

ARTS IMPACT LESSON PLAN

Arts Foundations Dance Lesson

Space: Levels

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Enduring Understanding

Moving at high, medium, and low levels of space adds variation to dances.

Lesson Description (Use for family communication and displaying student art)

Students explore moving on low, medium, and high levels. Using different levels, students mirror with a partner, taking turns as leaders and followers.

Learning Targets and Assessment Criteria

Target: Moves using various levels.

Criteria: Performs movements on or near to the floor (low), kneeling or crouching (medium), and standing or in the air (high).

Target: Moves as a leader and follower using various levels.

Criteria: Initiates and mirrors movements ranging from low to high.

Target: Thinks critically.

Criteria: Describes, analyzes, and explains movement choices.

<p>Vocabulary</p> <p>Arts:</p> <p>Levels:</p> <p>high, medium, low</p> <p>Mirroring</p> <p>Pitch (music)</p>	<p>Materials</p> <p>Museum Artworks or Performance</p> <p>Seattle, WA Pacific Northwest Ballet UW World Series of Dance</p> <p>Tacoma, WA Broadway Center for the Performing Arts</p> <p>Materials <i>Music for Creative Dance: Contrast and Continuum, Volume III</i>, Eric Chappelle (available at iTunes.com and CDBaby.com); <i>Spirit of the Tao Te Ching</i>, Richard Wagner (available at iTunes.com and CDUniverse.com); Music player; Dance Word Sign: levels—high, medium, low; BrainDance chart; computer and projector; Class Assessment Worksheet</p> <p><i>continued</i></p>	<p>Learning Standards</p> <p>WA Arts Learning Standards in Dance <i>For the full description of each standard, see: http://www.k12.wa.us/Arts/Standards</i></p> <p>Creating (Concepts: Levels)</p> <ol style="list-style-type: none"> 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. <p>Performing/Presenting/Producing</p> <ol style="list-style-type: none"> 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. <p>Responding</p> <ol style="list-style-type: none"> 7. Perceive and analyze artistic work 9. Apply criteria to evaluate artistic work. <p>Connecting</p> <ol style="list-style-type: none"> 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. <p><i>continued</i></p>
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Pacific Northwest Ballet images:
Sarah Ricard Orza and Lucien Postlewaite in
Jerome Robbins' *West Side Story Suite*



Dancers in Twyla Tharp's *In the Upper Room*



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Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington Early Learning and Development Guidelines see <https://www.del.wa.gov/sites/default/files/imported/publications/development/docs/guidelines.pdf>

(Age 4-5) 2. Building relationships: Social behaviors: cooperate with other children and take turns.

(Age 4-5) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): move with purpose from one place to another using the whole body; enjoy challenging self to try new and increasingly difficult activities.

(Age 4-5) 6. Learning about my world: Arts: show creativity and imagination; watch other children dance and try to mimic their movements.

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Pre-Teach

Review movement safety. Explore moving and then freezing in a shape.

Lesson Steps Outline

1. Lead students in *BrainDance* warm-up using different levels.

Music: #20 "Potpourri" from *Music for Creative Dance, Volume III*, by Eric Chappelle

2. Introduce the dance concept of levels. Display dance word sign for levels.

Guide students in exploring movement on low, medium, and high levels corresponding to pitch levels in music. Use critical thinking to reflect on choices.

Music: #11 "Levelance," *Music for Creative Dance, Volume I*, by Eric Chappelle

 Criteria-based teacher checklist, self-assessment: Performs movements on or near to the floor (low), kneeling or crouching (medium), and standing or in the air (high). Describes, analyzes, and explains movement choices.

3. Display photos of professional dancers mirroring. Model and lead students in mirroring exploration.

Music: #1 "Sunrise," *Spirit of the Tao Te Ching*, by Richard Warner

 Criteria-based teacher checklist: Initiates and mirrors movements ranging from low to high.

4. Lead students in a performance of mirroring. Discuss performer and audience behavior. Ask half of the class to perform the Mirror Dance with their partners and ask half of the class to be the audience, then ask students to switch roles. Ask audience members to use critical thinking to analyze and explain what they observed.

 Criteria-based teacher checklist, peer assessment: Initiates and mirrors movements ranging from low to high. Describes, analyzes, and explains movement choices.

5. Facilitate student reflection.

 Criteria-based reflection, self-assessment: Initiates and mirrors movements ranging from low to high. Describes, analyzes, and explains movement choices.

LESSON STEPS

☐ Prepare the classroom for dance.



Moving Desks/Set-up



Movement Safety

1. Lead students in *BrainDance* warm-up using different levels. (BrainDance originally developed by Anne Green Gilbert, www.creativedance.org, reference: *Brain-Compatible Dance Education*, video: *BrainDance, Variations for Infants through Seniors*).

Music: #20 "Potpourri" from *Music for Creative Dance, Volume III*, by Eric Chappelle

Breath (Before the music begins. Standing.)

- *Your muscles and your brain need oxygen, so inhale through your nose and exhale through your mouth. Breathe deeply and slowly.*

Tactile (When the music begins. Standing)

- *Wake up your hands. Tap from the top of your head all the way to your toes.*

Core-Distal (Sitting)

- *Sit down. Grow into a big shape. Shrink into a small shape.*

Head-Tail (Standing)

- *Stand up. Curl your spine forwards and backwards and forwards and backwards.*
- *Curve from side to side.*

Upper Half (Sitting)

- *Sit down. The top half of your body dances, while the lower half is frozen.*



Level BrainDance

Lower Half (Sitting)

- *The lower half of your body dances, while the upper half is frozen.*

Body-Half Right, then Left (Standing)

- *Stand up. Your left side is frozen and only the right side dances.*
- *Now the right side is frozen and the left half dances.*

Cross-Lateral (Sitting)

- *Sit down. Use your hands to draw lines crossing in front of your body. What other crisscross movements can you do?*

Eye Tracking (Sitting)

- *Keep your eyes on your right hand. Move it from one side to the other and up and down.*
- *Watch your left hand as you smoothly move it from side to side and up and down.*

Spin/Vestibular (Standing)

- *Stand up. Glue your arms to your sides. Turn. Freeze in a shape. Turn the other direction. Freeze in a shape.*

Breath (Standing)

- *Breathe quietly.*
- *Did anyone notice some changes we made in the BrainDance today? Right! We went from standing to sitting, back to standing, etc. In dancer terms, we were using levels.*

2. Introduce the dance concept of levels. Display dance word sign for levels. Guide students in exploring movement on low, medium, and high levels corresponding to pitch levels in music. Use critical thinking to reflect on choices.

Music: #11 "Levelance," *Music for Creative Dance, Volume I*, by Eric Chappelle

▣ When assessing the criteria in this lesson, any students who are not meeting criteria will be very clear to you, so you may want to use a reverse checklist, putting a "0" where students have not met criteria, rather than trying to notate every single one who has met criteria. You can go back later and give those who have met criteria a "1." This information will let you know who needs more practice, to guide your future instruction.

- *Sit down right where you are and listen to the music. The music has sections with low, medium, and high pitches. Do a hand dance. When the music sounds low, do a low hand dance. When the music sounds medium, do a medium hand dance. When the music sounds high, do a high hand dance.*
- *Now we are going to use our whole bodies to dance on different levels. Let's determine as a group what the parameters or boundaries of high, medium, and low will be.*
- *How can you tell if a dancer is dancing on a low level?*
- *How can you tell if a dancer is dancing on a medium level?*
- *How can you tell if a dancer is dancing on a high level?*
- *When I play the music, match your level to the pitch of the music. When the music is low—dance low. When the music is medium—dance medium. When the music is high—dance high. When you don't hear the music, freeze in a shape.*
- *When you are done, use critical thinking to analyze your choices and ask yourself, have I danced on low, medium, and high levels? Explain your reasoning.*



Prompting for Creativity

Criteria-based teacher checklist, self-assessment: Performs movements on or near to the floor (low), kneeling or crouching (medium), and standing or in the air (high). Describes, analyzes, and explains movement choices.

3. Display photos of professional dancers mirroring. Model and lead students in mirroring exploration.

Music: #1 "Sunrise," *Spirit of the Tao Te Ching*, by Richard Warner

▣ You may use these photos: Pacific Northwest Ballet: Sarah Ricard Orza and Lucien Postlewaite in Jerome Robbins' *West Side Story Suite* and Dancers in Twyla Tharp's *In the Upper Room*. You could also choose to find your own photos or videos that represent a variety of styles and cultures.

- *Here are two pictures of dancers from Pacific Northwest Ballet demonstrating mirroring. What do you see?*



- *I need a volunteer to demonstrate mirroring. My partner and I will face each other. I'll lead first. I'll move smoothly and slowly at different levels for my partner to follow as if looking in a mirror. I'll start with my hands, then add other body parts, until I am using my whole body.*
- *I'll use low, medium, and high levels and gradations in between. When the music stops, we'll freeze. Then my partner will lead.*

▣ Divide the class into pairs. Guide students to perform the activity as modeled. Ask students to trade leadership a few times.



Mirroring on Different Levels

- *When you are the leader, move smoothly and slowly so the follower can move the same body parts on the same levels at the same time. If you are the mirror image, be observant and follow your leader as clearly as possible.*
- *Explore using low, medium, and high levels.*

☑ Criteria-based teacher checklist: Initiates and mirrors movements ranging from low to high.

4. Lead students in a performance of mirroring. Discuss performer and audience behavior. Ask half of the dancers to perform the Mirror Dance with their partners and ask half of the class to be the audience, then ask students to switch roles. Ask audience members to use critical thinking to analyze and explain what they observed.



Performer and Audience Expectations

- *Performers, what makes a good audience?*
- *Audience, what is the job of the performers?*
- *The job of the audience will be to observe the high, medium, and low level movements you see the dancers perform. After they have finished dancing, I'll ask you to use critical thinking to analyze what you saw and tell me what movements you saw the dancers do on a low level, on a medium level, and on high level. Explain why you think they used different levels.*

☑ Criteria-based teacher checklist, peer assessment: Initiates and mirrors movements ranging from low to high. Describes, analyzes, and explains movement choices.

5. Facilitate student reflection.

☐ You can choose to have students fill out the self-assessment worksheet in writing or to respond verbally.

- *What levels did you use when you were mirroring?*
- *How did you use critical thinking to analyze your choices and the choices of the other students?*
- *When do you use a low level when you are at school, on the playground, or at home? A medium level? A high level?*

☑ Criteria-based reflection, self-assessment: Initiates and mirrors movements ranging from low to high. Describes, analyzes, and explains movement choices.

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Teachers may choose to use or adapt the following self-assessment tool.

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	DANCE						Total
Concept	Levels			Mirroring		Critical Thinking	6
Criteria	Low	Medium	High	Leader	Follower	Describes, analyzes, and explains movement choices.	
Student Name	Performs movements on or near to the floor.	Performs movements kneeling or crouching.	Performs movements standing or in the air.	Initiates movements ranging from low to high.	Mirrors movements ranging from low to high.		

What levels did you use when you were mirroring?

When do you use a low level when you are at school, on the playground, or at home?

When do you use a medium level when you are at school, on the playground, or at home?

When do you use a high level when you are at school, on the playground, or at home?

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CLASS ASSESSMENT WORKSHEET

Disciplines	DANCE						Total 6
	Levels			Mirroring		Critical Thinking	
Concept	Low	Medium	High	Leader	Follower	Describes, analyzes, and explains movement choices.	
Criteria	Performs movements on or near to the floor.	Performs movements kneeling or crouching.	Performs movements standing or in the air.	Initiates movements ranging from low to high.	Mirrors movements ranging from low to high.		
Student Name							
1.							
2.							
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26.							
27.							
28.							
29.							
30.							
Total							
Percentage							

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

How could I connect the concepts in this lesson with other disciplines?

Teacher: _____ Date: _____

DANCE LESSON: *Space: Levels*

Dear Family:

Today your child participated in an **Arts** lesson. We focused on dancing on different levels.

- We explored movements close to the floor or on it (low levels), kneeling or crouching (medium levels), or standing and moving in the air (high levels).
- We did a mirroring exercise. In pairs, we moved in one spot leading or copying movements (like a mirror image of our partners). We used movements that were on low, medium, and high levels.
- We used critical thinking as we analyzed our movement choices and explained how we danced on different levels.

At home you could look for movements that happen at different levels, such as sleeping, studying, putting away dishes, playing basketball, or playing an instrument.

When in your day do you use low levels? Medium levels? High levels? What daily activities do you do in each level?

Enduring Understanding

Moving at high, medium, and low levels of space adds variation to dances.