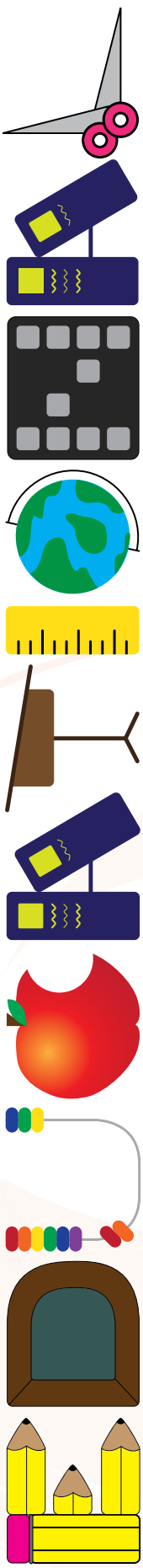
Creative Dance Integration Lesson Plans

by Erika Cravath



movement

All curriculum standards were created by the Utah State Office of Education and are found at www.uen.org.

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Introduction

Most elementary school teachers would agree that they have too many demands and too little time. After spending half the day on literacy, then squeezing in math, science, and social studies, few minutes remain for arts instruction, recess, creativity, and community-building activities. However, a well-rounded education is vital for children, who must learn creative and critical thinking skills. Children learn in many ways, yet schools often cater to visual and linguistic learners, and kinesthetic learners can be seen as trouble makers. Elementary school teachers are expected to provide a well-rounded, enriching education to all types of learners, ensuring that basic curriculum standards and life skills are taught.

This book provides a detailed description of my method of addressing the above problem: using dance to teach and supplement the required curriculum. Combining dance with other curriculum areas is a student-centered approach that helps kinesthetic learners to better understand required class material. A fifth-grade student and kinesthetic learner said to me, “Usually I don’t understand science, but when you put movement into learning, I really understood all of it.” Dance brings children a sense of novelty and anticipation. A second-grade teacher I worked with said, “My class literally cheers when they see ‘Dance’ on the schedule. My students absolutely love to dance.” Through dance, children can experience music and art from different cultures, periods, and techniques, which promotes deeper understanding through experiential learning.

Not only can dance be used as a tool to teach curriculum, but also to teach creativity and critical thinking. Throughout the lessons in this book, students are given choices where they must decide how to solve a given creative movement problem. Students learn to make independent decisions and to find confidence in their bodies. A fifth-grade student told me, “I loved when we got to make up our own dances. I felt like a pro.” Although it does require a willingness from the teacher to try a new and different method of teaching, dance in the classroom has incredible benefits, and all you need is a little preparation and a lot of dancing bodies!

How to Use This Book

This book is designed to give every elementary school teacher the tools he or she needs to begin incorporating dance into every-day curriculum. On the next page, you will find teaching tips that are especially important when teaching dance. The subsequent lesson plans in this book were specifically created for second and fifth grades, but could be adapted to fit younger or older grades as needed.

The lesson plans in this book are divided into sections based on lesson content: Reading, Math, Science, Social Studies, Music, and Visual Art. Each lesson is divided into four sections: Experience/Identify, Explore/Investigate, Create/Perform, and Connect/Analyze. These are called the "Four Universal Principles of Learning," and are the result of extensive research in the learning process by Marilyn Berrett. Use these lesson plans to incorporate dance into your own classroom, and feel free to adapt them as needed. Following the lesson plans is a list of other topics and ideas to incorporate dance into each curricular area. Try to create your own dancing lesson plans using the lesson plans and ideas in this book as a guide.

Two years ago, I worked with a fifth-grade teacher who was terrified of dance and everything that related to dance. She did not know how to start using dance in the classroom. However, after team teaching a few lessons with me, she was ready to teach dance on her own. She later wrote, "As a grade level we rotate and teach the other classes our science lessons. I have enjoyed incorporating some of the things Erika taught my class. It has helped me to become a better teacher." My goal for this book is to help you to become a more diverse, student-centered teacher, helping students of all learning styles to learn.

For a digital copy of additional visual aids (specified for each lesson if available), individual lesson plan, or a copy of the entire book, please visit **http://education.byu.edu/arts**. All materials can be found under the Resrouces tab in Activities and Tools, in addition to other arts integrated lesson plans in all four art forms.

Tips for Teaching Dance

Say when before what

Describe *when* students will do something before describing *what* they will be doing. For example, when the music starts, skip to a new place in the room and freeze in a curved shape. Other cues may include: when I say go, when I count to three, when your partner freezes, when I point to this picture, etc.

Allow a little chaos

As I have taught lessons where student creativity is central to the class, I have watched several teachers become worried that their students are incorrectly interpreting the creative prompts. However, every student should have his or her own ideas to express during the creative process. When twenty-five different ideas are being expressed, it can feel a little chaotic. The creative process is not the same for everyone, so let there be a little chaos!

Challenge students

Elementary school students often surprise me with their dancing abilities. Just as in every subject, we must expect the best from students. Therefore, it is important to constantly challenge students to improve what they are doing. Ask questions like: Can you make your dance bigger? Can you show your movement more clearly? How can you make that movement more creative?

Constantly add other elements of dance

Though a dance lesson may focus on creation of shapes, challenge students to use different body parts, energy qualities, levels, pathways, or timing. For example, *shake your elbow while you skip. Now, turn your leap. Move in a curved pathway as quickly as you can. Perform the sequence as slowly as you can*. Continue to add more layers on to an activity once they master its basic form.

Live in the moment

When teaching a dance class, I sometimes forget to pay attention to what is going on around me because I am so focused on what activity is coming next. Instead, live in the moment with the students. Try to experience what they are experiencing and help them find new ways to explore and discover. As in all teaching, if you are aware of your students needs, you will be better able to teach them.

Dance with the students

Whenever I move with the students, their commitment to the movement increases. Instead of giving instruction then watching the students complete the task, participate with them. Move throughout the classroom instead of always standing in the front. Students often do not need a demonstration; they just want the teacher to participate.

Be clear and concise

As I explain activities, sometimes I find myself taking too much time in explanation and answering several questions before the activity starts. Instead, explain the activity as simply as possible. While students are moving, add on extra layers of difficulty or additional movement problems. Giving direction while the students are moving saves time and maintains student engagement.

Make rules for dance and remind students of them every time they come to dance

I have often found that when students come to a dance class, they believe that all the rules of their classroom no longer apply. It is important to establish rules at the beginning of each class. Helpful rules can include: *stay one foot away from all furniture and walls; when we dance we speak with our bodies, not our mouths; when the music stops, you stop; do not run into each other; etc.*

Other Ideas for Incorporating Dance into the Classroom

Literacy

Make shapes based on prepositions
Write a poem then create a dance to perform as it is read
Create a dance based on the characteristics of a book character
Recreate scenes from a novel or short story in a dance
Assign movements to each part of speech (noun, verb, adjective, etc.) and create movement "sentences"
Write acrostic poems then use them to create a series of partner shapes

Math

Add and subtract movements from a dance sequence
Divide the class in half for a movement problem, then thirds, quarters, etc.
Repeat patterns in movement sequences and have students identify them
Create two- and three-dimensional shapes with the body
Explain division of beats in music in terms of fractions

Social Studies

Learn to respect differences through watching peer-created dances and giving positive feedback
Share dances from the students' cultures
Learn folk dances from countries around the world
Practice group work through group movement problems and composition assignments
Create a dance inspired by an event in history (i.e. major battle, political movement, exploration, etc.)

Science

Use energy qualities in dance to explore the water cycle
Identify how the five senses affect dance and try to dance with eyes closed or with ears covered
Create the solar system using students instead of planets and replicate the movements of the planets
Explore how using different amounts of force affects dancing
Learn bones, muscle groups, or organ systems through a body part dance; explore how each body part can move.

Creative Dance Lesson Plan Integrating Math: 2-Digit Addition with Regrouping

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate an understanding of 2-digit addition and how numbers are divided into ones, tens, and hundreds, by creating representative shapes and movement.

Equipment Needed: Hand Drum; CD player; CD with creative dance music; Poster to write math facts on, as needed; pictures of dancers making number shapes; *The Human Alphabet* by Pilobolus (optional).

Utah Core – Math

Domain: Operations and Algebraic Thinking

Standard 1: Use addition and subtraction within 100 to solve one- and two-step word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.
Objective 2: Expand dance vocabulary with movement experiences in space.
a. Create symmetrical and asymmetrical shapes with the body, then alternate one with the other while changing levels and/or the direction the body is facing.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins
Objective 3: Make connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:
1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, slide around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (15 minutes)

Straight, Bent, and Curved shapes: Introduce three dance vocabulary words to students about shapes: straight, bent, and curved. Practice each shape with students. Challenge them to make new shapes: Make a straight shape in a low level. Make a curved shape with three curves. Make a bent shape in a high level. Make a curved shape with your head lower than your feet. Make a bent shape where three bodies parts are touching the ground. Make a straight shape where only one body part touches the ground.

Ones, Tens, and Hundreds Shapes: Randomly choose three students (by birthday in a certain month, color they are wearing, likes to eat spinach, what they ate for breakfast, etc.) and ask them to make a curved shape. Have entire class mimic each shape one at a time, then assign a number amount to each shape, either ones, tens, or hundreds. When I turn on the music, move in curved shapes throughout the space. Create new curved shapes. Change the shape you are moving in. When the music stops, freeze in one of our three numbers shapes. When everyone freezes, practice adding the shapes together. Do this on a poster or the board as well as orally.

Curved, Bent, and Straight Lands: Divide the room into three sections: Curved, Bent, and Straight. If possible, label each area with posters. When I turn on the music, begin to move. If you are in curved land, you may only move in curvy ways. If you are in bent land, you may only move in bent ways. If you are in straight land, you can only move in straight ways. However, you can change the land you are in whenever you want to. When you move from one land to another, you must change the way that you are moving. When the music stops, everyone freeze. Assign a number value to each land (ones, tens, or hundreds) and add up the students in the class. For example, five students in bent land (hundreds), twelve students in curved land (tens), and eight students in straight land (ones) would equal 628. Repeat with the class and practice adding up the class together.

Explore/Investigate: (10 minutes)

Number Shapes: Create a number shape with your body. The number has to be between 0 and 9. What numbers can you make? Make a different number shape. Everyone make a number 1. (Go through 0-9 together). Is there more than one way you could make a number shape with your body? Show pictures of Pilobolus or other dancers creating number shapes with their bodies. What if I made a number with a partner? Then how would it look? Demonstrate with a student how two people can work together to make one number shape. By the time I count to three, be standing elbow to elbow with a partner. Together with your partner, create a number shape that uses both of your bodies.

Create/Perform: (12 minutes)

Shape Trios: Divide students into groups of three. Each person will create a number with their body, and the trio will decide how to order those numbers into a 3-digit number. This number is their starting and ending shape. Once the music starts, students will move from their beginning shape in a curving way to a new place in the room, then end in their ending 3-digit number shape. Once they have all practiced, have two trios perform at one time while the rest of the class observes. At the end of each trio, practice adding the two groups' numbers. Ask students to identify any numbers they saw during the performance.

Connect/Analyze: (5 minutes)

Look at the math problems you have completed together as a class. What would happen if instead of regrouping the ones in the tens column, you left them all at the end of the number (e.g. 37+25=512)? Then all the numbers would shift to the next higher grouping. What if we forget to carry a group of ten ones and do not add them to the tens column (e.g. 46+18=54)? Then we miss a whole group of tens?

Creative Dance Lesson Plan Integrating Math: Number Ordering

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of number ordering through partner games and a group shape creation using levels in dance to identify if a number is less than, equal to, or greater than ten.

Equipment Needed: Hand Drum; CD player; creative dance music; symbol posters; number cards.

Utah Core – Math

Domain: Number and Operations in Base Ten

Standard 4: Compare two three-digit numbers based on meanings of the hundreds, tens, and ones digit, using >,=and < sym boles to record the results of comparisons.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.
Objective 2: Expand dance vocabulary with movement experiences in space.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins
Objective 3: Make connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (10 minutes)

Discussion: Today we are learning about three symbols. They are posted on the wall. These symbols are used to show which number out of two numbers is bigger. You already know one symbol. Which one is that? The equal sign! The next symbol is the greater than symbol. It is used when the first number is bigger and the second number is smaller. You always point the open side toward the bigger number. When I see the greater than symbol, I like to think of a mouth. If the symbol is a wide-open, hungry mouth, then it will want to eat as much as

possible. That's how you know to point it toward the bigger number. The other symbol is the less than symbol. It is just the greater than symbol backwards. You use this one when the first number is smaller and the second number is bigger.

Making Group Shapes: I need six volunteers. Divide students into one group of three, one group of two, and one individual student. Students in groups will make a connecting shape, while the individual student makes a shape by him or herself. Which shape is the biggest? Why? So could we say that the group of three is greater than (hold sign in between) the individual student? Is the individual less than the group of two?

Let's all try making connecting shapes. Make a shape with greater than two people. Make a shape with less than three people. Make a shape with equal to four people. Etc. Now, we will add different levels. Make a very high shape with less than two people. Make a low shape with greater than three people.

Explore/Investigate: (17 minutes)

Level Exploration: When I hold up the greater than sign, move in a high level. When I hold up the equal to sign, move in a medium level, and when I hold up the less than sign, move in a low level. Try turning and jumping. Make interesting shapes while you move. Can you move lower?

Number Cards: Give each student a number card numbered 1-10. Find a partner that has a number so that your number plus their number will equal 10. (Make sure you give the cards out so that each student will have a partner).

Surprise Hand Game: Students will hold one hand behind their back, holding their fingers up in the number of their choice. On the count of three, students will show each other their hands. The person with the smaller number (less than) makes a low shape. Students with the bigger number (greater than) make a high shape. If the numbers are equal, their heads must be in the same level. Students should make their shapes as quickly as possible.

Shape Chain (If time permits): I need two line leaders. The line leader will dance through the space to this spot (mark a spot with tape, a piece of paper, etc.), then make a shape and freeze. They can choose to make any kind of shape, high or low, curved or bent, small or big. Once they are frozen in their shape, the next person in line moves through the space, and finds a way to make a shape that CONNECTS to the first person's shape. However, your head cannot be on the same level as the person before you. One more thing, the length of this line, needs to be greater than the length of the other line. How can we do that? The first line will need to make short shapes, while the second line will make long shapes.

Create/Perform: (10 minutes)

On the count of four, be standing elbow to elbow in a group of equal to three people. In your groups, create a high shape for greater than, a medium level shape for equal to, and a low shape for less than.

Once students have created their shapes, give further instruction. I will call out a number. If it is less than ten, make your low shape. If it is equal to ten, make your medium level shape. If it is greater than ten, make your high shape.

Now we will create a dance out of your shapes. When I call out the number, make your shape and hold it until I say go. When I say go, move in the same level as the shape you made until I call out another number. Perform these dances two or three groups at a time.

Connect/Analyze: (5 minutes)

How can this symbol tell us which number is bigger? Quiz students with examples. Did you learn anything about dance today? What did you learn?

Creative Dance Lesson Plan Integrating Math: Telling Time (A.M. vs. P.M.)

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate an understanding of the difference between a.m. and p.m. times by identifying what they do at certain times of day vocally and through movement.

Equipment Needed:** Hand Drum; CD player; creative dance music; Picture of an alarm clock or other digital clock; Large teaching clock with moveable hands; Three pictures of analog clocks at different times.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – Math

Domain: Measurement and Data

Standard 7: Tell and write time from analog and digital clocks to the nearest five minutes, using a.m. and p.m.

Utah Fine Arts Core – Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

Behavioral Expectations: (2 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (13 minutes)

Every day almost everyone in the world does two things: we all wake up, and we all go to sleep. We wake up in the morning, or in the a.m. and stretch! Everyone stretch with me. Can you stretch your arms? Legs? Eyebrows? Toes? In the night time, or in the p.m., we collapse into bed. Everybody try a collapse! Your whole body can collapse, but what else can collapse? Your arm? Head? Elbow?

Discuss the difference between A.M. and P.M. times and why we are moving in particular, representative ways.

A.M. and P.M. Lands: Divide the classroom in half with either an imaginary line or masking tape on the floor. One side of the room will be "A.M. land" and the other side will be "P.M. land." In A.M. land, students will explore stretching or expanding movements, and in P.M. land, students will explore collapsing movements. Encourage students to move from land to land at their own timing.

We already talked about waking up and going to sleep. What else do you do during the day? Let's look at the clock. What time does a day start? What do you do during A.M. hours? Can you make a shape that shows me something you do during A.M. hours?

How can we make interesting shapes? Can you turn your shape upside down? Move your shape to a new level?

During the A.M. hours, we all go to school. Everyone march around the room. March high and low. Can you do turning marches? Huge marches?

Next explore shapes representing what students do in the p.m. hours.

Explore/Investigate: (15 minutes)

How many hours is one day divided into? When time does a new day start? (12:00 am or midnight). What time does a day end? (11:59 pm) When the music starts, I will call out a time of the day, for example, 3 o'clock in the morning. You have to decide if that is in the a.m. or the p.m. and then do either stretching, growing, expanding movements for a.m. or collapsing, shrinking movements for p.m.

Let's try this again, but this time, I will call out a time of the day, and you will freeze in an interesting shape that shows me what you do at that time of the day.

On a clock, the short hand points to which hour it is, and the long hand points to which minute it is. You can see on this clock that there are the numbers one through twelve. If the short hand, the hour hand, is pointing to a five, that means it is five o'clock. What if the minute hand is pointing to the five as well? Does that mean it is 5:05? Why aren't there sixty numbers on the clock? Each number represents five minutes, so to figure out what minute the long hand is pointing to, you just have to count by fives. So if the long hand is pointing to the three, count by five three times: five, ten, fifteen.

Let's try showing what time it is with our arms as if they were the hands of a clock. Everyone hold your right hand out in front of you. That hand is the hour hand. Bend at the elbow so it is shorter than your other arm. Put your hour hand out at three o'clock (mirror them to help students find the correct direction). Now put your left hand straight above your head. Your left hand is your minute hand. What time are your hands showing right now? (3:00). I will make a time on the clock. When I beat the drum, show me that time with your hands. Try doing this by calling out the time instead of showing it. (Remember to use times that do not make students cross their arms (hours 12, 1, 2, 3, 4, 5, and 6 and minutes that are to the left of the hour number).

Create/Perform: (10 minutes)

We know there are 24 hours in a day, but when you look at a clock, there are only 12 numbers. Why is that? (Because there is an a.m. and a p.m. for each number and 12x2=24). So if I am looking at a clock, how do I know if it means the a.m. or the p.m. time? If it is a digital clock, the kind that says the numbers and does not have hands to tell the time (show picture of an alarm clock), sometimes it will say a.m. or p.m. in the corner. However, for an analog clock (show teaching clock), it won't tell you whether it is a.m. or p.m., you just have to know by how it looks outside or what you are doing at that time.

Put three pictures of clocks at different times up on the wall. Make sure students understand what times the clocks show. Let's make a dance about what we do at different times during the day. Without saying a word, each of you choose if you want the time shown on each clock picture to be a.m. or p.m. If you decided the first clock is an a.m., first you will move in stretching, expanding ways, then make a shape showing me what you do at that time of day. For the next time, if you decided it was p.m., you would move in collapsing, shrinking ways, then make a shape showing me what you do at that time of day. So your dance will go like this: move, shape, move, shape, move, shape.

Let's practice all together one time. When the music starts I will say a time; then move in your a.m. or p.m. way for that time. Next, when I say shape, make that time's shape. Practice together each time's section individually, then try it all together.

Connect/Analyze: (5 minutes)

Show student's creations in small groups of 5-7 students. Ask watching students to pick one dancer to watch and see if they can tell if the dancer chose a.m. or p.m. for each time and what they do at that time.

Creative Dance Lesson Plan Integrating Social Studies: Cultures Part I

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of their state's and community's culture by exploration of the state folk dance (square dance) and creation of their own dance using different levels.

Equipment Needed: Hand Drum; CD player; CD with square dance music, Poster for listing student ideas.

Utah Core - Social Studies

Standard 1: Students will recognize and describe how people within their community, state, and nation are both similar and different.

Objective 1: Examine and identify cultural differences within the community.

a. Explain the various cultural heritages within their community.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.

Objective 2: Expand dance vocabulary with movement experiences in space.

c. Explore with fellow students two to four locomotor combinations by moving through space with a partner; e.g., explore meeting, parting, and passing.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 1: Perform simple folk dances and singing games

a. Learn and perform simple traditional folk dances.

b. Create a simple ritual or folk dance using combinations of locomotor activities; e.g., skipping, walking, leaping, galloping, stomping, and kneeling

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (7 minutes)

Before Utah became a state, people had to come and settle Utah. They came first with wagons, then later they rode on a train. It was a long way away from the big cities in the east, and it took about three months to come by wagon. Today we will investigate how those pioneers lived and how it influences our culture today.

Level Exploration: Imagine that the ceiling has sunk so the room is only two feet tall. How can you move in a low level if you only have two feet of space? I'll turn on the music and I want you to explore. How did pioneers move in a low level? Did they have to crawl under their wagons? What about hunting for food? How much space can you take up? Can you take up incredibly tiny amounts of space? Try in middle and high levels.

Help students identify where low, middle, and high levels are by freezing in shapes in different levels.

Explore/Investigate: (20 minutes)

Culture is a group of people's way of life. So the way they think, do art, speak, and celebrate are part of their culture. Before Utah was a state, and even after, one of the ways people celebrated was square dancing. Did you know that the Utah state folk dance is square dancing? Let's learn one together.

Teach scatter square dance steps including do-si-do, star, allamande, and circle, with "hit the lonesome trail" in between.

Our culture now is different from the pioneer's culture. We still do some things the same, but we have our own Spanish Fork culture. Even families have different cultures and traditions. So, even though we are all from Utah, our cultures are a little different. Let's play a game about being different.

Level Boogie: When I count to three, stand elbow-to-elbow with a partner. When I turn the music on, you and your partner will start moving. You can move however you want, but your heads can never be on the same level. (Demonstrate this with a student). When I turn the music off, freeze right where you are. I will come around and check to make sure that no partners have their heads in the same level! Repeat this game and increase difficulty by making the groups larger (3, 4, and 5 students together).

Create/Perform & Connect/Analyze: (10 minutes)

The pioneers learned square dancing when they were little kids, but sometimes they would make up their own dance steps. I bet we could make our own dance to represent our culture! What is our culture here in Spanish Fork, Utah? What are some special things about where we live right here in Spanish Fork? Do we celebrate Christmas in a special way? Is the weather unique? What do we do for fun?

Make a list of unique things about Spanish Fork, then help students make movement connections to the words on the list.

Creative Dance Lesson Plan Integrating Social Studies: Cultures Part II

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of their state's and community's culture and its influences through level explorations and creation of their own dance.

Equipment Needed: Hand Drum; CD player; CD with creative dance music; Poster from previous lesson.

Utah Core - Social Studies

Standard 1: Students will recognize and describe how people within their community, state, and nation are both similar and different.

Objective 1: Examine and identify cultural differences within the community.

a. Explain the various cultural heritages within their community.

c. Give examples of how families in the community borrow customs or traditions from other cultures.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.

Objective 2: Expand dance vocabulary with movement experiences in space.

c. Explore with fellow students two to four locomotor combinations by moving through space with a partner; e.g., explore meeting, parting, and passing.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 1: Perform simple folk dances and singing games

a. Learn and perform simple traditional folk dances.

b. Create a simple ritual or folk dance using combinations of locomotor activities; e.g., skipping, walking, leaping, galloping, stomping, and kneeling

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (12 minutes)

Level Boogie: How many levels are there in space and in dance? We talk about three: high, medium, and low, but what about all the levels in between high, medium, and low? There are infinite numbers of levels! Last time we played a game called level boogie. We played in small groups and no one's head could be on the same level as another person in your group. Today we are going to play that game again, but instead of being in small groups, we will play as a whole class! When the music starts, travel throughout the room, making sure that your head is not on the same level as anyone else in the class. If the music stops, freeze. Don't let me catch your head on the same level as somebody else!

Melting Pot: Spread out into one big circle around the room. This circle represents the world. The world has lots of different people with different cultures and beliefs. Who knows what changed the world in the year 1492? Columbus discovered America! After that, many groups of people from many different countries tried to settle America, and started what eventually became the Unites States of America. I need a first group of settlers…Everyone who is wearing orange raise your hand. You are my first group. Using a low level, find a way to come to the middle of the circle and then make a high shape and freeze. Everyone who is wearing red raise your hand. Using a high level, find your own way to travel to the center of the circle and make a medium shape. (Continue until all students are in the center of the circle making shapes in different levels). No matter what color you are wearing, you are in the middle, squashed together. This is like America. No matter what country you came from before, you have to work with people who have lots of different cultures and backgrounds. That's why we call America the "melting pot" of cultures and people.

Explore/Investigate: (10 minutes)

Since America is made up of many different peoples and cultures, we borrow a lot of our traditions from other cultures. For example, we celebrate St. Patrick's Day. Who can tell me what we do on St. Patrick's Day? … Did you know that St. Patrick's Day started in Ireland and it is a celebration of a Saint from the Catholic Church, that is now a celebration of Irish culture? In America, we wear green and give pinches, and Chicago even dyes the river there green!

What about Halloween? Where did that come from? It came from Scotland where it was an ancient festival and tradition. Trick-or-treating was popular there in the 1800's. However, in Scotland, they carved turnips. In America we made our own tradition, carving pumpkins!

In dance, we have a way of moving called carving through the space. It is a way of moving that is not in a straight line, and you can imagine that you are carving through a pumpkin, or butter, or even moving through jell-o! Try carving through the space. Use your whole body as if it were the knife that was carving a pumpkin.

Shape Chain: Let's do an activity with carving and different levels called shape chain. I need three line leaders. The line leader will find a way to carve through the space to this spot (mark a spot with tape, a piece of paper, etc.), then make a shape in whatever level they choose. Once they freeze in a shape, the next person in line carves through the space, and finds a way to make a shape that CONNECTS to the first person's shape. However, just like in level boogie, your head cannot be on the same level as the person before you.

Did any of you see a shape your classmate made that you liked? Did you try to copy it? Sometimes other people have good ideas that you want to do as well. That is what happened when early Americans shared traditions. The Irish, Scottish, Germans, and everyone else brought their own traditions that we borrowed and made our own!

Create/Perform: (17 minutes)

Using the list of unique things about Spanish Fork created in the previous lesson, help students create a dance using the list as inspiration. Include making action shapes, locomotion, and the use of levels. If there are any borrowed traditions in the list, explain to the students how these came to be your community's tradition.

For example, Spanish Fork has a yearly Festival of Lights. Explain that Christmas lights at first were candles on tree branches and the tradition began in Germany in the 1600's. America did not use Christmas lights until the 1800's.

Find a word or theme that describes an item on the list and let children use it as inspiration. For example, for 4th of July fireworks use explosive movement, for a statue in town square create a high, proud shape. For a town trolley, create linear pathways using walking, skipping, or galloping. However, don't require all the children to do the same movement, let them create their own movement within a certain framework.

Connect/Analyze: (3 minutes)

Who can tell me what culture means? It's the way a group of people think, act, celebrate, make art, etc. We have our own Spanish Fork culture! Which dance do you like better, the square dancing or our own Spanish Fork dance? Why?

Creative Dance Lesson Plan Integrating Social Studies: Mapping

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate the ability to identify Utah and the United States on a map through a cardinal directions game and creating a dance using directions and symbols on a map.

Equipment Needed: Hand Drum; CD player; CD with creative dance music; large map of the United States; large map of Utah with several prominent locations (the Great Salt Lake, Arches National Park, Salt Lake City, St. George, etc.) highlighted, pointed to with arrows, or marked in some way; dry erase markers.

Utah Core – Social Studies

Standard 3: Students will use geographic tools and skills to locate and describe places on earth.

Objective 2: Demonstrate geographic skills on a map and a globe.

a. Identify and use information on a map and on a globe (e.g., map key or legend, simple grid systems, physical features, compass rose).

c. Locate your city, the State of Utah, and the United States on a variety of maps or on a globe.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.

Objective 2: Expand dance vocabulary with movement experiences in space.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

d. Describe observations about connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (13 minutes)

Map and Direction Identification (7 minutes): I have a map here of the United States. Raise your hand and tell me if you can point to where Utah is. We all live in Utah. Have any of you lived anywhere else? Where is that on the map? Mention if it is North, south, east, or west of Utah. We can move in directions with our bodies. Whenever I say North, everyone will make a high shape. Let's try it. North (make a high shape). Do with other directions: South (low shape), East (sideways shape), and West (twisted shape). Test their memories by calling out different directions.

Identify Location of States in Relation to Utah (6 minutes): When I go on vacation, I like to go to Tennessee. Where is that on the map? It is east of here! What do we do for east? Move sideways! When I turn on the music, spread out and move sideways. Repeat with other students, asking where they will go for spring break and use movements associated with North, South, East, and West.

Explore/Investigate: (16 minutes)

Shape Museum (6 minutes): On the count of three, be standing toe to toe with a partner. We are going to make a shape museum. Half of you will make a shape and the other half will be visitors to the museum and move around between the shapes. Decide who will be a statue first. Statues, you are going to create a shape museum in Montana. What direction is Montana from Utah? North! What kind of shapes should you make? High shapes! Spread throughout the whole room and make high shapes. Now freeze! Hold your shape still, so all the visitors can come see your shapes! Second group, when I turn on the music, move up high around the shapes. How high can you move? Have students switch roles and repeat with second group being a shape museum in Colorado, (sideways shapes) and the first group moving sideways around them.

Places in Utah Directions Game (10 minutes): Look at the map of Utah. Where is Spanish Fork? Provo? Salt Lake City? (Identify the city that the students live in). Discuss where these places are in relation to where the students live. Identify each place that you have highlighted on the map. You may want to bring pictures of the places highlighted so that students can identify them (i.e. Arches National Park, Zion's National Park, the Great Salt Lake). I have a direction on each wall of the room (North, South, East, or West). Everyone will start in the middle of the room. I will call out a place in Utah. Someone will raise their hand, and I will call on you to come and point to that place on the map. Each of you will figure out if it is North, South, East, or West of our town, then move in that direction's way from today, (high, low, sideways, or twisting) to that wall. Make your own decisions and do not just follow everyone else. Sometimes only one or two are right and everyone else chooses the wrong direction.

Create/Perform: (13 minutes)

Traveling Maps: What can you find on our map of the United States other than state lines? If you look at the map key, or legend, you will see the symbols for interstates, state capitals, and national and state parks. What else is on a map? Can you find mountains? Rivers? Who has been to another state before? Where did you go? Using a dry erase marker, draw a line from Utah to that state (If your map is laminated). What direction did you travel to get there? Identify what you cross to get from place to place (mountains, rivers, interstates, state capitals, etc.). Create a dance that illustrates the pathway drawn on the map. When it crosses ~~For~~ mountains, add a leap. Rivers, add a roll. Interstates, add an explosion. (Use any dance movements for any map symbol. Be creative). Example: Tyler went to Texas. What direction did he travel to get there? Southeast. So we should move in both low and sideways ways. Did he cross any mountains? Yes. So our dance needs a leap in it. Show me how you can move in a low and sideways way, and have at least one leap in your dance. Try doing this as a class and in small groups, gradually layering complexity.

Connect/Analyze (2 minutes)

Raise your hand if you saw a dancer showing that they crossed mountains (leaping) in their pathway? Did you see someone crossing a river (rolling)? What other ways do you think we could use a map to create a dance?

Creative Dance Lesson Plan Integrating Music: Music and Rhythm

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate ability to replicate and create interesting rhythms through movement concluding solo composition.

Equipment Needed: Hand Drum; CD player; CD with ragtime music (I recommend "The Entertainer - The Very Best of Scott Joplin"); *Ragtime Tumpie* by Alan Schroeder

Utah Fine Arts Core – Music

Standard 1: Students will develop a sense of self.
Objective 3: Develop and use skills to communicate ideas, information, and feelings.
d. Develop consistency in rhythmic accuracy of body percussion and instrument playing.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.
Objective 1: Expand dance vocabulary with movement experiences in time.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins
Objective 3: Make connections between dance and other disciplines.
b. Create a dance project that reveals understanding of a concept or idea from poetry or literature

Behavioral Expectations: (3 minutes)

We have two rules for class today:
1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (7 minutes)

Beat: In your body you have a pulse. What makes that pulse? Your heartbeat. Can you find your pulse on your neck or wrist? Can you walk to the beat of your pulse? In music, what is a beat? It is the pulse of music. When I turn on the music, I will beat the pulse, or beat, of the music with my drum. Walk on every single beat. Do not miss a beat, and do not walk in between the beats!

Rhythm: What is a rhythm? It is the combinations of long and short, or sound and silence. I will clap a rhythm, and you repeat. (Begin simply, then try more complex). Can you repeat my rhythm without clapping your hands together? What other body parts can you use (encourage the use of feet, slapping knees, vocal noise, etc.)?

Explore/Investigate: (20 minutes)

Beat and Subdivision: Teach students clapping sounds for each of the following notes in 4/4 time: whole, half, quarter, and eights. For example, on a whole note, students clap on the first beat and keep moving their hands apart from each other on beats two, three and four. On a half note, students clap on one and bring one hand out on two as if opening a book. For a quarter note, students clap on every beat going up and down. For eighth notes, students will clap twice every beat, making a circle in the air in front of them, as if going around a clock.

Practice doing these movements to music, then divide the class into two groups and have each group try a different rhythm. If the class is able, have four groups making each rhythm at the same time.

Rests: In music, a rest is when the music stops and there is silence. Since dance usually doesn't make noise, what would a rest be in dance? Instead of just being silent, dancers would be still. Let's try resting, or freezing. First, move for eight counts making clapping and slapping noises with our bodies. Then, hold still in an interesting shape for eight counts. Repeat with every four counts and every two counts.

Read and discuss *Ragtime Tumpie* by Alan Schroeder. While reading, tell students a little bit about the history of Ragtime. It began in the 1890's and was a popular kind of music right before jazz music. People loved to dance and have fun with this music playing. It was most popular among African Americans, especially those living in St. Louis and Harlem.

Create/Perform: (10 minutes)

In *Ragtime Tumpie*, whenever Tumpie heard ragtime music, she could not help but to dance! Then when she danced for the town, she won the dancing competition. Your assignment is to create your own dance that has resting, or stillness and body percussion. If you were Tumpie, how would you dance?

While students are working, play Ragtime music and help those who seem confused or frustrated. Have students perform in small groups of four to six.

Connect/Analyze: (5 minutes)

How can music inspire you to dance? Why is it important to be able to find the beat in music? Do you like to freeze or rest? Do you like watching freezing in movement?

Creative Dance Lesson Plan Integrating Music: Musical Canon

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of the canon as a musical and choreographic device through creation and performance of a movement canon.

Equipment Needed: Hand Drum; CD player; CD with creative dance music

Utah Fine Arts Core – Music

Standard 1 (singing): The student will develop the voice and body as instruments of musical expression.

Objective 1: Demonstrate ability to sing in tune on an assigned part, with expression and free from strain.

c. Judge success in singing an assigned part in rounds, call and response, and spoken/sung accompanying chants.

Utah Fine Arts Core – Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (15 minutes)

In music, what is a canon? Did you know the word "canon" is a homophone like we learned about a couple weeks ago? A musical canon is a round. It is where two or more parts sing the same song, or play the same notes, starting at different times. Does anyone Know at least one song that is sung in a canon. Can you think of any?

Sing "Row, Row, Row Your Boat" together as a class. Explore movements that could be inspired by the words. What does row mean? Is rowing easy? Or does it take a lot of strength? Try rowing through the space. Can you row up high and down low?

What about gently? How can you move gently? Can you run gently? Twist gently? Try rolling gently. Explore emotions in shapes and movement for "merrily". For "stream", students can roll across the floor, tumbling like water over rocks. Continue exploring the words of the song as time permits.

Explore/Investigate: (10 minutes)

Listen to Canon in D (Pachelbel's Canon). Canon in D has counter melodies and canons. A counter melody is when there are two melodies in a song. Discuss why there may be two melodies in the song. A counter melody often sounds like a musical conversation. One instrument plays, then the next instrument, almost like they are talking to each other.

On the count of four, be standing shoulder to shoulder with a partner. With your partner have a silent movement conversation. Can you tell your partner about your favorite game to play by just moving? Think of your favorite game and ways that you can move about it. The shorter partner will go first. Move for just a few seconds, then let your partner dance back to you. Dance back and forth as if you were talking in a conversation.

Create/Perform: (15 minutes)

As a class, create movement to go with the song "Row, Row, Row Your Boat." Once students know the movement, try singing and dancing the song in a two-part canon.

Connect/Analyze: (3 minutes)

Does canon make music more interesting? Do you like listening to canons? Is it hard in dance? Do you think it looks better than if we all do the same thing?

Creative Dance Lesson Plan Integrating Language Arts: Row, Row, Row Your Boat

Grade: 1st-2nd **Length: 35 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of the vocabulary in the song "Row, Row, Row Your Boat" through improvisation inspired by word meanings and a solo composition.

Equipment Needed: Hand Drum; CD player; creative dance music

Utah Core – English Language Arts

Standard 6: (Vocabulary): Students learn and use grade level vocabulary to increase understanding and read fluently.
Objective 2: Use multiple resources to learn new words by relating them to known words and/or concepts.

Utah Fine Arts Core – Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins.
Objective 3: Make connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (8 minutes)

Sing "Row, Row, Row Your Boat" together as a class. Explore movements that could be inspired by the words.

What does row mean? Is rowing easy? Or does it take a lot of strength? Try rowing through the space. Can you row up high and down low?

What about gently? How can you move gently? Can you run gently? Twist gently? Try rolling gently.

Explore/Investigate: (12 minutes)

For "stream", students will move across the floor, choosing how they can move like a stream. This may include tumbling over rocks, swimming through water, being water with a boat on their back, spinning through a whirlpool, being stuck in the mud at the bottom, or going over a waterfall. Challenge students to be creative and find several ways they can move like a stream. Continue going across the floor until each student has explored several movement possibilities within the idea of a stream.

Who can raise their hand and tell me what "merrily" means? It means to do something in a happy or joyful way. On the count of three, make a frozen, happy shape. When the music starts, show me how you can move that shape through the space.

Create/Perform: (10 minutes)

Discuss dreams that students have for their future. How might they show that dream in dance? Create a short solo (or duet - in partners) that has a beginning, middle, and end and shows us what your dream is.

Half the students in the class will perform their solos/duets while the other half watches; then switch places.

Connect/Analyze: (3 minutes)

What dreams did you see your classmates dancing? Could you tell what they were dancing about from their frozen shape? Have you ever danced "Row, Row, Row Your Boat" before? Did you think we could use the words in that song to create such an interesting dance?

Creative Dance Lesson Plan Integrating Languages Arts: Homophones

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of the different meanings of homophone word pairs by creating dancing sentences using two homophones in each sentence.

Equipment Needed:** Hand Drum; CD player; creative dance music; Shel Silverstein's *Where the Sidewalk Ends*; scarves; homophone word strips

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – English Language Arts

Standard 6: Vocabulary - Students learn and use grade level vocabulary to increase understanding and read fluently.
Objective 3: Use structural analysis and context clues to determine meanings of words.
c. Use context to determine meanings of synonyms, antonyms, homonyms, and multiple-meaning words.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.
Objective 1: Expand dance vocabulary with movement experiences in time.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins
Objective 3: Make connections between dance and other disciplines.
b. Create a dance project that reveals understanding of a concept or idea from poetry or literature

Behavioral Expectations: (3 minutes)

We have two rules for class today:
1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Warm-up: Elements of Dance Song, by Marilyn Berrett. (Each line below is four beats)

"The Body is the instrument,	(choose an instrument and pantomime playing it)
Motion is the medium,	(sway back and forth)
It takes Time, 2, 3, 4,	(walk and clap to the beat)
It takes Time, 2, 3, 4,	(walk and clap to the beat)
It takes Space,	(silence on counts 2, 3, 4; take up large amounts of space)

It takes Space,	(silence on counts 2, 3, 4; take up small amounts of space)
It takes En-er-gy!	(On each syllable of "energy" make a strong shape)
These are the elements of dance.	(Walk and clap to the beat)
These are the elements of dance.	(Walk and clap to the beat chanting louder)
These are the elements of dance.	(Walk and clap to the beat chanting loudest)
These are the elements of dance!"	(Freeze and chant very softly)

Experience/Identify: (15 minutes)

Homophones are words that sound the same but have different spellings and meanings. Do you know any homophones? I have several homophones up on the wall. For each of these words, there is another word that sounds the same but has a different meaning. Who can raise their hand and tell me what one of the matching words is?

Word Cards include:

too, to, two	shoe, shoo	sun, son	do, dew	knows, nose
for, four	flew, flu	blue, blew	knew, new	dear, deer

Body Percussion
All of these words sound the same, but they look different because they are spelled differently. In dance, we can make the same rhythm with our bodies, but all look different. I will beat a rhythm on my drum. You make that rhythm with your body using clapping, stomping, slapping, snapping, clicking, etc. Everyone's movement sounds the same, but you are all moving in different ways. Try this with one half of the class moving and one half of the class observing so that they can see the many different ways that we can make sounds with our bodies.

Explore/Investigate: (10 minutes)

Read the poem "Ickle Me, Pickle Me, Tickle Me, Too" from *Where the Sidewalk Ends*. Identify the homophones in the poem (they are the same words as on homophone word strips). Help students understand which spelling of the word is used in the poem. You may find it helpful to have posters with the words of the poem, then fill in blanks with the correct homophone.

Scarves
Dancing does not always have sound, so instead of sounding like something else, how could we be like homophones in dance? Instead of sounding the same way as my drum, we can also try moving the same way as something. Give each child one of the cards from the word wall. On the count of three, everyone get up and find your partner homophone. When you find your partner, sit down. Each partnership will get one scarf. The partner who is taller will get the scarf first. The taller partner will move the scarf, and the shorter partner will try and move like the scarf. Switch partners.

Create/Perform: (10 minutes)

With your partner, look at your word cards. Think up a sentence that uses both of the words on your cards. When you have a sentence, sit down quietly so I know you are ready. Share some sentences with the class. Do you think you could make a dance about your sentence? You have two minutes to create a partner dance about your sentence. Perform in small groups for the class.

Connect/Analyze: (5 minutes)

What are homophones? How did we make homophones in dance? We made rhythms that sound the same but don't look the same. Then we tried dancing in the same way as the scarves. What are some other homophones that are not on our list? Could you dance about those the same way we just danced our sentences?

Creative Dance Lesson Plan Integrating Language Arts: Prefixes un- and re-

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will understand the meanings of the prefixes un- and re- through demonstration of repetition and retrograde in dance.

Equipment Needed: **Hand Drum; CD player; creative dance music; word-strips as listed below.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – English Language Arts

Domain: Reading Standard: Foundational Skills

Standard 3**.** Know and apply grade-level phonics and word analysis in decoding words

d. Decode words with common prefixes and suffixes.

Utah Fine Arts Core – Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

a. Describe observations about connections between dance and other disciplines.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (10 minutes)

Mirroring: (Activity done with permission of Marilyn Berrett): With music quietly playing in the background, begin moving and signal to the students to copy your movements. Always face the students so that they are able to easily mirror. Once they all seem to understand how to mirror, pull a student from the class to take your spot, and have him or her lead the mirroring activity. Rotate through 2-4 student leaders.

The activity we just did is called mirroring. When we mirror, only one person gets to pick how the rest of us will move. Now I will turn on some different music. When the music starts, move in whatever way you like to move. Do your own kind of dance. It can be fast or slow, big or small. You can move or stand still.

In English, every word has its own meaning. Look at the words on the board. Raise your hand and tell me what they mean. (Have word-strips displayed on the board).

Twist	View
Tie	Do
Wind	Take

Then place word cards with the prefixes un- and re- in front of the words and discuss how the prefixes change the meaning of the word.

A prefix goes before a word and changes the meaning, and every prefix has a specific meaning. Re- means again and un- means not or to reverse. Let's try those meanings in dance. I will teach you a sequence, then we will undo and redo the sequence.

Undo and Redo a Sequence: Teach the students a simple movement phrase the moves to one side. For example: step together, step together, jump, jump, jump (all steps and jumps moving to the right). Then help students figure out own to retrograde (or do backwards) the sequence. The example sequence would then be jump, jump, jump, together step, together step (all steps and jumps moving to the left). Perform the sequence with the students doing it regularly, then the reversal, then repeating the original sequence.

Explore/Investigate: (10 minutes)

Read together the book, *If You Were a Prefix*.

Shape Chain: I need three line leaders. The line leader will dance through the space to this spot (mark a spot with tape, a piece of paper, etc.), then make a shape and freeze. They can choose to make any kind of shape, high or low, curved or bent, small or big. Once they are frozen in their shape, the next person in line moves through the space, and finds a way to make a shape that CONNECTS to the first person's shape. However, your head cannot be on the same level as the person before you.

Once the shape chain is created, ask students to memorize the shape they are in. Could you recreate this shape chain if I asked you to? Now, we will undo the shape chain. To do this, the person who went last, must undo his or her shape, then make his or her way backwards to the end of the starting line. Once they are in their spot at the end of line, the next person can go until everyone is back in line. Then have students redo the shape chain and challenge them to make it exactly the same as it was before.

Create/Perform: (15 minutes)

In dance, we have different words for undo and redo. To undo, or reverse, something in dance, we say retrograde. To redo, or repeat, something in dance, we say repetition. (Put up word-strips so that students can visually identify the words). Both of those words are important tools when we create a dance. We will try using these dance tools as we create a dance about the prefixes we learned today.

Using the word list as inspiration, help the students to create a dance sequence. Go through each movement and help students figure out how to retrograde, or undo, the movement. Each student will pick two parts of the dance to repeat. Then they will pick one different part to retrograde. Divide class into three groups and have one group perform their dances while the rest of the class is the audience. Have audience members watch for and identify which moments their classmates chose to repeat and/or reverse.

Connect/Analyze: (5 minutes)

Does retrograde and repetition in dance make the dance look interesting? Why? Do you think knowing prefixes are important? If we know what they mean, then we can figure out what a word means by knowing the base word and the prefix.

Creative Dance Lesson Plan Integrating Science: Animal Adaptation

Grade: 2nd **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate an understanding of how specific animals make adaptations to their environments by using movements and dance.

Equipment Needed:** Hand Drum; CD player; creative dance music; Animal posters; masking tape square in the middle of the floor (if you're in a gym you can use the center circle or other lines on the floor); curvy, straight, and bent word cards.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – Science

Standard 4: Life Science. Students will gain an understanding of Life Science through the study of changes in organisms over time and the nature of living things.

Objective 2: Identify basic needs of living things (plants and animals) and their abilities to meet their needs.

a. Communicate and justify how the physical characteristics of living things help them meet their basic needs.

Utah Fine Arts Core – Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

c. Create a dance project that reveals understanding of a concept or idea from science.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (2 minutes)

Animals live very differently from humans. Some live in water, some live in the desert, and some live high in the tops of trees in the rainforest. Animals have adaptations that allow them to live how and where they do. Look around the room. There are eight posters hanging on the wall (backwards so students cannot see the pictures). On the other side of each poster is a picture of an animal that has an adaptation we will learn about using dance. Who would like to pick the first poster?

Explore/Investigate: (35 minutes)

The activities do not need to be in any specified order. When the students picks a poster, let him or her show the picture to the class, then hang it in the front of the room and do the associated activity.

Giraffes: Giraffes have very long necks. Why do you think their necks are so long? In the African Sahara, where giraffes live, there is not a lot of vegetation, so giraffes have long necks to reach the highest food on the tree that no other animals can reach. When the music starts, everyone try reaching. Reaching for the very tops of the trees! Can you reach with your head? Toes? Elbows? How else can you reach?

Coral Snake and Scarlet King Snake: (Hang these posters right next to each other and use them as a pair). These are two different species of snakes, but they look very similar. One of these snakes if very poisonous and one is not poisonous at all. Does anyone know which is which? The coral snake is poisonous and the king snake is not. Many scientists believe that the scarlet king snake adapted to look like the coral snake so that other animals would think it was poisonous too. This would help the king snake from being eaten by predators. The science word for this is "Batesian mimicry," but that simply means "copy-cat." Can you tell the difference in the pattern on the snakes? There is a rhyme to help you remember, "Red on yellow, kill a fellow, red on black, won't kill Jack." For this animal, we will do shadow partners. On the count of three, be standing elbow to elbow with a partner. Decide who will go first. First partner, when the music turns on, you will start to move. Second partner, stand directly behind your partner and copy-cat whatever they do, just like you were their shadow. Switch roles.

Sting Ray: Sting rays have several adaptations. They swim very quickly, can sting their prey with their tails, and they can blend in to the ocean floor. How do they blend in to the ocean floor? They are flat and are colored like the sand. When the music starts, begin moving very quickly, like a sting ray, but as soon as the music stops, freeze in a low shape and don't move. I will run around your low shapes, see if you can sting me with your hand when I come by. Make sure that you don't move anything but your hand, just like sting rays will move their tails.

Clown Fish: Clown fish have a special adaptation to where they live. Clown fish can swim among the tentacles of a sea anemone without getting hurt. Other fish are poisoned by the sea anemone. This helps to keep clown fish safe from predators. (Play an adapted version of sharks and minnows). This square on the floor is our sea anemone. All of you are clown fish and I am a much bigger fish. Only clown fish can go inside of the square. When the music starts, begin swimming around the square. If the music stops, run to the inside of the square where you are safe from the big fish. If I tag you before you reach the square, then you have to come join me and be a big fish.

Sea Horse: Sea horses can camouflage. What does camouflage mean? To blend in to the environment so that it is hard to be seen. A sea horse can blend in to adapt to its environment. Pick four students to be "sea horses." The rest of the class will be the coral reef. The teacher is the predator. While the sea horses close their eyes, show a curvy, bent, or straight word card to the class. They will make the specified kind of shape and freeze. When I say go, sea horses turn around and run over to your classmates. You must decided if they are making a curvy, straight or bent shape, and make the same kind of shape so that you blend in to your environment. If you don't blend in before, the predator, tag you, then you have to be a predator with me.

Koala: Koalas have specially adapted hands that grip trees so they can climb to the very top. Humans have special hands too. Why are our hands special? (Dexterity, opposable thumbs). What do they help us to do? When I beat my drum, make an action shape that shows something humans can do because of our special hands.

Owls: Owls have several adaptations because they are nocturnal. What does nocturnal mean? They are awake at night. At night, owls cannot see very well, so their eyes are larger than many animals. They also have very keen hearing. They listen to hear their prey. When the music starts, move in a high level, like an owl flying at night. Listen closely to hear my drum. If you hear me beat my drum, freeze in a low shape, as if you swooped down to catch your prey.

Create/Perform: (As time permits)

If time allows, instruct students to pick their two favorite animals from today's lesson. What movements did we do today in class to show how these animals adapt to their environments? Create an animal movement "sandwich" (this is called an ABA choreographic pattern), doing one animal's movement, then another animal, then back to the first animal (i.e. reach like a giraffe, move quickly and freeze like a stingray, then reach like a giraffe again).

Connect/Analyze: (5 minutes)

Why does each of these animals have its specific adaptation? To keep predators from eating it? To better find food? To better catch prey?

Creative Dance Lesson Plan Integrating Science: Winter Weather

Grade: 2nd-3rd **Length: 35 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of winter weather patterns and how they relate to dance energy qualities through a winter weather relay and a concluding blizzard.

Equipment Needed: Hand Drum; CD player; CD with hectic music for the "blizzard"; winter weather poster; snow, sleet, freezing rain, and rain visual aids; *Snowmen at Night* by Caralyn Buehner; and 5 sets of winter weather cards.

**Additional visual aids & flash cards available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core -- Science

Standard 2: Earth and Space Science. Students will gain an understanding of Earth and Space Science through the study of earth materials, celestial movement and weather.

Objective 3: Observe, describe, and measure seasonal weather patterns and local variations.

a. Compare and contrast the seasonal weather patterns during the school year.

Utah Fine Arts Core – Dance

Standard 2: The student will identify and demonstrate the movement elements in performing dance.

Objective 3: Expand dance vocabulary with movement experiences using the basic qualities of energy and motion.

a. Explore moving heavily and lightly using level, direction, and timing changes.

b. Improvise a sequence of energy changes; e.g., moving from sustained, which is floating and gliding, to percussive, which is sharp and quick.

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

Objective 2: Create and discuss movement solutions derived from movement exploration.

Standard 4: The student will understand and demonstrate dance in relation to its historical and cultural origins

Objective 3: Make connections between dance and other disciplines.

c. Create a dance project that reveals understanding of a concept or idea from science.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Never touch anyone else, the walls, or the steps unless I ask you to.
2. Because we are learning about winter weather today, we have some special signals for stop and go. If I want you to stop, I will say FREEZE! And when I say SNOW! You may begin.

Let's try it. When I say SNOW! Start skipping around the room. Throughout the lesson, you may test their listening skills by saying stop and go instead of freeze and snow.

Warm up: (2 minutes)

What do you know about winter weather? It's COLD! Everyone shiver. Shiver your right arm. Can you shiver just your left foot? Shiver your whole body. Can you shiver very very fast? Low? Heavy? Light? Etc.

Experience/Identify: (10 minutes)

Hold up winter weather poster. We are going to talk about four different kinds of winter weather: rain, freezing rain, sleet, and snow.

What is rain? Rain is water that comes down from clouds that get so full of water they can't hold any more. Rain only happens when the temperature is higher than freezing -- hotter than 32 degrees! Let's try moving rain. How can you slosh like rain? Can you slosh lightly?

Repeat with the other weather patterns: rain (light sloshing), freezing rain (slow freeze), sleet (sharp plops), snow (sustained balance)

Explore/Investigate: (10 minutes)

Read aloud the book *Snowmen at Night* by Caralyn Buehner.

Stop at first page (before title page). What is the little boy doing? Rolling up a HUGE snowball to make a snowman. I bet that snow ball is very heavy. What can you roll? Head, eyes, shoulders, feet, entire body, etc. Show me some heavy rolling.

Read until the snowman race page.

I want to have a snowman race! Let's play a game. I will divide you into groups of five. Each group will get a set of winter weather cards. On the cards there are small pictures of sleet, snow, rain, and freezing rain. The first person will run to the cards, pick one up and do the movement for that weather pattern. When his teammates guess which weather pattern he is doing, he runs and sits down and the next student goes. Keep going until all the students have gone. (Then return to the story. On the snowball fight page proceed to the create/perform activity).

Explain which pictures relate to which qualities.

Create/Perform: (6 minutes)

During a blizzard, it looks outside to me like the clouds are having a snowball fight! When I turn on the music and say SNOW! Quietly stand up and create a blizzard. You may choose any of the movements we have done: light sloshing, slow freezing, sharp plopping, sustained balancing, and heavy rolling.

Finish the story.

Connect/Analyze: (4 minutes)

We just danced lots of winter weather patterns. Which one was your favorite? Is that your favorite in real life too?

Creative Dance Lesson Plan Integrating Language Arts: Essay Composition

Grade: 4th-6th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of the steps used to compose an essay by using the same steps to create a dance composition,

Equipment Needed:** Hand Drum; CD player; creative dance music; Essay writing steps poster; Outline of class composition.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core - English Language Arts

Domain: Writing Standards

Standard 2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

a. Introduce a topic clearly, provide a general observation and focus, and group related information logically; including formatting, illustrations, and multimedia when useful in aiding comprehension.

Standard 5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Utah Fine Arts Core -- Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 2: Create and perform movement solutions derived from movement explorations.

c. Explain how to progress from exploration, to making choices, to creating choreography.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (15 minutes)

Display the steps of writing poster and reference it throughout the lesson.

Pre-writing (Generate ideas and identify audience): Today we are going to write a five paragraph essay using dance instead of pencil and paper. What are some of the similarities between creating a dance and writing an essay? Usually when you begin to write an essay or choreograph a dance, your first step is to come up with an idea or subject. To save time, today I have decided the subject of our dance essay will be energy qualities in movement.

Next we need to identify our audience. If you were writing a letter to your grandma, would you write it differently than an email to your best friend? Would a paper for your science class be different from a short story for your writing class? How are they different? Why? They are different because we are writing them for different audiences. A children's story book is very different from an adult novel because they are written for different people to read, or different audiences.

Energy Qualities Sequence: To learn about energy qualities, we will learn a sequence that has three energy qualities in it: percussive, sustained, and swing. Percussive movement is sharp and often quick, sustained movement moves at the same speed without a lot of contrast and is usually pretty slow, and swinging movement is just like the movement on a swing. It changes levels while going back and forth. Try to identify the energy qualities throughout this sequence. (Teach a sequence using all three energy qualities. You can choreograph your own or use the lesson sample on the DVD).

Explore/Investigate: (10 minutes)

Draft Ideas:

After deciding upon and learning about the subject of your essay, your next step is to identify your main ideas and organize them. I have also already done this for us today. Display the essay/dance outline. We need to create the three sections that make up the body of the paper.

Percussive (3 minutes): Now that you have tried my percussive movement, try to create your own percussive movement. When I turn on the music, try moving in your own percussive ways. Create about a ten second phrase that shows your own percussive movement.

Sustained (3 minutes): Find a partner and with your partner, create a ten second phrase the shows sustained movements. Try to stay moving at the same speed the entire time.

Swing (3 minutes): With your same partner, create a swinging section. This section needs to have at least three different body parts that swing as well as a moment when you are upside-down. It should last about ten seconds.

Create/Perform: (15 minutes)

Conclusion Creation (7 minutes): Let's put all our sections together into a dance! You just created the three sections for the body of the essay. We still need an introduction and a conclusion. What does an introduction need to include? All of your main points, or all three energy qualities. Let's use the sequence I taught you for that. We still need a conclusion. What does the conclusion include? It also has all three main points in it. We will create a conclusion together as a class. Have class member raise their hands and offer ideas for movement for each energy quality, and put together a short sequence.

Revise

Partnership Suggestions (5 minutes): On the count of three, stand toe to toe with your same partner from before. Now, as quickly as you can, find another partnership to work with. One partnership will perform and one will watch. The first partnership will show what they have created, including the introduction and conclusion we have learned. The second group will watch and then give suggestions when they finish. Give two compliments and two suggestions for how they could do it differently.

Partnership Discussion (3 minutes): As partners, talk with each other and decide if you want to make any changes. Then have half of the class perform for the other half of the class. Switch roles.

Connect/Analyze: (2 minutes)

Review the process of essay writing with students and how we used this process to create dances.

Creative Dance Lesson Plan Integrating Science: States of Matter

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of states of matter and physical vs. chemical changes by solving assigned movement problems.

Equipment Needed:** Hand Drum; CD player; creative dance music; word strips; pictures of chemical and physical changes.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – Science

Standard 1: Students will understand that chemical and physical changes occur in matter.
Objective 2: Evaluate evidence that indicates a physical change has occurred.
a. Identify the physical properties of matter (e.g. hard, soft, solid, liquid, gas).
Objective 3: Investigate evidence for changes in matter that occur during a chemical reaction.
d. Compare a physical change to a chemical change.

Utah Fine Arts Core -- Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.
Objective 1: Explore the process of making a dance.
a. Explore a movement sequence by selecting a visual or verbal image and abstract it into movement; e.g., pictures, objects, phrase from a story or poem, metaphor, or simile.

Behavioral Expectations: (5 minutes)

While sitting, everyone close your eyes. Raise one arm and put your hand in a fist. Shake your fist at the ceiling. Lower your arm and place it in your lap. Open your eyes. How did you know what your arm and hand were doing if you couldn't see them? You felt them through your kinesthetic awareness. Feeling what your body is doing is what separates creative dance movement from everyday movement.

How is an atom shaped? There is a very dense nucleus with electrons in the surrounding space. If your body represented one atom, what would be the nucleus and what would be the electrons? I like to think of your body being a nucleus and the border around your personal space is where the electrons are located. When I turn on the music, everyone will skip throughout the room, but make sure that your electrons do not bump into anyone else's electrons!

We have two important rules for today that we need to remember:

1. Do not let your electrons bump into anyone else's electrons! They should also not hit the walls, steps, stage, or doors.
2. When the music or drumming stops, you must freeze. Don't move a muscle.

Let's try moving throughout the room one more time. This time find ways to slide throughout the space, but remember our two rules!

Experience/Identify: (10 minutes)

Solids - Axial Movement

Hang up two word strips:
1) Every object in the world is made up of atoms.
2) Every atom is in a constant state of motion.

If those are true, how do objects in the world not move. Let's take a rock, for example. Is a rock made up of atoms? Do those atoms move? In solids, each atom moves in its place. They don't really travel throughout the object, but each atom moves in place. Try being an atom in a solid, like a rock, piece of wood, or an ice cube. Vibrate in place. Shake and bend. Body movements that keep your body in place are called axial movements.

Liquids - Average Locomotor Movement

Atoms in liquids move more than atoms in solids. This allows them to bend and become the shape of whatever container they are put in, or to spread out across a surface. They can bounce from place to place. That is one reason why it is so easy to separate a liquid into smaller pieces or amounts. Explore locomotion with words like melt, slosh, ripple, and pour.

Gasses - Quick Locomotor Movement

What do you know about gasses? One thing I always remember is that they spread out to fill whatever size container they are in. The atoms in a gas can spread apart or squish together to take up more or less space with the same amount of gas. This is because the atoms in a gas are extremely mobile and move very quickly. Move quickly through the space with jogs, skitters, skips, jumps, and hops.

How can an object change from one state to another? How would I change a frozen, solid stick of butter to a melted, liquid pool of butter? Heating it up! As atoms become hotter and hotter they change from solid to liquid to gas. So as the atoms get hotter, they move faster, and become less dense.

Explore/Investigate: (12 minutes)

Physical Changes involving states of matter

Divide into small groups to create movement sequences based on a movement problem. For example, students are a frozen stick of butter that then becomes liquid and evaporates. Or they are a cloud high in the atmosphere that becomes water droplets. Explain that matter cannot jump from one state to a state that is not adjacent. For example, a solid cannot become a gas without first passing through a liquid state. Observe each group perform.

Movement Problems may include:

Melting a piece of gold, shaping the liquid into a ring, and allowing it to cool

Putting a piece of ice on a hot sidewalk and in two hours it had "disappeared"

Pouring juice into trays and putting them into the freezer to make popsicles

A cloud raining

Water inside a tea kettle that starts to whistle

All of the examples I gave you are physical changes. Most physical changes can be reversed. They can be done forwards and backwards. What are some other physical changes we can see every day? Boiling or freezing water, dissolving sugar in water, magnetizing a piece of metal, etc.

Chemical Changes

Everyone fall to the ground. Freeze. Now, stand up moving in the exact same way that you fell to the ground, just backwards. Can anyone do it? This is like a chemical change. We can't reverse it, because gravity pulled us down, but can't push us up. What are some real chemical changes we see every day? Gasoline burning in a car. Eggs cooking. Iron Rusting. Fireworks exploding.

Create/Perform: (15 minutes)

With the students, create two movement cinquains: one about physical change and one about chemical change. Use Physical and Chemical change pictures as inspirations. An easy cinquain pattern I like to follow is as follows:

Noun

Adjective, Adjective

Verb, Verb, Verb

Four word descriptive phrase

Noun

Example:

Physical	Chemical
Reversible, Stable	Irreversible, Creation
Melting, Boiling, Dissolving	Burning, Exploding, Rusting
Stays the same Substance	Changes chemicals in substance
Transformation	Generate

After the cinquains are collaboratively created, pull movement ideas from students to create a movement sequence. Use axial movements for nouns and adjectives and locomotor movements for verbs.

Connect/Analyze: (3 minutes)

Discuss connections between temperature and atom movements as well as the differences between physical and chemical changes. Give students more examples of physical and chemical changes to see if they can differentiate between them.

Creative Dance Lesson Plan Integrating Science: Static Electricity

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will exhibit understanding of the three ways that static electricity can be identified through the creation of a sequence demonstrating all three.

Equipment Needed: Hand Drum; CD player; creative dance music; streamers in two colors; two balloons and string; negative and positive labels; one chopstick for every student; rhythm sticks (if none are available, you can substitute chopsticks).

Utah Core – Science

Standard 4: Students will understand features of static and current electricity.

Objective 1: Describe the behavior of static electricity as observed in nature and everyday occurrences.

c. Describe the behavior of objects charged with static electricity in attracting or repelling without touching.

Utah Fine Arts Core -- Dance

Standard 4: The student will understand and demonstrate dance in relation to its historical, cultural, and personal origins.

Objective 3: Make connections between dance and other disciplines.

c. Create a dance project through science.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Experience/Identify: (7 minutes)

Balloon Experiment

Hang two inflated balloons from the ceiling about one foot apart from each other. Rub one of the balloons on the head of a student volunteer. Release the balloon, and the two balloons should come together. This is a result of the balloon taking electrons from the student's hair, giving the balloon a negative charge and the hair a positive charge. What will happen if I rub the other balloon on someone's hair? Rub the second balloon on another student's head. When you release the balloon, the two balloons should repel each other.

Nucleus and Electron

On the count of three, be standing knee to knee with a partner. Decide who will have a positive charge and who will have a negative charge. Give a streamer to the student who has the positive charge. The nucleus of an atom has a positive charge, and the electron has a negative charge. Students should be dancing in close proximity to each other for this activity, so establish appropriate boundaries. When the nucleus moves the streamer, electrons respond to that movement using their bodies.

Explore/Investigate: (15 minutes)

Chopsticks with Charge

Each student will receive a sticker with either a "+" or a "-". Find a new partner with the opposite charge from you. Each partnership gets two chopsticks. They hold the chopsticks between their hands and move, making sure that the chopsticks do not fall. Give students movement challenges (i.e. turn around, move down low, move quickly, jump, vibrate). If the chopsticks fall, the "electron" must take one chopstick and move to another "proton." Protons that lose their electrons must sit down where they are. Moving electrons cause static electricity. Just like with the balloons, an electron that moves away from its proton is causing positive and negative charges and static electricity.

How to Know Static Electricity is Present

There are three ways to know if static electricity is present:

A crackling sound may be heard.

A spark can be seen and can shock you.

Items cling together with static cling.

"A Crackling Sound May be Heard"

Using rhythm sticks or chopsticks, one partner will play a four count rhythm on the sticks. The other partner will move that rhythm with his or her body. Try several times, then switch roles.

"A Spark Can be Seen"

The first partner will move in a quick and sharp way for three counts, then freeze in a shape on count four. Then his or her partner will try to repeat what the first partner did. Keep practicing until you can exactly replicate what your partner did after seeing it only once. Switch roles.

"Items Cling Together With Static Cling"

One partner stand still; the other partner begin to mould your partner into a shape. You can mould them into any shape you like, but you always have to be connected to your partner in some way; it could be fingers, toes, elbows, foreheads, etc. Once you have finished your sculpture, change roles.

Create/Perform: (15 minutes)

By the count of four, be in groups of four people. In your group create a dance with a beginning and ending shape that includes all three ways that you can identify static electricity: hearing, seeing, and clinging. Make sure that others will be able to identify those three things in your dance. You have ten minutes.

Have one or two groups perform at a time, depending on time constraints. Ask students to pick a group to watch and identify all three methods of identifying static electricity. At the end of the performance, ask observers what order the groups chose to show each method.

Connect/Analyze: (5 minutes)

How can you tell static electricity is present? What part of the atom moves to create static electricity? What two charges cling together? What charges repel each other?

Creative Dance Lesson Plan Integrating Visual Art: Illustration

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of how line and space are used to communicate meaning in illustration and dance by performing small-group created works that are inspired by the line and space in an illustration.

Equipment Needed: Hand Drum; CD player; creative dance music; several illustrated children's books

Utah Fine Arts Core – Visual Arts

Standard 2: The student will analyze, reflect on, and apply the structures of art.
Objective 1: Analyze and reflect on works of art by their elements and principles.
a. Explain how the elements of color, line, and space are used to communicate ideas in art.

Utah Fine Arts Core -- Dance

Standard 2: The student will identify and demonstrate movement elements in performing dance.
Objective 2: Expand dance vocabulary with movement experiences in space.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (7 minutes)

Marching to the beat of my drum, following me in a single file line. (March in straight pathways turning sharp angles at corners). Quick and tiny steps to the beat of my drum. (Do quick and tiny steps in curved pathways throughout the room).

We just explored pathways together. In dance, a pathway is the line that a person follows with their body. You could make a straight, zigzag, or curvy pathway, or make a combination of the three. Everyone spread out and find your own spot in the room. I will draw a pathway on the board. When the music begins, find a way to hop the pathway on the board as if you were drawing it on the floor. (Add variations with new pathways, i.e. curvy and rolling, straight and sliding, zigzag and leaping, etc).

In visual art, pathways are lines on the page, in the sculpture, or in the painting. Look at this illustration, and, without talking, raise your hand if you see a line, or pathway, within the painting. What is the purpose of that line? Does it focus your attention or define an area of space? Define a section of the line and move in a pathway that imitates the line within the artwork.

Explore/Investigate: (15 minutes)

There are lines and pathways within your bodies as well. These connect to each other to form a shape. If I make a letter "O" shape with my arms, what two pathways make up the "O"? Two curvy pathways. Try this with several other shapes.

When we make shapes, we create positive and negative space. The space our body fills is called positive space. The space that is left empty (holes within and around the body) is called negative space.

<u>Shape Museum</u>

When I count to three, be standing toe to toe with a partner. You and your partner will be creating a shape museum. Decide in your partnerships who will be a number one and who will be a number two. Number ones go into the center of the room and make a shape. Number twos take a walk around our museum statues. Is there one that catches your attention? Find a statue that you can make a shape around or through, filling its negative spaces, and freeze. Number ones, take a walk through the museum. Find a new interesting sculpture and find a way to make your own shape around or through the sculpture and freeze.

<u>Illustrations-Sculptor Garden</u>

Children's Books are full of artwork, sometimes on every page. This genre of art, illustration, helps to tell a story. Look at some illustrations that have a lot of empty (negative) space, and that are full of design and color (positive space). Each of you look at this picture. Number ones stand up and spread out. You are the clay, and your partner is the sculptor. Number twos, identify a specific shape in the picture that you like. Find your partner from before and mold his or her body into the shape you identified. Ones be very still and only move if your partner moves you. Switch Partner Roles.

Create/Perform: (12 minutes)

By the time I count to five, be standing elbow to elbow in groups of four.

I will give each group a book. Your group has thirty seconds to decide upon a picture in the book. Then use the lines in that picture to create a pathway for your dance. Once you have created the pathway, decide what you will do to travel along that pathway. Then create beginning and ending shapes that show the use of positive and negative space in the illustration. You have ten minutes!

Perform/Analyze: (8 minutes)

Have each group perform their creation and show the class the illustration they chose. Discuss as a class if you could see a connection between the dance and the picture.

Creative Dance Lesson Plan Integrating Social Studies: The Charleston and Dance Culture in the 1920's and 30's

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of American culture and the effects of The Great Depression through the creation of dance steps based on the Charleston and an end of class discussion.

Equipment Needed:** Hand Drum; CD player; Charleston dance music (I highly recommend "Reader's Digest Music, The Charleston: Roaring Twenties Jazz"); video of how to do steps found at https://sites.google.com/site/dancingcurriculum/the-classes/hughes-5th-grade-class/1; word strips of step names.

**Additional visual aids available at http://education.byu.edu/arts under Resources - Activities & Tools

Utah Core – Social Studies

Standard 5: Students will address the causes, consequences and implications of the emergence of the United States as a world power.

Objective 1: Describe the role of the United States during World War I, The Great Depression, and World War II.

a. Review the impact of World War I on the United States.

b. Summarize the consequences of the Great Depression on the United States.

Utah Fine Arts Core -- Dance

Standard 4: The student will understand and demonstrate dance in relation to its historical, cultural, and personal origins.

Objective 1: Perform and understand dances from different time periods and cultures.

b. Learn and perform a social dance; e.g., fox trot, waltz, and polka. Determine when and where each was created and discuss the difference in music and style associated with each.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (25 minutes)

After World War I, most of the world, and especially the United States, was very prosperous. There seemed to be enough jobs for everyone and it was a hopeful time after a terrible war. The United States had just become a true world power, and the era was called the Roaring Twenties. Because the United States was respected throughout the world, many countries tried to imitate the culture of the U.S., and American dances spread throughout the U.S. and Europe. One of the first of these dances was the Charleston.

The Charleston dance was named after a song called "The Charleston." Does anyone have an idea where the song "The Charleston" came from? It was based on rhythms made by African American dock workers in Charleston, SC. It spread across the eastern U.S., and then across the world! Today we are going to learn a few steps from the Charleston.

1. **Hands & Knees**
2. **Sideways Twists**
3. **Front & Back Kicks**
4. **Turning Kicks**
5. **Jell-O Legs**

Put word-strips of step names on the wall so that students have a visual reference to steps.

*While the Charleston has now become somewhat codified, in the 1920's and 30's it was based on a lot of improvisation and freedom to the individual dancer. Therefore some of these steps are based upon original movements, but are simplified so that children have the ability for mastery after only one class.

Explore/Investigate: (7 minutes)

During The Great Depression, American unemployment escalated to 25%. That means that one person out of every four wanted a job but could not find one. Competitions began called dance marathons. These dance marathons had thousands of participants who danced for at least 24 hours, and sometimes six weeks or more, non-stop to get a cash prize. Let's try putting the steps we've learned together into a mini dance marathon. Can you dance non-stop for just five minutes?

Create/Perform: (5 minutes)

The Charleston was a dance that Americans did for fun after a long day's work. It allowed dancers to make new steps up themselves. They were creative and made up new ways to dance the Charleston. In the steps we've learned there is a lot of kicking, twisting, and some turning. You have two minutes to create your own step that involves kicking, twisting, and/or turning. Once the students have created their own step, try all the steps they have learned and then give time for students to do their own improvisation and choreographed step.

Connect/Analyze: (5 minutes)

Participants in dance marathons became so desperate that there were people who died of exhaustion or danced even though they were sick. It became dangerous, but people danced because they were desperate, and they had nothing else to do. Some needed the money to feed their families. In the late 1930's, city and state governments outlawed or put significant time limits on dance marathons. As time permits, discuss reasons why people would participate in dance marathons and why they were so popular during the Great Depression. Ask students if they would be willing to participate in a dance marathon.

Creative Dance Lesson Plan Integrating Math: Fractions

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate understanding of fractions as parts of a whole and how to convert fractions to percentages through movement choice and challenge activities.

Equipment Needed: Hand Drum; CD player; CD with creative dance music; mats with non-slip surfaces

Utah Core - Math

Domain: Number and Operations- Fractions

Standard 1: Add and subtract fractions with unlike denominators (including mixed numbers) by replacing given fractions with equivalent fractions in such a way as to produce an equivalent sum or difference of fractions with like denominators.

Utah Fine Arts Core -- Dance

Standard 2: The student will identify and demonstrate movement elements in performing dance.

Objective 1: Expand dance vocabulary with movement experiences in time.

c. Explore, in a small group, creating a 16-count rhythm pattern, performing the patterns in place, moving through space, and changing the floor pattern and spatial relationships among the dancers.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Experience/Identify: (10 minutes)

Numerator/Denominator Shapes

In a fraction is the numerator above or below the dividing line? Denominator? Throughout class, whenever I say "numerator," freeze right where you are in a high shape. Any shape as long as it is in a high level. Whenever I say "denominator," freeze in a low shape. Let's practice. Travel throughout the room skipping, rolling, or sliding. If I call out numerator or denominator, freeze in the appropriate shape!

Fractions and Sports

How many of you have ever watched a football game on TV? Basketball? Baseball? Raise your hand if you have ever heard the announcer say something like "He is 8 for 15 at the free-throw line today" or "They are 4 for 8 in passing attempts"? Those are fractions. What would the announcer mean if he said, "He is 1 for 4 at the plate today"? It means that the batter has batted four times and only hit once, or he is hitting 1/4 of the times that he bats. Which would mean that he has a .250 batting average. What percent of the time is he hitting? Try this with a few other scenarios.

Moving Fractions

Walk to the beat of the music. Take a step on every beat and don't be late! In dance, we count music phrases in beats of eight. Count on the beat to eight with me. Now, only walk for 1/2 of the beats in a phrase of eight counts. You decide which half. Walk on 3/4 of the beats. Walk for 1/2 of the beats and run for 1/4 of the beats. Run for 1/4 of the beats, walk for 1/8 of the beats, and jump for 5/8 of the beats.

Explore/Investigate: (17 minutes)

Making Choices

Walk anywhere you want to in the room for seven counts. On the eighth count freeze in either a high or low shape. You choose, but be very clear so everyone can tell which one you chose. Count the students in low shapes and high shapes and figure out what percent of the class chose low shapes. Give students other choices to make. This could include:

1. Either jump or crawl for sixteen counts then freeze.
2. Move in a twisted or straight way.
3. March for eight counts. On the count of your choice, make a loud noise with your body.
4. Walk in a low level for two sets of eight counts. On the count of your choice, jump as high as you can.

After every choice, count the class and figure the percentages of the class that made each choice.

Movement Challenges

Set up non-slip mats in lines of three or four each. Line up in lines behind the mats. When the music starts, the first person in line will run and jump over the mats. Once they have cleared the mats, the next person may go. I will count to see how many students jump all the way over the mats without touching them. Figure the percent of success in the class, then try again with more mats. Add other challenges such as a turning jump or landing on one foot and balancing. New challenges could include:

1. Do fifteen jumping jacks and fall to the ground in ten seconds or less.
2. Turn around five times then crab walk to the other side of the room in less than thirty seconds.
3. Jump and do a full turn in the air.
4. Balance on one foot for one minute.

Create/Perform: (10 minutes)

Teach students a sequence in four, four count sections. Do it together as a class. Use the four sections of this dance to create an eight section dance. Repeat sections. If you did not like one section, you do not have to use it. You could repeat your favorite section of the sequence eight times. Or you could order it section 1, 2, 3, 1, 2, 3, 4, 4, or any other order. Figure out your favorite way to sequence the dance, and be prepared to tell the class what fraction of your dance each section comprises of.

Connect/Analyze: (5 minutes)

We just spent an entire dance class focusing on fractions! How many of you realized before that there were so many fractions in sports? Music? Movement? How can you use that knowledge to help you better understand sports? Music? Other activities?

Creative Dance Lesson Plan Integrating Language Arts: Reading Comprehension

Grade: 5th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate comprehension of a read-aloud passage by representing it in a group dance composition.

Equipment Needed: Hand Drum; CD player; creative dance music; Word Strips of Reading Strategies; Chapter book used in the Reading curriculum; Word strips with sentences or phrases from the section of the book you will read in the Create portion of class.

Utah Core – English Language Arts
Domain: Speaking & Listening

Standard 2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally

Utah Fine Arts Core -- Dance

Standard 3: The student will improvise, create, perform, and respond to movement solutions in the art form of dance.

Objective 1: Explore the process of making a dance.

a. Explore a movement sequence by selecting a visual or verbal image and abstract it into movement; e.g., pictures, objects, phrase from a story or poem, metaphor, or simile.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Let's practice. When the music starts, gallop around the room, but when it stops you must freeze! Don't move even one eyelash!

Experience/Identify: (22 minutes)

Ask students to do a long sequence of movements without repeating yourself or practicing the movements. For example: Slide in a curved pathway, then jump four times, spin around twice, collapse to the floor, stretch into a huge shape, then push your way to standing as if you were under two tons of bricks, and end in a curved shape. Ready, begin!

Ask why students did not follow directions. Because they did not comprehend it! How could this relate to reading? Have you ever read a whole page or even a chapter in a book, then realized you don't know what it was about? That can happen when you don't use reading strategies for comprehension. Let's use some reading strategies to complete the dance sequence.

When the music starts, slide in a curved pathway to a new place in the room, jump four times, then freeze. After students perform, ask them, "What is a curved pathway?" Review. Demand excellence and creativity, then continue.

Now slide in a curved pathway, jump four times, spin around twice, and collapse to the floor. How could you spin that is not straight up and down? Curved? Bent? What have you seen collapse before? People? Buildings? Sand Castles? Continue until students perform well.

Slide in a curved pathway, jump four times, spin around twice, collapse to the floor, and stretch to a huge shape. While students are still on the floor, ask, "How would it feel to be under two tons of bricks? Would it be difficult to stand up?" Stand up slowly showing me the heaviness of the bricks, and what it feels like to get out from underneath them.

Perform the whole sequence: slide in a curved pathway, then jump four times, spin around twice, collapse to the floor, stretch into a huge shape, then push your way to standing as if you were under two tons of bricks, and end in a curved shape.

Explore/Investigate: (5 minutes)

Was performing the sequence easier when you had time to learn the sequence? Display word strips of reading strategies. How did we use the following reading strategies to:

Relate Prior Knowledge: Thinking of collapsed things and heaviness of bricks

Generate Questions: What is a curved pathway? What are other ways to turn?

Create/Perform: (15 minutes)

Another reading strategy is to form mental pictures of the words or story. Read aloud a page or short section of a book that you have read or will read in class. As you read, have students close their eyes and create pictures in their minds of the story. Divide students into small groups and give each small group a word-strip from the story. Create a dance about the words on your word-strip, using the pictures you imagined as inspiration.

Watch the small groups perform in the order of the word strips in the story.

Connect/Analyze: (5 minutes)

Did you see the story come through the groups' dances? Why or why not? What are the three reading strategies we learned about today? How can they help you to understand what you read?

Creative Dance Lesson Plan Integrating Music: Musical Beats and Rhythm

Grade: 4th-6th **Length: 45 minutes** **Written by: Erika Cravath**

Student Learning Outcome: The students will demonstrate how to create audible rhythms in dance by using stomping, clapping, and vocal expression and will notate some of those rhythms.

Equipment Needed: Hand Drum; CD player; CD with creative dance music; a clip of a Steppin' performance (ex. http://www.youtube.com/watch?v=r7ErwbvUnu0)

Utah Fine Arts Core – Music

Standard 3: Creating The student will create music through improvising, arranging, and composing.
Objective 3: Use the staff system to document arrangements and compositions limited rhythmically to beamed sets of 4 sixteenth notes, whole note/rest, half not/rest, dotted half note, quarter note/rest, and eight note pairs.

Utah Fine Arts Core -- Dance

Standard 2: The student will identify and demonstrate movement elements in performing dance.
Objective 1: Expand dance vocabulary with movement experiences in time.
b. Clap and move on the beat of slow, medium, and fast tempi. Move twice as fast or twice as slow in each tempo, making the movement larger or smaller.

Behavioral Expectations: (3 minutes)

We have two rules for class today:

1. Always keep space around yourself. Never touch anyone else, the walls, or the steps unless I ask you to.
2. When the music or the drumming stops, you must freeze!

Experience/Identify: (22 minutes)

Identifying the Musical Beat

Count the beats of this song with me: 1, 2, 3, 4, 1, 2, 3, 4. Walk to the beat of the music. Walk on every beat; do not go faster or slower. March to the beat. Skip, gallop, slide, crawl, army crawl, etc. Walk on every beat but the threes, 1, 2, hold on 3, 4, 1, 2, hold on 3, 4. Give students rhythmic challenges: move on every other beat; freeze on every second count; walk twice as fast as the beat in the music; walk up high for four counts, then low for four counts; turn for two counts, jump for two counts.

Note Values

Review the note values of whole, half, quarter, and eighth notes, using visual aids. Assign movement to each note. For example:

Whole Note: slow sink to the ground for four counts

Half Note: turn to the right for two counts, turn to the left for two counts

Quarter Note: jump side to side, one jump on every beat

Eighth Note: jumping jacks, half a jumping jack for every eighth note

Call out a note value, and students will perform the assigned movement. Individually create a new sequence with the note value movement (i.e. half note, eighth note, whole note, quarter note) and notate it on a sheet of paper. Students could also each have a set of note cards, one for each note value, and re-arrange them according to their movement sequences.

Explore/Investigate: (10 minutes)

Steppin' Clip

Watch a clip of Steppin'. How did the dancers use their bodies to create rhythms? (Stomping, Clapping, Slapping, Vocals). How else could you use your body to create a rhythm? (Finger Snapping, Tongue Clicking, Other noises made with the mouth, Sliding palms across each other).

Call and Response

I will clap a rhythm, you clap it back. Practice several times with four count rhythms. Now, I will clap a rhythm, you create that rhythm with your body, without clapping. Encourage creativity and continue this exercise until students are comfortable creating noise with body parts other than clapping and stomping.

Create/Perform: (8 minutes)

Create Your Own Steppin' Inspired Dance

On the count of three be standing shoulder to shoulder with a partner. With your partner, create a dance that has at least one slap, one clap, one stomp, and one vocal expression. Be creative! You have five minutes.

Have three to four partnerships perform at a time in front of the class. Ask observers to identify something in the choreography they are watching. Questions could include:

1. Did the partnership have a stomp in the beginning, middle, or end of their piece?
2. Replicate a rhythm you saw performed.
3. How many times did the partnership you watched clap?
4. What noise did the partnership create using their mouths?
5. For how many beats did the partnership dance?

Connect/Analyze: (2 minutes)

How does finding the beat in music help you to create rhythms? What were some of the rhythms in your own steppin' dance? Could you notate them on the board?