

Lesson Plan

Grade Level: 3

Space, Time, Relationship, and Patterns



EQ: Why are line, space, time and patterns important parts of a dance?

Note: Post this on the board, so when students enter they know what we will be working on

Description of Student Work:

Students will create several different combinations in small groups demonstrating knowledge of space, time, relationship and pattern. Discuss what worked and what didn't work.

Standards:

DA:Cr2.1.3a

Identify and experiment with choreographic devices to create simple movement patterns and dance structures (for example, AB, ABA, theme and development).

DA:Cr3.1.3a

Revise movement choices in response to feedback to improve a short dance study. Describe the differences the changes made in the movements.

DA:Pr4.1.3a

Judge spaces as distance traveled and use space three-dimensionally. Demonstrate shapes with positive and negative space. Perform movement sequences in and through space with intentionality and focus.

DA:Pr5.1.3b

Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs.

Assessment Criteria / Documentation:

Class views the combinations and critiques them- 3 positive comments before suggestions for improvements. Teacher prompts: We are looking for:

- Use of space- do they stay on the center?
- Create pathways that use the diagonal, circle and straight lines?
- Relationship- Are they dancing with partners?
- Did they create a formation?
- Did the relationship change or remain the same?
- Time- Did they count?
- Did they work in rhythm together
- Pattern- Did we see any patterns?
- Video-taping may be used for teacher assessment
- Rubrics- for specific steps and self-assessment

Teaching Required

Assessing prior knowledge/Warm-up

Introduce ideas of Space, Relationship, Pattern and Time

Mini class discussion- Why are space, relationship, time and pattern part of dancing? What do you know about using the space? Why should we think about relationship when we dance? How does the relationship affect a pattern?

Warm-up - integrate some partnering and close and spread out use of space. Point out the use of repeating patterns in the warm-up exercises.

Exploring New Knowledge:

1. Fish bowl: 2-3 in center of circle, create a shape. Class makes observations. After several examples work with larger groups. 'Close but not touching' Explore the negative space.
2. Class dances and freezes in interesting shapes and fill the space, or crowd the space. Use specific counts (I like to use my drum for this). Observe and explore.
3. Fish bowl again: 2-3 in center, create 2 shapes. Try pattern ABA. Class makes observations.
4. Class dances all around and freezes in interesting shapes that are close but not touching. Observe and explore.
5. Add on that in every freeze they do 2 shapes creating an ABA pattern or more complex patterns. Note the relationship or lack there of.
6. This can be more than one class. In each class the lesson builds on prior knowledge.
7. Add specific steps to eventually include lunges, pivots, box step, spiral sits and fan kicks.

Cool down/Reflection on student learning

Freeze dance- but when they freeze I call out different prompts: 'close but not touching', 'symmetrical', 'close together', 'far away' or I have them freeze and them ask a student to describe what they see. Close with one or two reflections form the students.

Resources/Materials

- Drum
- Computer (provides all my music and I use photo booth to record them)
- Rubrics for self-assessment (spiral sit example See Appendix A)

Additional Information:

End of unit: Students create their own sequence making choices about space, time, relationship and pattern using box steps, spiral sits, fan kicks, lunges and pivots. Share and discuss.

Extension- Connect to the work they are doing in fine arts with their line and shape study.

APPENDIX A - RUBRIC

Spiral Sit

Expectation Spiral sits	I DID A GREAT JOB! 😊😊😊😊	I DID A GOOD JOB! 😊😊😊	I DID AN OK JOB! 😊😊	I TRIED, BUT I COULD DO BETTER! 😊
Twisting properly	I can twist and bend my knees correctly.	I usually twist my body correctly.	I know how to do it but I rush and I forget so I move my feet and get all mixed up!	I forgot to focus so I just plopped on the floor and didn't try my best.
Going all the way to the floor	I go all the way to the floor with my bottom and my legs are crossed properly.	I can go all the way down, but sometimes I stop before I finish the move to the floor.	I don't go all the way down.	I get there, but not exactly in the right way.
Coming up with feet still in place.	I can keep my feet in the correct spot as I get up.	I know how to get up properly, but I move my feet because it's easier!	I move my feet to get up so I am not really untwisting.	I just get up in time with the beat.
Making the spiral smooth and graceful.	I am graceful and the spiral is smooth as I go down and up.	I am pretty smooth, but sometimes I plop!	I am a bit bumpy when I do it.	I need reminders to focus and try to make it smooth.
Twist right and left for a spiral sit.	I can do it on both sides and I know my right and left really well.	I can do it to one side more easily than to the other side.	I really only can do it on one side. I need to practice going the other way some more.	I only do one side.
Do it quickly and slowly, in the rhythm of the given music or beat.	I can do it both quickly and slowly.	I can do it slowly but sometimes I make a mistake when I go faster.	If I go fast, I get mixed up.	I am better when we go slowly.

The NCAS Standards in Dance Resources include lessons, units, Model Cornerstone Assessments (MCAs), and curriculum maps as well as guidance documents to help you understand and implement the National Core Arts Standards for Dance. Contributors include members of the dance standards writing and leadership teams and participants in the OPDI courses *Implementing the National Core Dance Standards for Dance* and *Developing Cornerstone Assessments for the New Dance Standards*. The contributor's name and bio is provided at the end of each document. Contributors represent all NDEO sectors, teaching in K-12, Higher Education, Private Studio, and Community and Performing Arts organizations. This cross sector representation demonstrates that the standards provide essential content to all constituents.

These standards resources were partially funded by a generous grant from the National Endowment for the Arts.

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