Grade 5 Dance Sample Unit

Learning Objectives Checklist for Unit 3: Making Sense of Things

The checklist that appears below is the same checklist that appears at the beginning of the Grade 5 Dance section of the curriculum guide. The objectives that are checked are those that are selected for teaching and/or reinforcement in the Grade 5 Sample Unit. Note that some objectives are addressed more than once in the sample unit while other objectives are better addressed in other dance units.

The students will:

| √√ | understand that actions, body, dynamics, relationships, and space comprise the basic language of dance |
| √√ | explore arm and leg gestures that lead toward, away from, and around own bodies |
| √√ | extend repertoire of actions with attention paid to clarity of movements |
| √√ | recognize that energy is needed to resist gravity |
| √ | explore and identify moving to various metric and non-metric rhythms |
| √ | explore carving space into volumes with own bodies |
| √√√√ | practise clarity of shape when in motion or in stillness |
| √√√√ | explore a variety of relationships alone, with a partner, and in small groups |
| √√√√ | become aware of the transitions in dance phrases |
| √√√√ | explore ways of creating contrast in own movements |
| √√√√√ | know that sequencing means ordering movements in a meaningful way |
| √√√√√ | become aware of repetition of movements in dances |
| √√√√√ | become aware of the role of variety in dance |
| √√√√√ | understand principles of alignment and balance |
| √√√√√ | copy movement phrases as demonstrated |
| √√√√√ | extend own body's range of movement, strength, and balance with attention paid to correct alignment |
| √√√ | understand that own dance compositions are unique expressions |
| √√√ | understand that they can get ideas for dances from sources such as stories, personal experiences, feelings, memories, music, research, observations, imagination, or movement itself |
| √√√ | include, in journal, a record of own dance movements using invented and/or traditional notation symbols (i.e., Labanotation) |
| √√ | select own stimuli as starting points for personal expression |
| √√√√ | increasingly commit to use of improvisation to generate and develop movement ideas |
| √√√√ | with increasing discernment, select movements from explorations to create dance phrases |
| √√√√ | create dance compositions that have binary (AB) form |
| √√√√√ | understand that reflection is an important part of dance-making processes |
| √√√√√ | understand that they are communicating meaning through own dance compositions |
| √√√ | explore the contribution of dancers and choreographers of various eras, locales, and cultures |
| √√√ | explore the contributions of Saskatchewan and other Canadian dancers and choreographers, including First Nation and Métis artists |
| √√√√ | learn dances of various styles and cultural groups, and discuss what the dances tell about the culture |
| √√ | articulate the variety of reasons for creating dances |
| √√√√ | understand that dance tells something about the society in which it was created |
| √√√√ | realize that dance sometimes supports or questions a culture’s or society’s beliefs |
| √√√√ | understand that changes in dance reflect changes in society |
| √√√√√ | continue to recognize and appreciate technical proficiency in dance productions |
| √√√√√ | view dances with a willingness to try to understand the choreographer’s intentions |
| √√√√√ | recognize various ways that people can respond to a dance presentation (i.e., thoughts, feelings, and associations) |
| √√√√√ | recognize that knowing more about a dancer, choreographer, and his/her society can help them understand a dance presentation |
| √√√√√ | engage willingly in a process for viewing and responding to dance presentations |
| √√√ | understand that it is important to support opinions with reasons related to the dance itself |
| √√√√ | explore the role of dance artists and functions of dance in own and surrounding communities |
| √√√√√ | become aware of the role and influence of dance in own daily lives, including mass media and popular culture |
Common Essential Learnings Objectives Checklist for Grade 5

The objectives that are checked are those that are selected for teaching and/or reinforcement in the Grade 5 Sample Unit. Note that some objectives are addressed more than once while other objectives are better addressed in other dance units.

The students will:

| √√ | discuss or write about the ideas presented using own language in order to better understand dance (C) |
| √√√ | show their understanding of ideas by providing an alternate response (C) |
| √√ | explore and express the purpose for and meaning of what they are doing (C) |
| √√ | summarize their understanding (C) |
| √ | listen for various purposes (C) |
| √ | gradually incorporate the vocabulary of dance into their talk and writing (C) |
| √√ | transfer knowledge of mathematical concepts to everyday applications (N) |
| √√√ | begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than processes that must be followed “lock-step” (CCT) |
| √√ | extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT) |
| | continue to develop understanding of own knowledge base and gaps in knowledge related to a specific topic (e.g., “What do I know? What do I want to know? How might I come to know it?”) (CCT) |
| √ | begin to understand attributes of creative thinking such as originality, flexibility, generation of many ideas (fluency), and openness (CCT) |
| √ | develop the understanding that many problems have more than one solution and that there are often several ways to accomplish a task, and/or achieve a goal (CCT) |
| √√√ | participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT) |
| √ | develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, and acting ideas out using people and things (CCT) |
| √√ | develop many ways to demonstrate and/or represent what has been learned (CCT) |
| √√ | begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT) |
| √ | examine their immediate experiences with technology in the home and in the school (TL) |
| | explore the impact of technological change on their immediate environment (the natural and constructed world) (TL) |
| | explore the distribution and uses of technology in the community (TL) |
| √ | understand the benefits and limitations of technological tools in dance (TL) |
| √√√ | continue to develop the ability to “think ahead” and assess/weigh the impact of her/his actions on self and others (PSD) |
| √√√ | develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD) |
| √√√√ | understand and use basic co-operative skills and abilities, and follow co-operative group processes as outlined for specific learning situations (PSD) |
| √ | demonstrate their achievements in a wide range of appropriate ways (IL) |
| | plan brief self-directed projects stating how, why, and when and develop criteria for evaluation (IL) |
| √ | make choices in learning that reflect needs and interests (IL) |
| √ | analyze and understand consequences of decisions and results of learning experiences (IL) |
| √√ | focus on and complete learning tasks (IL) |
| | conduct a search for resources or materials (IL) |
| | identify and appropriately use a variety of available resources (IL) |

Unit 3: Making Sense of Things – A Sample Unit

Time: Approximately 8 weeks

Teacher Note:
The following sample unit has been developed from the Starter List of Activities provided for Grade 5. The purpose is to illustrate how the suggested activities for all the units can be developed into more detailed lesson plans, incorporating the Common Essential Learnings and the grade 5 dance learning objectives.

Throughout this unit, the times shown are only suggested times. Teachers should adjust the times to suit their own situations.

Mini-unit: A Sense of Order

Sample Topic: Surprise Endings

Teacher Note:
Music is not used in Surprise Endings to enable students to engage in movement exploration and creation without the constraints of an external structure.

Lesson 1

Time: 30-40 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

• Tambourine or drum

Learning Objectives

Students will:

• understand that actions, body, dynamics, relationships, and space comprise the basic language of dance
• extend repertoire of actions with attention paid to clarity of movements
• practise clarity of shape when in motion or in stillness
• become aware of the transitions in dance phrases
• understand principles of alignment and balance
• include, in journal, a record of own dance movements using invented and/or traditional notation symbols (i.e., Labanotation)
• begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than processes that must be followed “lock-step” (CCT)
• extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT)
• understand and use basic co-operative skills and abilities, and follow co-operative group processes as outlined for specific learning situations (PSD).

Procedure

1. Warm-up: Lead students in stretching exercises; for example, bending forward and sideways. Discuss with students the importance of correct body alignment in dance. Explain to students that correct body alignment helps prevent injuries to the body. Students need to use their energy to lift upwards and resist gravity. Have students practise travelling through space with an awareness of correct alignment. Use a drum or tambourine to accompany students. Coach students to have relaxed shoulders, stretched waists, lifted heads, ribs over their pelvises (i.e., not in front or behind), and knees over middle toes.

Note: The concept of body alignment and posture to prevent injury supports the study of the skeletal system within the Healthy Body Strand for grade 5 health education. See Health Education: A Curriculum Guide for the Elementary Level (1998).

2. Review motif description. Give individual students four symbols to sequence in any order. This will serve as the “instructions” for sequencing the movements into dance phrases. Encourage students to explore the symbols using different body parts, body bases, space pathways, and movement qualities.

Teacher Note:
Motif description is a symbol system that notates the outline of movement. Motif writing, developed by V. Preston-Dunlop, is based on Labanotation. Symbols are written in columns and read from the bottom upwards, left to right. There are also symbols for other aspects of movement including the body, dynamics, space, and relationships. Refer to page 77 for examples of motifs.
3. Place students in groups of two or three to create a dance using a new motif sequence. Students will need to determine their pathways and relationships with each other.

4. Have students show their dances. List the similar and different ways students interpreted the motif symbols. Discuss why students think some of their movements were similar.

5. To cool down, lead students in slow gentle stretches as in step 1. As students leave the dance room, remind them of their alignment.

6. Have students record their dance phrases in journals using motif description.

Lesson 2
Time: 30-40 minutes
Components: Creative/Productive Critical/Responsive

Supplies/Resources
- Tambourine or drum

Learning Objectives
Students will:
- practise clarity of shape when in motion or in stillness
- explore a variety of relationships alone, with a partner, and in small groups
- know that sequencing means ordering movements in a meaningful way
- extend own body’s range of movement, strength, and balance with attention paid to correct alignment
- understand that own dance compositions are unique expressions
- increasingly commit to use of improvisation to generate and develop movement ideas
- show their understanding of ideas by providing an alternate response (C)
- listen for various purposes (C)
- participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT).

Procedure
1. To warm up, have students explore different ways of balancing and travelling. For example: twist, twist, unwind, explode, balance; walk with their legs crossing over, fall backwards, roll, freeze in a twisted shape; reach a hand across the body to lunge, repeat several times, tilt the body to the side, balance on one foot. While doing this, have students explore “mixing up” their body zones. For example, reach the right shoulder across to the left side when balancing or reach the left leg across to the right side. Accompany students with a drum or tambourine.

2. Explain that some movements seem to go together naturally; for example, fast runs tend to travel on a straight path. Have students suggest other movements that seem to go together. Make a list. Teachers might remind students of some of the movements listed in Lesson 1 that are similar and go together naturally. Have students explore their ideas.

3. Explain that when movements are put together that do not seem to naturally belong, they are unexpected. Use a game to stimulate students to explore movement combinations that are unusual. Write on separate pieces of paper:
- motif symbols
- body parts (e.g., head, arms, whole body, hands, knees, legs, feet)
- dynamic qualities (e.g., fast, slow, jerky, smooth, gently).

4. Place each category into separate piles. Pull one piece of paper from each pile (e.g., travel, arm, jerky). Have students explore movements that combine the three words selected. Repeat several times to develop a repertoire of movements.

5. In groups, have students create a dance that includes unusual movements, using ideas from the dance explorations.

6. Look at students’ work. Discuss how unexpected movements might surprise an audience and capture its interest.

7. To cool down, lead students in slow gentle stretches as in Lesson 1, step 1. As students leave the dance room, remind them to walk with an awareness of their alignment.

8. Have students record their dance phrases in journals using motif description. Encourage students to create their own symbols for body parts and dynamic qualities used in the phrases. Place these symbols beside the motif symbol with a bracket attaching the three.
Lesson 3

Time: 30 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- Tambourine or drum

Learning Objectives

Students will:

- recognize that energy is needed to resist gravity
- explore carving space into volumes with own bodies
- become aware of the transitions in dance phrases
- explore ways of creating contrast in own movements
- understand that they can get ideas for dances from sources such as stories, personal experiences, feelings, memories, music, research, observations, imagination, or movement itself
- select own stimuli as starting points for personal expression
- with increasing discernment, select movements from explorations to create dance phrases
- understand that reflection is an important part of dance-making processes
- engage willingly in a process for viewing and responding to dance presentations
- develop the understanding that many problems have more than one solution and that there are often several ways to accomplish a task, and/or achieve a goal (CCT)
- participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)
- develop many ways to demonstrate and/or represent what has been learned (CCT)
- continue to develop the ability to “think ahead” and assess/weigh the impact of her/his actions on self and others (PSD).

Procedure

1. Begin the warm-up by leading students in gentle stretches as in Lesson 1. Next, have students explore movements that carve space into volumes (e.g., carving a low cone with one arm, running sideways to carve a large cone, carving a spiral in a circle around themselves). Encourage students to use all the surfaces of their body. Accompany students with a drum or tambourine.

2. Inform students that their challenge is to create a dance with a surprise ending. Have students brainstorm various ways surprise endings might be created. For example, a dance that tells a story could have a surprise ending, or a dance that depicts a certain mood could end with a sudden change in mood. Record students' suggestions. Remind students of the "unexpected" movements created in the previous lesson.

3. Divide students into groups of three or four. Give students time to discuss their ideas in their group. Guide students as they explore movement ideas for the dances. Have students sequence their movements to create dances with a surprise endings. Encourage students to reflect on their work during their creation process, refining as necessary.

4. Have students show their dances to each other. Discuss the dances, focusing on how surprise endings were achieved.

Mini-Unit: A Sense of Purpose

Sample Topic: My Story

Teacher Note:

In this mini-unit, students create dances that express students’ own stories. Students focus on the decision-making process they go through when sequencing their movements and pay attention to how the dances are structured. Lessons 1 to 3 are designed to give students experiences in creating dances with form which will support the dance making in the rest of the unit.

Lesson 1: Binary Form

Time: 40 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- Percussion instrument
- CD player
- Music:
  - “The Bayou Both-Step” found on Music for Creative Dance, Volume III
Learning Objectives

Students will:

- understand that actions, body, dynamics, relationships, and space comprise the basic language of dance
- recognize that energy is needed to resist gravity
- explore ways of creating contrast in own movements
- know that sequencing means ordering movements in a meaningful way
- extend own body's range of movement, strength, and balance with attention paid to correct alignment
- with increasing discernment, select movements from explorations to create dance phrases
- create dance compositions that have binary (AB) form
- understand that reflection is an important part of dance-making processes
- show their understanding of ideas by providing an alternate response (C)
- explore and express the purpose for and meaning of what they are doing (C)
- transfer knowledge of mathematical concepts to everyday applications (N)
- extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT).

Procedure

1. Begin the warm-up with students "shaking out" the tension in their body parts. Lead students in gentle stretches (e.g., stretching forward to stretch the back and hamstring muscles, and stretching sideways).

2. Explain to students that as we talk, we change the tone of our voices to draw attention and express ourselves. Have the students discuss different ways students use their voices. Explain to students that, in dance, we change the qualities of our movements to express ourselves. By changing the qualities of our movements, we can say different things. (See Grade 5 Appendix.)

3. Guide students to explore contrasting ideas, such as hot and cold. Brainstorm movements and qualities students associate with each idea. Record students' suggestions under the categories of the dance elements on a board or chart paper. Students might suggest shivering (i.e., actions) or slow (i.e., dynamics).

4. Explore the words students associated with hot and cold. Encourage full exploration by asking questions such as "What kind of shape do you think would accompany that idea? What pathway? Is your movement light or strong? How light or strong can the movement be?"

5. Many dance phrases are combined to make a dance. Explain that dances with two contrasting parts have a binary form (AB) which is the structure of dance. Play "The Bayou Both-Step", a piece of music in binary form, to illustrate binary form. Have students identify the two parts.

6. Invite students to create a dance using "The Bayou Both-Step". In groups, guide students to create two contrasting dance phrases expressing students' ideas of hot and cold. One phrase has a fast tempo; the other is slow. Partners need to decide which tempo best portrays their idea of hot and cold. Students can use movements explored in step 4 if they wish. Have students set their contrasting phrases to "The Bayou Both-Step" to create a dance with binary form.

7. Have students show their dances to the class. Discuss how the movements conveyed students' ideas of hot and cold.

8. To cool down, have students learn a simple dance phrase; for example: walk three steps, reach hands upwards as high as possible, collapse to the floor, and rise to stand. Have students repeat the dance phrase several times, first moving vigorously, then using less energy each time students repeat the phrase. (See Grade 5 Appendix.)

Lesson 2: Responding to Dances

Time: 30 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- VCR and TV
- "Attack of the Small Ones" found on the video Canadian Children’s Dance Theatre Repertory Highlights. (Contact the Canadian Children's Dance Theatre for information on obtaining a copy of the video.)

Learning Objectives

Students will:

- understand that they can get ideas for dances from sources such as stories, personal experiences, feelings, memories, music,
research, observations, imagination, or movement itself
• explore the contributions of Saskatchewan and other Canadian dancers and choreographers, including First Nation and Métis artists
• understand that dance tells something about the society in which it was created
• view dances with a willingness to try to understand the choreographer’s intentions
• explore various ways that people can respond to a dance presentation (i.e., thoughts, feelings, and associations)
• engage willingly in a process for viewing and responding to dance presentations
• discuss or write about the ideas presented using own language in order to better understand dance (C)
• summarize their understanding (C)
• develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, and acting ideas out using people and things (CCT)
• begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT).

Procedure

1. Introduce the dance “Attack of the Small Ones” choreographed by Holly Small, a Canadian choreographer.

2. Use a process such as Responding to Arts Expressions included on page 45 of this curriculum to guide students in the viewing. Have students respond to the dance through a writing or visual art project. Refer to the Visual Art Overview Chart on page 201 to find potential connections.

3. Advise students that choreographers get their ideas for dances from many sources (e.g., memories, fantasy, feelings, emotions, literature, music, sculpture, and movement itself). Have students think of themes of dances students have seen. Discuss characteristics that students think made the themes suitable for dance. On an ongoing basis, have students record their own ideas for dance themes in journals.

4. Explain that in the next dance class, students are going to create their own dances using a theme similar to “Attack of the Small Ones”. Have students discuss their ideas for a “big and little ones” dance theme.

Lesson 3

Time: 40 minutes

Components: Creative/Productive Critical/Responsive

Supplies/Resources
• Percussion instrument
• CD or tape player
• Music:
  o “I Say, You Say” on Contrast and Continuum: Music For Creative Dance, Volume III

Learning Objectives

Students will:
• explore a variety of relationships alone, with a partner, and in small groups
• become aware of the transitions in dance phrases
• know that sequencing means ordering movements in a meaningful way
• understand principles of alignment and balance
• extend own body’s range of movement, strength, and balance with attention paid to correct alignment
• with increasing discernment, select movements from explorations to create dance phrases
• understand that reflection is an important part of dance-making processes
• transfer knowledge of mathematical concepts to everyday applications (N)
• begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than processes that must be followed “lock-step” (CCT)
• begin to understand attributes of creative thinking such as originality, flexibility, generation of many ideas (fluency), and openness (CCT)
• develop many ways to demonstrate and/or represent what has been learned (CCT).

Procedure

1. To warm up, have students walk throughout the dance space while practising correct body alignment. Use a percussion instrument to accompany students. Explain that correct body alignment helps prevent injuries. Energy is needed to maintain correct alignment but not so much energy that students are tense. Coach students to walk with relaxed shoulders, stretched waists, lifted heads, and ribs placed over their pelves (i.e., not in front of or behind). (See Grade 5 Appendix.)
2. While continuing to travel, have students explore movements such as bending, jumping, twirling, and rolling with an awareness of correct alignment.

3. Guide students to explore movements related to the theme of little and big ones. Explore one movement idea fully before moving on to the next.

4. Place students in groups of three or four. Have one half of the groups create a dance phrase that conveys the idea of little ones. The remaining groups create a phrase about big ones. Each phrase should be eight counts that can be repeated.

5. Assign each A group a partner B group. Play the music “I Say, You Say”. Ask partner groups to create a dance to the music. Partner groups might choose to go one after the other or at the same time. Repeat several times to allow students time to reflect on and refine their dances. Ask students if they can think of ways to make the dances more interesting.

6. Have students show their dances to the class. Discuss.

7. To prepare for the next lesson, ask students to think of themes, images, or feelings to express in dances. Have students record their ideas in dance journals. Students may expand on their ideas in the journals. Teachers may wish to inspire students' thinking by suggesting they complete the phrase, “I have a dream …”

8. To cool down, lead students in gentle stretches. End with students walking around the dance space and out of the room using correct alignment.

Lesson 4: Dance Ideas

Time: 25 minutes

Component: Creative/Productive

Learning Objectives

Students will:

- understand that they can get ideas for dances from sources such as stories, personal experiences, feelings, memories, music, research, observations, imagination, or movement itself
- select own stimuli as starting points for personal expression
- articulate the variety of reasons for creating dances
- discuss or write about the ideas presented using own language in order to better understand dance (C)
- explore and express the purpose for and meaning of what they are doing (C)
- summarize their understanding (C).

Procedure

1. Make a list of students’ suggestions for a dance. Discuss which of the suggestions students think would be suitable as stimuli for a dance (usually a theme that suggests movement). Agree on one suggestion to explore as a class. Have students develop a concept web of ideas related to the theme and the elements of dance. See Planning for Students’ Dance Making on page 72.

2. Tell students that they will have an opportunity to show their dance to another class when complete.

3. Assignment: In their dance journals, ask students to write their opinions about the dance theme. Ask students to reflect on their writing, choosing the theme that in their opinion is the most important to them. Have students write one or two sentences describing the theme. Students should write their sentences on a piece of paper for use later in the unit.

Teacher Information:
Asking students to agree on one theme for a dance enables the teacher to guide the class in its dance explorations and creations. Experienced students may be able to develop their dance themes independently with little guidance from the teacher in which case it is not necessary for the class to agree on one theme.

Lesson 5

Time: 40 minutes

Components: Creative/Productive

Critical/Responsive

Supplies/Resources

- Percussion instrument
- CD or tape player
Teacher Note:
In Lesson 7, students will create their own sound score for their dances. During development of the dance, music will not be used so that students’ ideas are not constrained by a rhythmic structure.

Learning Objectives

Students will:

- develop the ability to control acceleration and deceleration of movements (quickly and slowly)
- practise clarity of shape when in motion or in stillness
- know that sequencing means ordering movements in a meaningful way
- understand principles of alignment and balance
- extend own body’s range of movement, strength, and balance with attention paid to correct alignment
- include, in journal, a record of own dance movements using invented and/or traditional notation symbols (i.e., Labanotation)
- increasingly commit to use of improvisation to generate and develop movement ideas
- understand that reflection is an important part of dance-making processes
- continue to develop the ability to “think ahead” and assess/weigh the impact of her/his actions on self and others (PSD)
- develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD)
- understand and use basic co-operative skills and abilities, and follow co-operative group processes as outlined for specific learning situations (PSD)
- analyze and understand consequences of decisions and results of learning experiences (IL).

Procedure

1. In this warm up, have students move the joints of their body, both hinge (e.g., bend) and ball and socket joints (e.g., rotate). Students should begin by moving joints individually; for example, a finger, spine, or knee. Gradually students include more joints until all joints are moving at once. Use a drum to coach students to move faster and slower, accumulate or subtract joints.

2. Using the concept web developed in the previous lesson, guide students to explore various movements individually. Allow students time to fully explore movements. Encourage students by asking questions such as “How many ways can you do that? Can you do that backwards, upside down, or on your back?”

3. Individually, have students create a dance phrase lasting about 20 seconds conveying ideas about the dance theme. Encourage students to try several ways of sequencing their phrases and spatial pathways. Ask students to refine their phrases paying attention to shapes and dynamic qualities.

4. Place students in small groups. Have students show their individual phrase to the members of their group. Ask students to discuss the phrases noting similar and contrasting movements among the phrases. Allow time for students to record their observations in dance journals. Students also keep a record of their own dance phrases using motif description and invented notation in order to remember them for the next lesson.

5. To cool down, have students lie on their backs. Ask them to do an inventory of the joints of their body from toes to head by slowly bending or rotating the joints several times. As in Lesson 3, end the lesson with students walking around the dance space and out of the room using correct alignment.

Lesson 6

Time: 40 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- Percussion instrument

Learning Objectives

Students will:

- practise clarity of shape when in motion or in stillness
- know that sequencing means ordering movements in a meaningful way
- understand principles of alignment and balance
- extend own body’s range of movement, strength, and balance with attention paid to correct alignment
- include, in journal, a record of own dance movements using invented and/or traditional notation symbols (i.e., Labanotation)
- with increasing discernment, select movements from explorations to create dance phrases
- understand that reflection is an important part of dance-making processes
• show their understanding of ideas by providing an alternate response (C)
• begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than processes that must be followed “lock-step” (CCT)
• participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)
• begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT).

Procedure

1. Ask students to brainstorm some action words. Place the actions into categories that suggest turning, travelling, jumping, and falling. Select words from different categories to create a phrase to guide students’ warm-up activity (e.g., roll, scrunch, explore, and run). Use a drum to signal students when to start and stop, go faster or slower. (See Grade 5 Appendix.)

2. Ask students to refer to their journals and recall individual dance phrases from the last lesson.

3. Restate that students are creating dances to express ideas. In the same groups as last lesson, guide students to build a group dance using their individual dance phrases. Students are to select the movements that best express students’ ideas. Allow students time to explore several options before determining the final dance.

4. Have groups show their phrases to the class. Discuss. What similarities and differences do students see among the phrases?

5. To cool down, lead students in gentle stretches.

Lesson 7

Time: 25 minutes

Component: Creative/Productive

Supplies/Resources
• Tape recorder
• Students’ sentences from Lesson 4

Learning Objectives

Students will:
• understand that own dance compositions are unique expressions
• understand the benefits and limitations of technological tools in dance (TL)
• make choices in learning that reflect needs and interests (IL)
• focus on and complete learning tasks (IL).

Procedure

Guide students to create a soundscape for their dance by recording students as they read the sentences students wrote in Lesson 4. Ask students to state their sentences at random. Sometimes students might overlap when reading their sentences, or sometimes only one person might be reading. Ensure there are moments of silence in the soundscape.

Lesson 8

Time: 40 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources
• Tape recorder
• Students’ soundscape

Learning Objectives

Students will:
• practise clarity of shape when in motion or in stillness
• explore a variety of relationships alone, with a partner, and in small groups
• become aware of the transitions in dance phrases
• understand that own dance compositions are unique expressions
• increasingly commit to use of improvisation to generate and develop movement ideas
• understand that reflection is an important part of dance-making processes
• examine their immediate experiences with technology in the home and in the school (TL)
• continue to develop the ability to “think ahead” and assess/weight the impact of her/his actions on self and others (PSD)
• understand and use basic co-operative skills and abilities, and follow co-operative group processes as outlined for specific learning situations (PSD).
Procedure

1. Begin the warm-up with students “shaking out” the tension in their body parts as in Lesson 1. Lead students in gentle stretches.

2. Have students recall their group dances.

3. Discuss with students the structure of the dance. While the sound score plays, students enter the dance space, perform their group dance, and then exit. Ask students to determine an order for entering and exiting. Note that staggering entrances and exits at random will make the piece more interesting. There will likely be times that students are performing in silence.

4. Have students practise several times, reflecting on how to improve the dance.

5. Lead students in gentle stretches to cool down.

6. Discuss students performing their dance in front of another class. Explain that they will need to make introductory comments about their dance to the class. As a class, have students decide what they would like to say. Have the class or the teacher choose a student to introduce the dance.

Lesson 9

Teacher Note:
In this lesson, the students have invited another class to see their dance. Plan for students to warm up before the audience arrives.

Time: 30 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- Tape recorder
- Students’ soundscape

Learning Objectives

Students will:

- explore various ways that people can respond to a dance presentation (i.e., thoughts, feelings, and associations)
- continue to develop the ability to “think ahead” and assess/weigh the impact of her/his actions on self and others (PSD)
- understand and use basic co-operative skills and abilities, and follow co-operative group processes as outlined for specific learning situations (PSD)
- demonstrate their achievements in a wide range of appropriate ways (IL).

Procedure

1. Have the selected student introduce the dance to the audience.

2. Perform the dance, several times if students wish.

3. Conduct a question and answer session. Note: To be meaningful, provide the teacher of the visiting class with background information. In this way, visiting students have an opportunity to prepare reflective questions.
The teacher might choose to have individuals complete this self-evaluation after the presentations in Lesson 3. The form could also be adapted for an assessment of each group’s presentation.

Date: ________________________________________  Rating Scale: 5-excellent, 1-poor

Student’s name: _______________________________  Group members: _______________________

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>Comments:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accepted ideas from other group members</td>
<td></td>
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<tr>
<td>Contributed to the brainstorming process and concept web development</td>
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<td>Helped to motivate other group members</td>
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<tr>
<td>Demonstrated knowledge of the elements of dance</td>
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<tr>
<td>Found solutions to problems</td>
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<tr>
<td>Showed contrast in movements</td>
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<tr>
<td>Explored different transitions between phrases</td>
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<tr>
<td>Recalled dance sequences during practise and presentation</td>
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<tr>
<td>Provided helpful comments in response to own and other group presentations</td>
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Sample Assessment Form  
Grade 5 Sample Unit – Making Sense of Things  
Mini-unit: A Sense of Purpose

Have students complete this form after viewing a dance group rehearsal or presentation (Lesson 1, 3, 6, and/or 9 in the sample unit).

Student’s Name: ___________________________________   Date: ___________________________

1. What dance theme or movement ideas did the dancers present? If you do not know the theme, describe what the dance caused you to think about.

2. Discuss the dancers’ actions and use of the body, dynamics, relationships, and space.

<table>
<thead>
<tr>
<th>Actions (e.g., turns, falls, jumps, stillness)</th>
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<tbody>
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</table>

<table>
<thead>
<tr>
<th>Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>- body parts (e.g., legs, head, arms)</td>
</tr>
<tr>
<td>- body zones (e.g., right side, left side, back, front)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Dynamics</th>
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<tbody>
<tr>
<td>- duration and speed (e.g., long, short, fast, or slow)</td>
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<tr>
<td>- qualities (e.g., light, or strong)</td>
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<table>
<thead>
<tr>
<th>Relationships</th>
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<tbody>
<tr>
<td>- among partners, trios, or larger groups</td>
</tr>
<tr>
<td>- to other dancers or objects (e.g., near, far, above, below, beside, and so on)</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Space</th>
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<tbody>
<tr>
<td>- directions and levels</td>
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<tr>
<td>- pathways</td>
</tr>
<tr>
<td>- shape and size</td>
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</tbody>
</table>