

Performance/Production

Topic, or Concept, and Goal (if the lesson is part of a learning experience or a unit plan)

This unit contains all necessary procedures for students to present what has been learned in dance class throughout the school year. Students will learn, practice, and perform a dance choreographed by the teacher OR students will compose, practice, and perform a dance of their own choreography. Students will review stage directions. Students will review what is expected in performance etiquette and backstage etiquette.

Grade

Grade 5

Class

Unit 4, Lessons 1-8, 45 minutes each

State Dance and/or Physical Education (dance) Standards

Elementary Curriculum and Development for Dance

Texas Essential Knowledge and Skills (TEKS)

5.1.1 Demonstrate kinesthetic awareness of the body through step patterns and dance techniques in personal space and in groups while exploring dance concepts and movement through a multisensory integration of dance elements by increasing the complexity of combinations.

5.1.2 Execute (moving and speaking) intermediate technical dance terms and vocabularies for a variety of dance forms (i.e., ballet, jazz, modern dance, and hip hop).

5.1.3 Develop body conditioning: strength, flexibility, endurance, and the physical effect of specific food groups on the body's ability to move.

5.2a.1 Fully explore the dance elements to express feelings, images, stories, and themes combining five elements and manipulate the elements to create simple compositional structures including AB, ABA, ABAB, narrative, verse, and chorus.

5.2a.2 Compose and perform dance studies to teacher-guided student-selected accompaniment using various spoken texts, music, genres, and elements (meter, phrasing, melody, and rhythm).

5.2a.3 Apply video observations of students' own work as a vehicle for refining short dance and movement studies and viewing historical/cultural dance.

5.2b.1 Perform dances using teacher review criteria for teacher, peer, and self-evaluation, and for the purpose of refining composition and performance skills.

5.2b.2 Practice performance skills of memorized complex dance sequences and improvised movement with greater accuracy, focus, energy, and intent.

5.4.1 Recognize and explain how dance uses symbolism to convey dance ideas, and complete in writing the Feldman Four Step Critique when responding to and analyzing the principles of design used in peer and professional dance works.

5.4.2 Demonstrate the relationships between dance and other subjects (number operations, creative writing, inference, science, American history).

5.4.3 Model appropriate audience behavior and practice engagement during live performances.

National Dance Society *National Dance Education Standards Framework*

Strand 1 Movement foundations of dance genres and forms

Standard 1.1 Elements of dance for a dance genre or form

Performance Indicators:

Student will

Apply knowledge of the elements of dance: body, space, time, energy and relationships, and basic dance vocabulary

Construct basic step patterns by combining locomotor movements

Perform simple and repetitive dances to music utilizing locomotor and nonlocomotor movements

Create and imitate movement in response to selected rhythmic patterns, beats and tempo
Identify and execute movement in 4/4, 3/4, and 6/8 meter

Strand 1 Movement foundations of dance genres and forms**Standard 1.2** Techniques and principles of movement for a dance genre or form**Performance Indicators:****Student will:**

Create and absorb force while executing push off and landing for height and distance of elevated movements to demonstrate body control

Apply breath support to initiate intention in a movement

Strand 2 Dance safety, health, and wellness**Standard 2.1** Dance movement science applications**Performance Indicators:****Student will**

Relate the processes of cardiovascular endurance, muscular strength, and flexibility to dancing

Identify the proper joint actions (flexion, extension, rotation) that contribute to movement execution

Strand 2 Dance safety, health, and wellness**Standard 2.2** Dance health and safety practices**Performance Indicators:****Student will**

Interpret personal choices for a healthy lifestyle that relates to dance

Demonstrate safe practices (dance attire, dance etiquette, and dance surfaces) in dance surroundings

Relate how muscular strength, flexibility, and cardiovascular endurance training prevents dance injury

Identify the relationship between optimal body function and a healthy eating plan

Strand 2 Dance safety, health, and wellness

Standard 2.3 Dance wellness values

Performance Indicators:

Student will

Identify aspects of wellness related to personal needs in dance

Achieve positive physical, emotional, social, intellectual, and spiritual wellness through dance

Collaborate and respect individual differences in dance decision-making while listening and sharing in small groups

Strand 3 Creative and artistic communication in dance

Standard 3.1 Creativity and critical thinking in dance

Performance Indicators:

Student will

Rephrase a familiar idea or emotion to create a new or novel way of moving

Discover original movement to solve a selected dance problem with multiple solutions

Experiment and develop selected movement images found in the environment of everyday life (sports, nature, architecture) into a dance.

Strand 3 Creative and artistic communication in dance

Standard 3.2 Artistic development of expression in dance

Performance Indicators:

Student will

Perform with emphasis on focus, expression, and confidence

Translate an idea, concept, or theme into meaning expressed through movement

Compare how expression in dance transforms in an informal setting to a formal setting.

Examine and apply a variety of energy efforts or movement qualities to movement sequences for interpretation of specific ideas

Strand 3 Creative and artistic communication in dance

Strand 3.3 Artistic evaluation of dance

Performance Indicators:

Student will

Make use of constructive feedback to produce dances that achieve artistic expression

Discuss how the elements of dance contribute to the meaning of a dance

Identify and discuss similarities and differences of viewed dances

Strand 4 Choreography, performance, and production

Standard 4.1 Choreographic design, principles, and structures

Performance Indicators:

Student will

Apply movement qualities to a series of movement sequences

Improvise with a partner and create a danced that solves a problem

Execute choreographic structures based on simple musical forms (A, B, and A, B, A) and identify each part

Strand 4 Choreography, performance, and production

Standard 4.2 Technical proficiency for dance performance artistry

Performance Indicators:

Student will

Demonstrate movement qualities and transitions within choreography

Model concentration, self-confidence, and commitment during rehearsal and performance

Demonstrate music meter and phrasing, rhythmic pattern, and tempo as part of accurately reflecting the intention of a dance

Strand 4 Choreography, performance, and production

Standard 4.3 Dance performance and production

Performance Indicators:

Student will

Demonstrate appropriate etiquette in class, rehearsal, and performance

Discuss the roles and responsibilities of front and backstage positions in a production

Distinguish what is appropriate dance etiquette for dance, attire, and grooming (hair, makeup, and costuming) for performance, and develop good habits in these areas

Strand 6 Dance, arts, and media literacy for integrated learning

Standard 6.1 Dance literacy for interrelated arts learning

Performance Indicators:

Student will

Select and translate a visual image of dramatic theme to create a dance with accompaniment

Strand 6 Dance, arts, and media literacy for integrated learning

Standard 6.2 Dance, arts and media literacy in interdisciplinary learning

Performance Indicators:

Student will:

Create a dance to communicate an idea or process from another discipline

Translate stories from literature through elements of dance and basic dance forms

Learner Outcomes (Must include one “real world” objective or outcome for assessment)

Psychomotor: Student will learn and practice locomotor and non-locomotor movements as applied to the dance being presented on stage. As a part of this learning, student will incorporate all of the elements of dance and any physical laws that may be required to successfully present the dance for performance.

Cognitive: Student will know that dance is created, practiced and performed for others. Student will understand that dance performance can be done in the dance classroom, in a cafeteria, on a stage or at an outside venue.

Affective or social and emotional Learning: Student will know that developing and learning dance material for a performance requires social skills from all of those participating. Student should be able to follow directions and work respectfully with others. Student will take responsibility for his/her part in the production and understand that his/her contribution is important to the final result of the production. Student will understand the importance of dance and performance etiquette and how it is used when participating in a stage production.

Rubric	Exceptional (4)	Accomplished (3)	Developing (2)	Beginning (1)
Includes Psychomotor, Cognitive, and Affective or social and emotional learning	Student used critical thinking skills to determine creative movements that would adequately show happiness, used problem solving skills to create movement sequences, changes in directions and levels, and to determine formations that would best present the choreography, carefully practiced with others in the choreography group by using competent kinesthetic	Student used critical thinking skills to determine creative movements that would adequately show happiness, used problem solving skills to create movement sequences, changes in directions and levels, but could not consistently visualize formations that would best present the choreography, carefully practiced with others in the choreography group by using competent kinesthetic skills, used memory	Student could not dependably think of creative movements that would adequately show happiness, could not use problem solving skills to create movement sequences but could contribute ideas for changes in directions and levels and could contribute one formation idea, could not focus on kinesthetic awareness several times during the learning of the choreography, could not consistently remember the	Student did not contribute to the creation of the choreography in a meaningful way, was able to use problem solving skills for part of the work time, had difficulty using kinesthetic and memory skills while learning and practicing the choreography, was reminded of performance and stage etiquette during the dance production and either could not understand the value of a personal performance evaluation or did

	skills, used memory skills to learn and retain the choreography, practiced the choreography with energy and commitment, followed all performance and stage rules of etiquette, followed all expectations for dressing room behavior, performed with caring and confidence, wrote an honest and reflective personal performance evaluation after the production.	skills to learn and retain the choreography, practiced the choreography with energy, followed all performance and stage rules of etiquette, followed all expectations for dressing room behavior, performed with caring, wrote a reflective personal performance evaluation after the production.	choreography, followed all performance and stage rules of etiquette but did not follow all expectations for dressing room behavior, was not confident and consistent during the performance of the choreography and did not finish a personal performance evaluation.	not wish to reflect on his/her personal performance.
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Materials, Resources, Space Requirements, and Suggested Music

Resources: Professional Texts

Building Dances, Susan McGreevy-Nichols, Helene Scheff, RDE, Marty Sprague, Human Kinetics, 2005

Teaching Dance as Art in Education, Brenda Pugh McCutchen, Human Kinetics, 2006, pages 185-191, pages 251-272

Dance About Anything, Marty Sprague, Helene Scheff, RDE, Susan McGreevy-Nichols, Human Kinetics, 2006

Space Requirements

There should be a room large enough for all the students to put their arms out to the side and not bump into each other. The space should be free of furniture. The floor should be smooth and clean with no cracks, bumps, or sharp objects. The lighting should be bright.

Media: YouTube: Dance Etiquette 101/Manners for Dancers

Suggested Music

The teacher or the student will determine the music to be used for choreography shown in the dance performance.

Vocabulary terms (with definitions—for additional vocabulary see NDS *National Dance Education Standards Framework*)

Production — Something that we prepare to show in a theater for an audience.

Performance — When we present one or more dances to an audience.

Performance Etiquette — The rules for our actions and behavior before, during and after a dance performance.

Stage Etiquette — Rules for our actions and behavior while standing in the offstage area to dance, while dancing on the stage and while exiting the stage when the dance is over.

Dance Lesson Instruction

The **dance lesson instruction sequence** includes **Introduction** or **Warm-up** (time), **Exploratory Experiences** (time), **New Material** (time), **Recap of Learning** (summary) and **Cool Down** (time), **Closure** (time), and **Assessment** (time). Timing of each dance lesson section is determined by the teacher.

Each of these instructional topics **may** require **management** (diagrams), **transition** (between each lesson component place and content), **teaching process** (the how), and **teaching points or cues** (technique or music).

Teacher's pre-assessment of the students in class is ongoing observation and assessment throughout the dance instruction sequence.

At the beginning of each class the students are in their dance spots, lines, bubbles or any other space delineation used by the teacher. They are all attentive and waiting for the teacher to begin. The teacher will begin with a standard warmup that will enable the students to safely learn and practice the choreography in their dance production.

Warmup:

The teacher will prepare a standard warmup done the same way for each dance production class:

Plié – Closed and wide parallel

Tendue – en croix

Arm shapes or port de bras

Weight shifts

Passé balance

Stretches – All muscle groups; static or sustained stretching is safest for 5th grade students.

Splits are not recommended for the 5th grade student.

(Teacher uses the mirrors to observe and visually assess the students.)

Center Work:

The center work in this unit will be the choreography to be learned, practiced and performed by the students.

Locomotor Movements Across the Floor:

It is likely that these movements will not be done across the floor. Instead, all manner of locomotor movements can be incorporated into the choreography prepared for the dance production.

The teacher has much to determine before beginning a dance performance production. Will he/she prepare the choreography for the production, or will the students create their own compositions for the production, or a combination of both? Will there be an overall theme to the dance production, or will the dance production be a showcase of the skills mastered by the students in the dance class? Fifth grade students enjoy presenting dance productions in both of these ways.

Overall Theme:

- (1) Holidays and cultural festivals can supply themes for a dance production.
- (2) Fifth graders also enjoy Places and Characters for dance themes.

Places:

- The Circus
- The Olympics
- The Jungle
- The Desert
- The Wild West
- The Toy Store
- Outer Space

Characters:

- Clowns
- Athletes
- Toys
- Aliens
- Monsters
- Nature – Wind, water, animals, and plants that move such as vines growing, tumbleweeds rolling, flowers waving in the breeze

Showcase:

Dance class warmup, center work and locomotor movements can be prepared as a choreographed demonstration. Dances are choreographed that incorporate the dance skills and technique accomplished by the students. Fifth grade students enjoy showing and choreographing certain themes in dances:

- Nature (wind and water)
- Colors
- Names
- Emotions
- Movement opposites (fast/slow, high/low, etc.)

Teacher Centered Production:

The teacher has decided that he/she will choreograph the dances to be seen in an overall theme of sports shapes/movements for the dance production. Things to consider are:

- Music
- Costumes
- Props
- Backdrop/Set pieces

The following are suggestions of ways to organize the teaching and learning of a sports shape/movement dance during the time leading up to the production.

Lesson #1

Teacher discusses the nine weeks with the students and tells them that they will be performing sports shapes/movements in the dance production. Teacher plays the music that has been selected and discusses possible costumes for the dance. If parents need to purchase the costumes and/or accessories, a letter to the parents listing purchase instructions and a deadline date for the purchase may be handed out to the students at this time. Teacher leads discussion on various sports, the movements in the sports and famous players.

Discussion questions might be:

Who can name a sport? A student could be asked to write the sports on the board in the classroom

What makes football look different than basketball?

What makes soccer look different from volleyball?

Who is a famous soccer player? What makes him/her so great?

(Students can contribute discussion about other sports figures as well.)

Lesson #2

Teacher begins with the student warmup.

Teacher reviews the previous class discussion on sports and their movements.

Teacher gives the students time to experiment with various sports shapes/movements to their dance music.

(I Do), (We Do), (You Do) Teacher demonstrates a short movement phrase that is choreographed into the dance, teaches it to the students and allows them time to practice the phrase.

Lesson #3

Teacher begins with the student warmup.

Teacher announces which students will perform in various sequences, groups, or formations in the dance.

Teacher begins demonstrating prepared movement phrases to the students and allows practice time to the music.

Lessons #4-6

Teacher begins with the student warmup.

Teacher continues to teach prepared movement phrases to the students, allowing them time to practice. In anticipation of the upcoming performance date, the teacher might review performance etiquette, stage directions and stage etiquette.

Lesson #7

This could be the time that a stage rehearsal takes place. Things to consider are:

Is the dance polished and ready to show?

How much time can be given to a spacing rehearsal and full run of the dance?

Are students slipping on the floor or getting blinded or confused by the stage lighting?

Are there costume pieces or accessories that might need to be in the practice, such as long skirts, tight pants, hats, boots, heels, jewelry or props?

Lesson #8

The teacher and students are best served by a dress rehearsal for the performance. Students should have all formations, movements and directions memorized. They should have an idea of their purpose and focus in the dance.

Performance days are tense and very busy! The students will be very nervous and excited. There will be much to do in the way of last-minute preparations, working with parent helpers and reminding school administrators about the performance. Students and teachers take deep breaths and have a great performance!

Lesson #9

The teacher and the students are best served by an evaluation of the production. Honest response and evaluation assists the dance students in learning how to focus and perform better in the future. The teacher might have the students sit in their warmup formations and then hand out a prepared response/evaluation sheet with a rubric or spaces in which to write a response. Some suggestions of questions are:

What went well during the performance?

What went wrong during the performance?

Did the costumes work with the movement?

Was the lighting too low, too bright?

How would they rate their personal performance?

Fifth graders enjoy class discussions about these questions.

(Teacher visually assesses the students through the learning and performing of their dance for the production.)

Student Centered Production

Some planning is necessary before beginning this unit. Both the teacher and the students must know the dance theme for each class by Lesson #1 of the unit. The teacher may decide dance themes for each class or allow the students in each make their own decision. Suggested organization for the student-centered classes is:

The teacher creates choreography groups of 4-5 students who will work together to create a designated amount of dance phrases. These groups will also perform together in the production. When the dance material has been created the teacher then organizes it all into one class dance, deciding how and when each group appears in the dance. It is suggested that the teacher also create the beginning of the dance and the end shape of the dance.

The teacher finds the appropriate music for the theme of each class dance.

Lesson #1

A class has decided to create a dance about the emotion of happiness. The teacher discusses the nine weeks with the students, plays the music that has been selected and discusses possible costumes for the dance. If parents need to purchase the costumes and/or accessories, a letter to

the parents listing purchase instructions and a deadline date for the purchase may be handed out to the students at this time. The teacher leads a discussion about what happiness looks like.

Some suggested questions are:

What are some things that make us happy?

What is a happy face?

When your friend is happy how do they move around?

How do you move around when you are happy?

So, what are some movements that show happiness?

Lesson #2

Teacher begins with the student warmup.

Teacher tells the students which choreography groups they will be working in. Teacher gives each group a calendar that shows how many counts of movement the students should achieve in each upcoming lesson. The teacher also gives each group a paper and pencil for note taking. The teacher could determine who will serve as “the writer” for each group or the students could elect their own “writer” in each group.

The teacher allows the students to experiment with the music, asking the students to decide their preferred tempo and remember this for the future. The teacher suggests that the members of the group show each other some happy movements that they particularly like so that they have some ideas to start with during the next lesson. The “writers” should record all ideas. It is suggested that the teacher collect the “writers” notes for safe keeping.

Lesson #3

Teacher begins with the student warmup.

The students will now begin creating the dance movements that will become a set part of the dance for production. A good way for the students to start is for them to show their individual ideas to the members of their group. The teacher provides multiple time for the students to practice with their music. He/she continually assesses each group’s progress, pointing out which movements are particularly creative. The teacher will also need to help the students determine which formation they might use to present their movements in the best way, and suggest how their movement ideas could be combined into a movement phrase. The teacher must always remind them of the composition deadlines, such as each group creates 32 counts by the end of class.

Lessons #4-6

The teacher begins with the student warmup.

The students continue to work together, adding on to their group movement phrases in each class. The teacher provides multiple times for practice to the music. By Lesson #6 the teacher can see which groups will begin and end the dance. The teacher can now create the beginning of the dance and have an idea for the ending. Much practice is necessary for the students to see when their group will enter the stage, dance, exit the stage and reenter for the last pose.

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Did the costumes work with the movement?

Was the lighting too low, too bright?

How would they rate their personal performance?

Fifth graders enjoy class discussions about these questions.

(Teacher visually assesses the students through the learning and performing of their dance for the production.)

Introduction/Warm-up (time)

Management: Students are in their places for 10-15 minutes.

Transition: 3-5 minutes

Teaching Process: A warmup is given with plié, brushes, weight shifts, various arm shapes and stretching.

Teaching Points or Cues: All toes on the floor, knees over the feet, shoulders over the hips and neck easy. Keep arms slightly in front rather than going behind the shoulders. Do not force stretches.

Exploratory Experiences (time)

New Material (time)

Management: 15-20 minutes

Teaching Process: Students learn and practice choreography/composition movements for their dance in the production.

Teaching Points or Cues: Students are encouraged to remember the importance of transitions between movements, use their plié to shift weight, put a sense of purpose to the movements when possible. They are expected to focus and use their best sight reading and memory skills to recognize and repeat the movements being demonstrated for them.

Recap of Learning (Summary) and Cool Down (time)

Management: (5 minutes) While cooling down ask students what movement in their dance was the most fun to execute.

Teaching Process: Memorized cool down of reaching arms overhead, head shaking yes and no, lunges to the back on both legs.

Closure (time)

Management: Clapping for a good class.

Assessment (time)

Management: See rubric and review for informal assessment or use the rubric for formal formative assessment.

Modifications (Gifted and talented students)

These students could help others who are struggling with various movements in the dance, suggest costume ideas and research the makeup needed for their dance.

Accommodations (Individuals with disabilities)

These students will have an individualized part in the dance, such as performing with a partner, performing their own section, or being strategically placed in a formation.

Extensions (Interdisciplinary topics)

The themes of the dances can be identified in other disciplines.

Lesson Reflection and Next Teaching Steps

Teacher Centered Production:

Was the choreography appropriate for the theme of the dance? Did it engage the students and were they able to perform it successfully? What other themes might be used in the future?

Student Centered Production:

Was the choreography appropriate for the theme of the dance? Did the students choose movement that adequately represented the theme of the dance? How can the students improve on their choreography in the future?

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