing our kinethsphere tight inward, making our personal space small, exploring how much movement we can achieve in this tiny space. Then we will expand outward, making it as big as possible, moving and twisting withing that big bubble. Using our arms to reach as far as we can in any direction, and then moving our legs around, seeing how far out we can move our legs while maintaining balance. I will then give students an opportunity to play in this space, moving from large to small.  -We will now explore different pathways or directions. If we can imagine that every movement leaves an imaginary trail behind you, so when we move through the space, we can imagine that we are creating lines or pathways. To make it easier to imagine, we will use streamers in our hands as we dance and move to the music. I’ll encourage students to focus on which pathways they are creating, and possibly using their bodies to make designs as they dance and explore. After the song has ended, we will talk about the directions and pathways we moved in (forward/backward, side to side, around in a circle/spiral ect)  -And finally, we will explore different levels. There are three main levels that are used in dance: High (reaching upward or jumping), Middle (in the center zone of the body and space), and Low (close to the ground or on the ground). So, we are going to think of three different poses, one for each level. When I play the music, we will dance around exploring our kinesthsphere and pathways. When I say freeze, stay in your levelled pose for 8 counts, where students will unfreeze back to their dancing. We will do this until each student have posed in their three levels |
| Closure: | I’ll break up students into groups of 4 or 5 and have them practice different scenarios, where one student will call out a prompt and the other students must move their bodies in these four elements. Each student will have an opportunity to shout out one prompt until everyone has gone. We will then come back into a circle, and I’ll ask them what these elements might have to do with the 8 effort shapes? |

Lesson 4

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| Name &Time (Minutes Allotted): | Time |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6.**  **AE: CC 1, CC 5, CC 10, CC 14.**  **SC: CC 2, CC 14, CC 24.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C 1, C 3, C 4, C 5.** |
| Instructional Objectives | SWBAT: Demonstrate how speed, beat and tempo are an important part of Dance.  SWBAT: Use their knowledge of time, body, and space to match movements with the music |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, student interpretation and play. |
| Materials: | Speaker, music, Elements of Dance handout. |
| Lesson Activities: | |
| Introduction/Hook: | I will have students stand in a line at the back of the room and begin to play a piece of music. We will play a game of “Find the beat”.  -Students will listen to the piece of music, and then clap along to the beat. Once we have found the beat, we will then begin clapping along for 8 counts, then pausing for 8 counts. We will repeat this action until students are in sync with each other and are comfortable with the beat of the music.  -Then, we will practice moving with the beat of the music. I’ll have students walk around for 8 counts in time with the music, then pause for 8 counts. We will repeat this pattern moving amongst peers, being mindful of space around each other. I will then call out a position for students to freeze in, and hold for 8 counts, before having them walk around the room for 8 counts. Once students feel comfortable, I’ll place them in groups of two or three where they will line up in the corner of the room, travelling from one side of the room to the other, walking for 4 counts and striking a pose for 4 counts. Once every group has gone, we will sit in a circle to begin our lesson. |
| Body: | -While we are in the circle, I’ll ask students if they can guess what the next element of dance is, based on the warmup activity. Students will spend some time guessing or reading from their Element of Dance handout if they still have it. I will reveal that Time is the element I was looking for and is the When of dance.  -Time consists of the length of song/dance, the speed of movement, the beat (which we experimented with in warmup), the tempo (quick or slow), accents, rhythm patterns and timing relationships. Today, we are just going to focus on speed, beat and tempo to get you used to moving in relation to these concepts.  -This section was borrowed from the Dance Elements- Cirlce Dance video in the Reference section.  -I will begin by walking students through a grape vine. I will then clap to my hands and count to 8. While I’m counting students will move in a grapevine to the first 7 counts and jump and clap on the 8 counts. We will practice this a few times until students get the hang of it, then we will add another move. This time, they will grapevine in one direction for 4 counts, then back for 4 counts. Once they master this, we will add another move. This time, they will grapevine for 4 counts one way, then back four 4 counts, they will spin and clap (one count each), 4 times. Once they get the hang of this, we will add a do-si-do for four counts in each direction. We will practice it at the same tempo until they have it, then I will slow it down, and speed it up. |
| Closure: | I’ll have students get together in a circle in pairs, where we will perform this same step in a circle dance, to “Larger than Life” (this song changes tempo a few times) and see if the students can do the movements with the tempo of the song. |

**Lesson 5**

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| Name &Time (Minutes Allotted): | Energy |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6.**  **AE: CC 1, CC 2, CC 5, CC 7, CC 9, CC 10, CC 11, CC 14**  **SC: CC 2, CC 14 (11), CC 23, CC 24, CC 26, CC 27.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4**  **AE: C 1, C 3, C 4, C 5.** |
| Instructional Objectives | SWBAT: Relate how the facets of Energy tie in with the Laban effort shapes  SWBAT: Begin to develop their own mini choreography using the elements of dance we have learned so far. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, stations. |
| Materials: | Speaker, music, Elements of Dance handout, 8 different posters of each Laban effort and shape, paper and pencil. |
| Lesson Activities: | |
| Introduction/Hook: | -I will have students play a few rounds of freeze dance, with a Laban twist. I will call out an effort shape and students will have 16 counts of music to dance using those effort shapes until I pause the music, everyone freezes. I will alternate a few times, before combining a shape with a pathway, change in timing, or position. I will do this a few times until the song is over |
| Body: | -Once we are done the warmup, I’ll have students sit in a circle and I’ll start go over the elements of dance we have talked about so far: Body, Action, Space and Time. I’ll ask them if they can think of what the last one might be. Students can give me their answers and then I’ll inform them that the last element is Energy and is the How of dance.  -Energy is the attack (sharp-smooth, sudden-sustained), Tension (tight-loose), Force strong-gentle), Weight (heavy-light), and Flow (bound-free). These are also referred to as the Efforts of dance  -This activity was borrowed from the Joshua Lucken’s Sample Lesson in the Reference section.  -To experiment with these efforts, I’ll have students stand up and walk around the room. As they do so I will call out different actions:  Fast: walk as fast as you possibly can, without bumping into anyone.  Slow: walk as slow as you possibly can.  Come back to a normal walking speed- neutral  Light (connected to heavens),  Heavy (connected to earth)  Come back to a normal walking speed  Direct: you’re on a mission and must get to various points in the room as directly as possible. Your focus is laser-sharp  Indirect: you’re doing the opposite what you just did. You have no focus: you’re walking aimlessly, wherever your body takes you.  Come back to a normal walking speed  Provide the following prompts: Move like…  You just ate a massive Thanksgiving dinner.  The room is suddenly devoid of gravity.  The room has filled up with molasses. You must wade through it.  Your bones are made of metal, and your joints are extremely rusty.    I will spend a little time talking to students about how each of the 8 effort shapes correspond to the 4 efforts via the poster below.  I will have 8 stations around the room, each with a corresponding effort shape, where groups of 3 or 4 will come up with a dance move that accurately depicts all aspects of that effort shape for an 8 count of music. They will write down their move on a chart before moving on to the next shape. |
| Closure: | After each group has had time at each station, I will play the music and groups will put all their movements together to form a dance. |

**Lesson 6**

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| Name &Time (Minutes Allotted): | Aboriginal Dance Play |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6.**  **AE: CC 1, CC 5, CC 10, CC 14.**  **SC: CC 2, CC 14, CC 24.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C 1, C 3, C 4, C 5, C 8.**  **SC: C 8.** |
| Instructional Objectives | SWBAT: Connect how dance can be used to tell stories, learn about history, attune with the natural world, and communicate with one another.  SWBAT: Recognize the importance of dance within Aboriginal communities. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, student interpretation and play. |
| Materials: | Speaker, music, projector, laptop |
| Lesson Activities: | |
| Introduction/Hook: | -I’ll have students come into the gym and set up the projector screen and laptop for our follow along during the activity.  -I’ll have students sit in a circle and we’ll talk about how dance has been used throughout several cultures to tell stories, learn history, connect with the natural world, and communicate thoughts, ideas, and values. Traditional and ceremonial Aboriginal Dance has been a part of the Indigenous culture for thousands of years. Dances played an important role in the spirituality and the passing of knowledge in Indigenous communities, and each group had different customs when it came to performing and orchestrating these dances.  -So, today we are going to celebrate First People’s knowledge by exploring our relationship between identity, place, culture, society and belonging through a program called Aboriginal Dance Play.  -I’ll then pull up the documents talking about the two particular animals we are going to focus on, the Eagle, and the Salmon. I will read them the significance of the Salmon to the Secwepemc people.  -“Salmon are an extremely important animal to both the lifestyle and the spirituality of many Native American cultures, especially the tribes of the Northwest Coast and the Columbia River. Like buffalo, salmon willingly give themselves up as food for humans in many stories, and therefore these fish hold a special position of honor and respect. Salmon Dances and First Salmon Ceremonies are celebrated at the beginning of salmon fishing season throughout the Pacific Northwest region. In Native American artwork and literature, salmon are often used as a symbol of determination, renewal, and prosperity.”  -“In most Native cultures, eagles are considered medicine birds with impressive magical powers, and play a major role in the religious ceremonies of many tribes. In the mythology of some tribes, Eagle plays a leadership role (either as king of the birds, or as a chief who humans interact with.) In other legends, Eagle serves as a messenger between humans and the Creator.” |
| Body: | -I’ll begin by playing a few clips from Roxane Letterlough’s video “Aboriginal Dance Play at Home” Where she does an introduction to the first song we are going to dance to called “Important to Us”. She talks about the importance of Salmon and Eagle to the Secwepemc people, and the significance of using our arms to welcome each other and bring down strength courage from the sky. <https://www.youtube.com/watch?v=oA206KMuUc0>  -I will then play the tutorial video from “Aboriginal Dance Play’ for “Important to Us”. We will all practice together until we have it.  -I will then play the video and we will all dance along together.  -We’ll then talk about the symbolism of our next song called “We are Circling”, which represents the four seasons. I’ll pull up the document on the projector with the description of the Grasshopper **skelkléts** linked to Summer **sexqél̓qeltemc**, Bear **kenkéknem** is linked to Fall **llwélsten, Fox xgwélemc** is linked to Winter **s7istk** and Deer **ts'i7** is linked to Spring **pesqépts.**  -We will then go over the choreography from the tutorial video from “Aboriginal Dance Play”  -I will play the video and we will all dance along together.  -I will then play the video of Roxane talking about the next dance we will do together called “Lil’wat7ul”, and the importance of fishing in the Secwepemc culture.  -We will go through the tutorial video together.  -I will play the video and we will all dance along together. |
| Closure: | -After we are done, I will have us get together in a circle and talk about how we felt doing the dances. I would have students share how they connected to each animal, if anything stood out to them, and any other thoughts or comments. I’ll then ask them if they could identify any Elements of Dance that we have learned so far in any of the dances, and point them out if they need reminding. |

Lesson 7

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| Name &Time (Minutes Allotted): | Elements (Unison Dance) |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6**  **AE: CC 1, CC 2, CC 5, CC 7, CC 9, CC 10, CC 11, CC 14**  **SC: CC 1, CC 2, CC 7, CC 14, CC 23, CC 24, CC 26, CC 27.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C1, C3, C4, C5** |
| Instructional Objectives | SWBAT: Develop their own mini choreography using the elements of dance we have learned so far |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, group work, presentation |
| Materials: | Speaker, music |
| Lesson Activities: | |
| Introduction/Hook: | Run through a Zumba style choreography for “Can’t Stop the Feeling” |
| Body: | -This section referenced from Creative Dance Teaching Ideas and Resources  -After our choreography is complete, I will ask students if they could identify any of the elements of Dance the song. After students share their thoughts, I’ll tell them that the form of dancing we were doing is called Unison dancing and is one of the most common practices in choreographing group dances.  -Unison dancing is when everyone is doing the same movements at the same time. This is where Time becomes important when it comes to keeping rhythm and having everyone move at the same time. To practice, I will start playing “Can’t Stop the Feeling” again, this time counting the beat and having everyone do a specific move to the beat. Once students have it, I will walk them through the next activity  -I will then explain that we are going to create our own unison dance, using a piece of music I have selected “No Surrender-by Ms Pan!k” They will have 20 minutes to create a dance that best represents one of the 4 elements of nature: Fire, Earth, Air, Water. Their dance should be at least 30 seconds in length, incorporating levels, efforts, shapes, pathways, energy, and action that best match their element. I will have the song playing on repeat while students work out their dances, and they can start at any point in the song and end anywhere.  -All students must participate in the choreography in some way, and their needs to be clear points of unison within the dance. |
| Closure: | -Students will then be asked to perform their pieces to the class (or just me as I walk around and observe) |

Lesson 8

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| Name &Time (Minutes Allotted): | Evaporation, Suspensions and Colloids body interpretation |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 5, CC 6**  **AE: CC 1, CC 2, CC 5, CC 7, CC 9, CC 10, CC 11, CC 14**  **SC: CC 1, CC 2, CC 7, CC 14, CC 23, CC 24, CC 26, CC 27.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C1, C3, C4, C5**  **SC: C 2, C 3, C 4.** |
| Instructional Objectives | SWBAT: Connect how the interactions of elements result in evaporation, suspension, or colloids.  SWBAT: Use their bodies in artistic ways to interpret this interaction and help them better understand these chemical processes |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, group work, presentation |
| Materials: | Speaker, music, 8 Laban efforts and shapes posters. |
| Lesson Activities: | |
| Introduction/Hook: | I will spend a few minutes running the class through and interpretive dance, stretch warm up. Students will be instructed to listen to the music, and move their bodies in slow, deliberate motions. Reaching, bending, stretching, breathing, using the rhythm of the music to guide their movements. |
| Body: | -I will explain to students that we are going to continue with our dance of the elements, only this time we are going to use our bodies to represent how elements interact with each other regarding Evaporation, Suspensions and Colloids. (As this is an extension to our science unit on solutions and solubilities, I will spend some time reminding them about how these processes work, should they need it)  - I will separate students into 3 groups (roughly 8 per group), one representing Each group will then be split in two and assigned their elements (Evaporation will be 4 representing fire and 4 representing water, Suspension will have 4 representing water and 4 representing earth, and Colloids will have 4 representing air and 4 representing water).  -They will use what they have learned about efforts, shapes and levels and create the interaction between these elements to create these actions within solutions |
| Closure: | Students will perform what they have created |

**Lesson 9**

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| Name &Time (Minutes Allotted): | Assigning emotion to movement/Stage presence |
| Learning Standards: Curricular Competencies | **PHE: CC 2**  **AE: CC 1, CC 2, CC 5, CC 7, CC 10, CC 11, CC 12, CC 14**  **SC: CC 14 (11), CC 23, CC 24, CC 26, CC 27.** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4.**  **AE: C1, C3, C 4, C 5** |
| Instructional Objectives | SWBAT: Relate how emotions make movement and actions more memorable to the audience, and more authentic to the performer.  SWBAT: Use emotion to motivate their movements to convey meaning. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led demonstration, group work, presentation |
| Materials: | Speaker, music, 8 Laban effort and shapes posters |
| Lesson Activities: | |
| Introduction/Hook: | -I’ll begin by having students spread out throughout the gym, and I’ll start by asking students to start walking around the room. I’ll then ask them how they would walk if they were angry. What about sad? Happy? Scared? Etc. I’ll then ask them how their bodies would move around the room if they were afraid of own shadow, with a false façade of liking the person next to you, grief- stricken… swimming through Jell-O, like the floor is hot, in a winter wonderland, etc.  -I’ll then have students join me in a circle, where we will discuss what they thought about the movement. I’ll ask them “how did you know how to move with a certain emotion or in a particular setting?”  -Having emotion in your movements, whether you’re performing a dance or theatrical production, is what makes a performance memorable and connected to the audience, it helps tell the story and make it believable! Imagine watching one of your favourite movies, and the actors were just standing there reciting lines? |
| Body: | -I’ll ask students what makes movement significant? How does emotion help give detail to your scene?  -I’ll explain how motivated movement gives more power and emphasis to a point or message you are trying to convey. Every movement should have a purpose, that’s how we tell a good story.  -In groups of 4 and using what we have learned about the Laban efforts and shapes, students will select a series of emotions (3 or more) and, using dance and movement, will choreograph the depiction of the emotion, and the transitions between each emotion. Choreography must have at least 32 counts per emotion (4 counts of 8) and 16 counts (2 counts of 8) per transition. |
| Closure: | -Once students have completed their scene, I will walk around and watch what each group has put together. Once I have seen each group, I will ask if anyone would like to perform their dance in front of the class. I will ask them what influence did the music have on their actions? |

**Lesson 10**

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| Name &Time (Minutes Allotted): | Creating a character based on movement |
| Learning Standards: Curricular Competencies | **PHE: CC 1, CC 2, CC 6.**  **AE: CC1, CC 2, CC 3, CC 5, CC 7, CC 10, CC 11, CC 12, CC 14**  **SC: CC 1, CC2, CC 14, CC 24** |
| Learning Standards: Content | **PHE: C 1, C 2, C 4**  **AE: C 1, C 3, C 4, C 5** |
| Instructional Objectives | SWBAT: Relate how emotions make movement and actions more memorable to the audience, and more authentic to the performer.  SWBAT: Use emotion to motivate their movements to convey meaning. |
| Assessment: | Unit rating scale, Participation rubric |
| Teaching Strategies: | Teacher led discussion, role play |
| Materials: | Speaker, music, scenario cards |
| Lesson Activities: | |
| Introduction/Hook: | -We’ll begin class by having students close their eyes, and envision their favorite character in a tv show, movie, comic book, anime, story etc. I want them to imagine how they talk, how they walk, their attitudes, the way they interact with the people around them.  -I will then explain that for this activity, they are going to pretend that they are that character, the only caveat is that they are not allowed to talk. They must interact with each other as your character, creating a living scene together. I will explain to students that music will be playing in the background and one by one, you will come up as your character and create a situation. Let the music help you visualize what might be happening in that setting. The goal here is to create an image through action and movement. Each student will add their own characters and movement without saying a word. The music will change, so adjust the scene as you see fit. |
| Body: | -This section borrowed from BYU Theatre Education Database located in the Reference section  -I’ll have students come back together in a circle and ask them “What influence did the music have on your actions?” “How did a student’s actions influence your own and your interaction with them?” Now, think of a movie score— for example, you don’t hear a happy-go-lucky tune when Harry Potter is facing Voldemort! As we’ve been experimenting with dance, we already know that music helps define movement. Ask—what made you know what was going on, though no one was speaking? Most actors on stage are SEEN before they are HEARD.  -I’ll then talk about the significant aspects of movement: Body Language: How your stance conveys a message. Emotion: How emotion is portrayed through motion and Purpose: Emotion and motives influence purpose—active movement    -I will then ask two students to come to the front of the class. Give students the scenario that (student A) had just told them (student B) “no” to something they wanted. I will ask “How would student B maybe use voice and movement to portray their feelings?” “How might student A interact?” Students can give short examples, and then discuss what they saw. I will also explain to students how stage movement must be “bigger than life”—more exaggerated in than in a normal situation.  -Students will then be divided into small groups. Each group will be given a situation card, in which each student will participate in portraying a scene. Within their scene’s situation, they must emphasize their movement rather than their voice.  Situation Card Examples:  At a surprise birthday party  Looking for your lost dog  An argument with a sibling/ siblings  Seeing your best friend for the first time in a while  Encountering a reluctant customer service desk employee |
| Closure: | -Have groups perform their situations. The rest of the class views the presentations and determine if the performer’s movements were motivated by what was going on. I will ask “Could you tell their movements had purpose, conveyed emotion, and had proper use of body language? |

Resources:

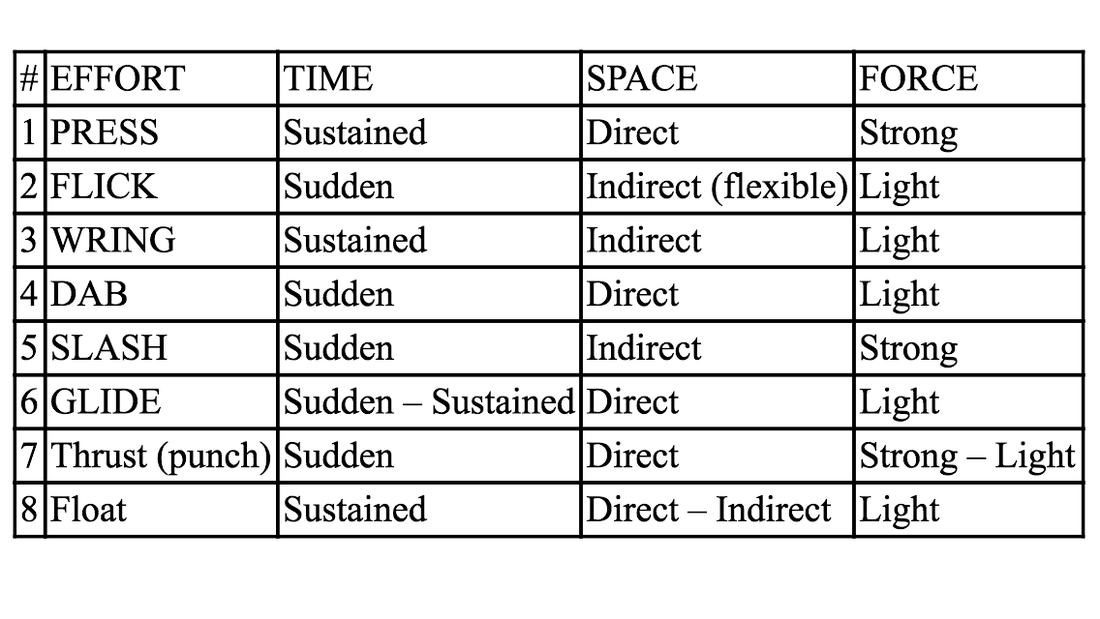
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| Creative Dance Teaching Ideas and Resources – https://danceteachingideas.com/5-powerful-ways-to-create-dance-lesson-plans/  VAPA Virtual Resources-Dance Lessons K-5[**https://sites.google.com/sandi.net/vapavirtualresources/dance/dance-lessons-k-5**](https://sites.google.com/sandi.net/vapavirtualresources/dance/dance-lessons-k-5)  Sample Lesson - <https://joshualuckens.weebly.com/sample-lesson.html>  8 Laban Effort Shapes <https://www.theatrefolk.com/blog/the-eight-efforts-laban-movement/>  BYU Theatre Education Database <http://tedb.byu.edu/?page_id=4710>  Elements of Dance – Space <https://www.youtube.com/watch?v=WhWEzmhCJKo>  Dance Elements- Circle Dance <https://www.youtube.com/watch?v=CqqCbTe5hMU>  Aboriginal Dance Play at Home - <https://www.youtube.com/watch?v=oA206KMuUc0>  Aboriginal Dance Play Resource - <https://learn.pl3yinc.com/courses/take/aboriginal-dancepl3y-resource/texts/2951044-about-this-resource> |

Extensions to Unit:

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| -Unit could extend into a more comprehensive Drama Unit.  -Could go into specific styles of Dance  -Could elaborated on Indigenous use of Dance in their storytelling/sharing knowledge  -Extensions on music notations, reading music, or music mapping  -Extensions into visual arts, and transposing choreography into a single visual image using various visual art styles.  -Extension into using Dance to solidify learning in other content areas such as Math, Social Studies, or other Science concepts |

Reflections and Revisions

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| I’m really looking forward to trying this Unit as I’m passionate about dance, fitness, and theatre. The lesson on Aboriginal Dance Play could use some work, but it is something that we are going to go over in our First Nation class next week, so once we do that I will revise it here. Arts integration comes naturally to me, it’s the only way that I can connect to any subject material, so creating this Unit was enjoyable.  The Dance Unit rating scale is hard to read printed. I made it in an excel file and was planning on using it digitally, but I printed it off so all my documents are together. If you would like the digital copy, I can send that to you. |



Table

Description automatically generated