Poetry in Motion

A Professional Development Workshop for Teachers of Grades 3-8

with

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This workshop was developed in association with the John F. Kennedy Center for the Performing Arts.
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As defined by the Kennedy Center:

**Arts integration**

is an **APPROACH to TEACHING** in which students construct and demonstrate **UNDERSTANDING** through an **ART FORM**.

Students engage in a **CREATIVE PROCESS** which **CONNECTS** an art form and another subject area and meets **EVOLVING OBJECTIVES** in **BOTH**.
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Workshop Agenda

I. Introduction
   A. Something to See and Something to Do
   B. Overview of Workshop & Materials Packet

II. Experience #1: Dancing the Parts of Speech
   REFLECTION:
   How could you use or adapt this experience?
   How did the lesson demonstrate evolving objectives?

III. Experience #2: Building Dances from Phrases
   REFLECTION:
   How does creative dance differ from creative drama?

   Short Break

IV. Information Station: The Elements of Dance
   A. What are the essential elements of dance?
   B. How do we use these elements to connect to language?

V. Experience #3: Choreography in Small Groups
   REFLECTION:
   What important skills and knowledge does this work reinforce?

VI. Closing Reflection & Workshop Evaluations
   How can we use classroom choreography to enhance teaching and learning across the curriculum?

Please be sure to complete and return your workshop evaluations! Thank you!
Poetry in Motion with Randy Barron

Workshop Essential Question

How can a classroom teacher, who may have no dance training, lead creative dance experiences that lead to deeper learning in the language arts?

Expected Results

By the conclusion of this workshop, participants will:

★ **Know** the four elements of dance (Body, Energy, Space, and Time) and how to connect those elements to creative movement.

★ **Be able to** lead short creative movement experiences in the classroom, based on connections between language and dance.

★ **Appreciate** the power of classroom choreography to assist learners to make meaning of what they learn.

★ **Know** that four parts of speech (nouns, verbs, adjectives, and adverbs) can act as strong language arts connections to dance.

★ **Be able to** facilitate student interpretation of short texts, such as poetry, through classroom choreography.

★ **Appreciate** creative dance as a kind of visual language that is figurative, and open to multiple “correct” interpretations.
Preparing to Integrate:
Background Knowledge for Creative Dance
Why Dance for Learning?

“All arts integration activities provide for multiple perspectives and have been described as helping to create a safe atmosphere for taking risks. As one student put it in Patricia Lynch’s 2007 study, "You don't have to make your drawing look real... it's great as long as you like it" (p. 36). But dance offers a special opportunity to go beyond visualization and representation into full embodiment of and discursive experiences with new information. (emphasis added)

Katherine Mohn (2004) describes the depth of her third-grade students’ experiences with dancing rocks.

Together the classroom teachers and I have explored what the children already know about rocks. Students have made a KWL chart. K is what they know already and W is what they would like to learn. Later we will fill in L – what they did learn in the unit. Our warm-up was about different kinds of rocks. For ‘igneous’ rock, students got into groups of three (to reinforce that ig-ne-ous is a three syllable word) and made a shape with spaces in it because igneous rock like lava can have air pockets. For ‘metamorphic,’ they formed groups of four and made a strong pressing shape because metamorphic rocks result from intense heat and pressure. For ‘sedimentary,’ groups of five and a shape with layers, the way sediment accumulates and then becomes stone.

We have been exploring dance elements of shape and force. We are halfway through the Create Process that began with imagine, plan, explore. Now we will select, rehearse, perform, and reflect. We have created a rubric for what a proficient dance based on this assignment would look like. The foundation has been laid.

‘Now, dancers, create an ABA dance study based on the rock cycle. Be ready to show your rough draft in 10 minutes. Any questions? Okay. Go to work.’ (p. 123)

“The students learned, created, evaluated, and reflected on their work, in the moment of their learning. Assessment of learning is through observations and in querying the reflections. But perhaps most importantly, the children in this third grade class were pervasively engaged, and they had fun in the learning process.

“More recent anecdotal evidence of how dance impacts higher order thinking skills comes from Alison Leonard (2012). Leonard conducted a qualitative case study of a dance artist-in-residence at a diverse and inclusive K-5 school in an urban district, integrating science, social studies, physical education, music, and visual arts school curriculum and culminating in two public performances. The study focused on how students made meaning through the dance experiences and how education might be improved through dance and movement.
Leonard noted the positive impact on student engagement, knowledge, and collaboration within the school community. The dance residency was an intervention, one that caused a positive disruption of the normative school context in a way that created new opportunities. By the same token, according to Leonard,

The students in the program integrated curricular concepts in sophisticated and intellectual ways, exhibiting complex, higher order thinking skills. For example, the students exhibited complex representations of ideas such as creating new movement, demonstrating originality, fluency, and problem-solving skills versus repeating what was modeled. (2012, p. 67)

She goes on,

The arts, in this case, dance, serve as a form of assessment that is not simply a regurgitation of content material, but is a reproduction and reshaping of content. When the students danced their abstracted phrases, they were taking content, using knowledge and not only applying it to dance, they were creating new knowledge through the dance. (pp. 158-159)

As in math and language arts, the exemplary studies in dance and science indicate engagement, retention, and comprehension in students who dance the concepts in science. Rima Faber (2011) conducted a comparative study of science students in Baltimore County schools and found that the classes with students who experienced kinesthetic activities performed better and retained knowledge 30 days later than the students who were not exposed to a kinesthetic, dance-based approach. Similarly, Jane Burke (2009) wrote about a program in which students learned chemistry through dance experiences. As evidenced from the website on which Burke’s research was published:

Students reported that the dance helped them answer questions on the state chemistry achievement exam. They closed their eyes and visualized their dance to retrieve information about chemical reactions.

Besides enhancing the students' understanding of concepts, dance helped reveal their unrecognized talents. One boy had been withdrawn and unresponsive, never entering into class discussions. But when asked to show, through movement, the chemical reaction known as a single replacement, he grabbed two of his classmates to form the covalent bonds of the ion and whirled around the room to find a ‘metal.' Evaluating the day’s lesson later, he said, ‘Dancing helped clear up chemistry ideas that had been hard for me to understand.' (n.p.)

National Dance Education Organization (NDEO), July 2013
Authors: Jane Bonbright, Ed.D. Karen Bradley, M.A. Shannon Dooling, M.F.A.
What is Dance?

A dance movement is an intentional physical action. It is movement while paying attention to flow, rhythm, speed, and space. A dance movement has meaning or intention apart from mechanical function. It is an act of imagination for both the actor and the observer. Whenever you engage in dance movement, you become a dancer.

Simply put, we are all either trained dancers or untrained dancers. This workshop focuses on dances facilitated and created by untrained dancers — which is most of us!

Dancers may improvise their movements (make them up on the spot), or — more often — they may arrange them into sequences and patterns that they can repeat in reasonably exactly the same way. When they choose to do this, they are creating choreography. Doris Humphrey defined choreography as “the art of making dances.”

Trained performing dancers learn to perform in recognized dance styles. Examples of styles include ballet, jazz, tap, and modern dance. We recognize these styles by both the shapes and movements that the dancers use, and the location, audience, and purpose of the dances. Can you tell what styles are in the pictures above?
How does making dances activate multiple intelligences?

Obviously, we strongly activate this intelligence every time we begin to move with awareness. We use our **Kinesthetic** intelligence to invent new movements, to practice and refine our body skills, and to choose what “feels right” to include in our dances.

Using our **Visual / Spatial** intelligence, we change our perspective to design dances from the audience’s viewpoint, and we use the same principles of line, harmony, balance, unity, and visual rhythm as the other visual arts.

We use our **Linguistic** intelligence to listen to and read vocabulary words and definitions that we will use in creating our dances, when we choose what is important to include in our dances, when we evaluate what we are creating, and when we discuss what others have created.

Mathematical thinking shows up in every part of dance-making, from thinking about order and sequence, to using proportion, relationship, and symmetry in design, to showing cause and effect in action.

We bring the **Naturalist** intelligence into play when we classify living things into groups, or remember cycles and events we have experienced in nature, or imagine ourselves as part of a natural process (such as the water cycle or a life cycle). We also employ this ability when we translate nature’s patterns into choreography.

**Musical / Rhythmic** thinking is not confined to just audible music. We also use this intelligence when we pay attention to the rhythms of nature or the city or to sounds around us, and when we design rhythmic structures and phrases for our dances.

The most critical intelligence for the dancer and dance-maker is the **Intrapersonal** – the ability to look and to listen within, to find hidden truths and talents, and to know our own preferences and limits. We call on this intelligence in every dance experience.

Dance is such a collaborative art form that it is virtually impossible to create it without a keen **Interpersonal** intelligence. We depend on the members of our team to do their parts, and we need this intelligence to communicate and work effectively with others.

Images courtesy of Strong Museum of Play (strongmuseumofplay.org)
Skill-Building: The Key to a Safe Creative Environment

Students control their own bodies and voices, with imagination, concentration, and cooperation

• Use Sean Layne’s Actor’s Toolbox at the start of each day and before every movement session. For information about the Actor’s Toolbox, or to buy related materials, go to: http://www.artsintegrationconsulting.com/

• Play the Kinesphere Game (p.11) for spatial awareness, body & voice control, then continue to remind students about their kinespheres daily for the first few weeks, as teachable moments arise. Keep the language alive year-round and in multiple contexts.

• Use Mirroring (p.16) to develop focus, concentration, and accuracy while moving, then continue to give students a variety of mirroring challenges, revisiting mirroring at least weekly after the first few weeks.

• Give on-the-spot reminders of expectations as needed:
  “Which Actor’s Tool do you need to think about right now?” • “I hear some dancers not in control of their voices.” • “Remember, being in control of our bodies means we are able to stop moving when we need to!” • “I think some of our dancers just popped their kinespheres. Dancers, what do you need to do next time?”
Some Thoughts on Facilitating Creative Dance Processes

Each student chooses her or his own movement

- Keep teacher modeling to a minimum. If students are grasping for movement ideas, refer to the Elements of Dance (BEST) pages in this packet to help you cue them to extend their creative thinking in dance.

- When students are working together in pairs or small groups, you may need to remind them that each person is in charge of their own imagination and choice of movements, like when playing a fantasy game. Their job is to find a way to make their choices work together as an ensemble while respecting each other’s choices.

No judgment of improvisations

- Improvising in dance is like brainstorming with your body. You can’t edit while you are exploring. It’s all you can do to remember the parts of what you did that you want to keep.

- The only “wrong” movement during improvisation practice is one that either (a) has nothing to do with the task at hand, or (b) is dangerous.

Provide clear prompts & expectations

- Be sure to break down the main task into sequential, smaller tasks.

- Point out, gently or firmly, even the smallest departures from agreements and insist that students keep the promises they made to follow them.

Maintain an appropriate level of challenge

- Tasks should challenge students without frustrating them; make sure they have the prerequisite knowledge and skills to rise to the occasion.

- The level of challenge should increase during the sequence of instruction to keep pace with students’ evolving knowledge and skills.

- You know you have the right balance when everyone is engaged the whole lesson!

Give opportunities to explain, revise, & practice

- Young creators need to be able to talk through their thought process to clarify it for themselves, and they need time to try different approaches or techniques.

- The body learns by repetition; young dancers need to “soak” in their own movements and repeat them numerous times for them to really sink in kinesthetically.

Emphasize formative self-assessments

- Students should always evaluate their work against the criteria for the task, and to assess their work through reflection, rubric, checklist, and other tools. The goal of this assessment is formative rather than summative. Students should always be striving toward a personal best, and identifying what they need to do to get there from here.
Three Kinds of Space

**Personal Space** — The Kinesphere
Each dancer is at the center of her or his own three-dimensional kinesphere, also sometimes known as a “personal space bubble.” Only three things can “pop” this bubble:
1. Running into things (including the floor)
2. Running into other people (pops them too!)
3. Using your voice when moving creatively

**Shared Space**
We may create space in the classroom by moving furniture out of the way, or we may use a larger space. All of the space that is available for movement is the shared space, also known as the general space.

**“Outer” Space**
In every shared space, there are places we would not want to put our kinespheres, because there would not be room to move, or we might not be visible to each other, or they lie outside the boundaries in some way. We want to be at least a kinesphere’s distance away from any of those places.
Creative Dance Skill-Building: The Kinesphere

**Purpose:** The Kinesphere activity underscores the vital idea of personal space and helps students develop the control to safely move about in the classroom and outside of it. It also introduces the idea of “freezing,” which is a fundamental safety and reflection tool for the teacher/facilitator.

Can be adapted for use with any age / community group

National Standards in Dance (grades K-12):
• Identifying and demonstrating movement elements and skills in performing dance

National Standards in Physical Education:
• Uses a variety of basic and advanced movement forms
• Uses movement concepts and principles in the development of motor skills

National Life Skills Standards:
• Working with Others: Works well with diverse individuals and in diverse situations
• Self-Regulation: Demonstrates perseverance — Concentrates mental and physical energies

**Instructional Objectives**

**Students will:**
• Gain increased self-control, both of their bodies and of their verbal responses, through practice of these activity skills over time
• Explore movements generated by themselves and others
• Learn to practice silent concentration while in motion and to control their own movements within a safe personal space or “space bubble” (the kinesphere)

**Kinesphere Introduction: Script**

*(use first time only)*

**The Setup**

Everyone stand in a comfortable "ready" position, feet about hip-width apart. Pretend that your feet are "glued" to the floor, and that you have invisible paint on the palms of your hands. Without moving your feet, "paint" every part of the space around you that you can reach with your arms outstretched. When you are finished, clean the “paint” off your hands and stand quietly with eyes closed, picturing the shape you have painted around yourself. What shape is it? (Answers will vary widely – rectangle, circle, oval, box... This is a good chance to talk about two dimensions versus three, curved shapes, etc.)
This shape is a **sphere** – a ball, a bubble, a balloon. It is your kinesphere – your “space bubble.” Keep your feet glued to the floor while I unglue mine and begin to move through the space. Can you see my kinesphere rolling along with me? It's very elastic, and as I pass between you can you imagine it shrinking and stretching? Yours are doing the same, when I move by you, and when you move in space.

**Kinesphere Level One**

Now we’re going to play the Kinesphere Game. We’ll start with Level 1. Here’s how it works:

There is room for all of us on the circle. *Pause.* In a moment, when I say “Go,” we are all going to walk in slow motion to a spot on the other side of the circle from where we are now. For me, that spot is somewhere over there. *Point to a spot across the circle from you, preferably between two students rather than directly pointing at a specific student.* Look across the circle from you and point to where you are going. *Everyone points.* Clarify any fuzzy or off-line directions with the students. Thank you. Arms down.

Our goal is to make it to the spot we’re heading for without anyone “popping” their own, or someone else’s, kinesphere. If anyone pops or gets popped, we have to go back to our starting places and try again. What can “pop” your kinesphere? *Listen to a few responses, which will probably include “needle,” “pencil,” and “knife.”* That’s true, any of those things could pop a real bubble. Luckily, we don’t have to worry about running into any of those things in our room.

Here are the **three things** that we can control and keep from popping our kinespheres:

First, there is running into something, like a table or a wall or a door. For dancers, our bodies are our **instruments**, and we don’t want to smash our instruments into things. So we control our **bodies**.

Second, there is running into someone else. If you do that, you have not only popped your kinesphere, you have also popped the person you ran into. Now you both have to fix your bubbles, and it’s an interruption, and it’s dangerous to two instruments. To avoid each other, we will need **concentration** and **cooperation**.
The third thing that can pop your kinesphere is invisible, is comes from inside your bubble, and it is also one of our Actor’s Tools. Can you guess what it is? Let me tell you: It is your voice. When you are making sound effects, or laughing, or talking to your friend, you are popping your kinesphere from the inside and letting all the air out. So our being aware of our kinespheres reminds us we need to be strong to control both our bodies and our voices as we move.

Are you ready to try? Great! I will count to three and when I say “Go,” your job will be to move in slow motion to the opposite side of the circle from where you are now. Let me see a frozen, slow-motion walking shape. OK: 1...2...Go!

*If anyone speaks, collides, or falls, etc., immediately stop and send everyone back to the circle where they just came from. Ask which actor’s tool they had a problem with (usually body or voice control), and what they have to do to make it work, then try again. Repeat as needed for success.*

As a clump or clot of students develops in the middle of the room, call, And freeze! Nice walking shapes! I can see the action of walking in the shape you are making. And go! *Add one more freeze, and then count them into the circle:* Be where you were headed in four… three… two… and… one!

Fabulous job. Everyone was strong enough to make it across without popping with your bodies or your voices. Tell me, what were some of your strategies? How did you do that? *Take responses. If no one mentions some strategies, you can ask:* Did anyone go in a straight line? Did anyone use a different pathway? Did you have to stop on your own, even if I didn’t call a freeze? What did you have to do with your eyes? With your arms?

**Kinesphere Level Two**

Once the class has successfully made it across, as a team, continue as follows. This can be on the same day, or on the next day, after again succeeding at slow motion.

Congratulations! You have made it through Level 1! Let’s try moving on to Level 2. Here’s how fast we’ll go this time. Don’t go anywhere, just watch me. *Demonstrate walking at a moderate, “strolling” pace.* How fast was I going? Was I in a hurry? How could you tell? OK, let’s try it a strolling speed. Remember, we have to use all five of our tools to make it to Level 3. Ready, 1… 2… Go!
Repeat as before, with a couple of freezes during the exercise. If anyone falls over, pops their bubble or someone else’s, or uses their voice, send everyone back to starting places and try again, asking “What do you have to do to make it across without popping?” Remind them that everyone has to succeed or the whole group has to start over, so cooperation muscles are important.

Wow. Nice work. Tell me, what did you have to do differently this time to be able to get across? We were moving faster. Did that make a difference? Did you try something different this time?

**Reflection on the Kinesphere**

How’d we do? What was tricky about this game? What did you think was fun or interesting? What could you do to get even better at playing this game?

What did we learn about our personal space today? When do you **not** have a kinesphere? Can you touch someone without popping? When?

**Checklist for Assessment – the student:**

1. Is able to move freely without colliding with or touching other students.
2. Listens to directions, stopping and starting on verbal cues from teacher.
3. Is able to stop when directed without falling to the floor or using furniture or walls.
4. Demonstrates awareness of and respect for others’ personal space.

**Follow-Up**

Ask students to write about their experience of the kinesphere. One possible prompt: “Tell the story of a day in the life of a kinesphere. Write from the point of view of the kinesphere or space bubble: What happens to it during the day? Are there some parts of the day the kinesphere is afraid of or worried about? Are there some that are fun? What does the kinesphere do at dinner time? At night?”

**Variation**

Possible variation on the game to play as a warm-up / review:

Instead of starting in a circle today, let’s spread our kinespheres out in space. Now, remember how we walked in slow motion without going anywhere? Show me that again — Ready, and Go. And Freeze! Great job.
Now, in slow motion, when I say “Go,” you will begin to travel through the space. Be ready to freeze at any time I call one out. Let your spheres shrink and grow as they need to so that you never touch anyone else (and no part of the room), no matter how close you are to them. *(Let them go for a few counts, then have them freeze, and in slow motion continue, and freeze once more.)*

Now let's walk a little faster. *If any kinespheres “pop,” return to slow motion.* And freeze! Let's try a little faster yet. *If there are any “pops,” return to a speed they can manage before speeding up again.* Always be ready to freeze at any moment on your own. … And freeze! Now let's go a little more slowly. Finally, let’s keep slowing down until we come to a complete stop.

How did that feel? Is one speed harder than another? Why? Is changing speeds difficult? Why or why not? What could we do to get better at changing speeds? What new ideas do you have about your kinesphere now?

*This activity can be a warm-up for a longer session, or a self-contained lesson in personal space. You can extend the activity by having two groups try it, watching each other in turn, or by reminding the students that their kinesphere is still there when they are in line, on the playground, at lunch…

You can also have students bring in models such as a clear balloon or ball and explore other visualizations and demonstrations ... Enjoy!*
Poetry in Motion with Randy Barron

Skill-Building Activity: Mirroring

Purposes: Focus, concentration, left-right brain connections, self-awareness, ability to reproduce movement created by others. Mirroring can also help to calm or refocus the classroom energy.

Notes: Use steady, ethereal music without words or recognizable melodies. There are good examples on the Resources page in this packet. Later you may wish to experiment with different music or try mirroring in silence or with natural sounds.

Ground Rules (see next page):

1. Voices remain silent: all communication is in movement & shape
2. We stay separated by at least one-half inch (we cannot touch our reflections)
3. Remain on your own side of the “mirror:” don’t break the plane (or the mirror!)

1) Modeling. The first time, you can model the activity with the entire class, leading all of them at once, and then with an individual student as your partner. Later you can take volunteers to demonstrate their mastery of the activity while reviewing Mirroring for the class. Go slowly, and point out possible difficult spots (such as changing levels, or turning around, or crossing limbs) after the modeling, checking for understanding.

2) Directed Pairs. Each student finds a partner. One is "A" and the other is "B". Partner A is the first leader, moving slowly and trying to keep Partner B as a mirror image. At some point (after about two minutes) you should call "Freeze" and the pairs must hold their shapes. Partner B then has to take the lead, from that point (without returning to normal shape), at your signal. You can have them change several times. At some point have Partner B find an ending for the duet. Let the students talk with each other for a minute or so, then get comments from pairs for the benefit of the entire class. Be sure that the adventuresome pairs don’t monopolize the conversation!

3) Independent Practice. Partner A begins to lead as before, but now the pairs have to exchange the lead without talking or overt signaling. Hints: leader can stop, letting follower take over, or follower can take a moment when leader is watching closely to take over the lead. Again allow time for discussion in pairs and with whole class listening and participating. Split the class into two groups and let one watch the other. Tell the class the goal is to find pairs that are moving so much alike that no one can tell who is leading and who is following.

It is also possible to change the tone of a class by simply standing and beginning slow motion movement, facing the class, and letting the students catch on and join in slowly.

Checklist for Assessment

1. Follows all ground rules.
2. Is a careful and observant leader, making sure to keep focus on partner.
3. Is a respectful and attentive follower, demonstrating best effort to stay with the leader.
4. Improves leading and following skills over time.
Three Rules of Mirroring

No Talk

We find non-verbal ways to communicate.

No Touch

We literally can’t touch our reflections in a real mirror.

No Break

We can’t go through the mirror!

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The Elements of Dance

**Body**
- *What* we move.
- Body Parts
- Physical Skills

**Energy**
- *How* we move.
- Effort
- Feeling
- Quality
- Mood
- Expression

**Space**
- *Where* we move.
- Size
- Level
- Shape
- Pathway
- Relationship
- Focus

**Time**
- *When* we move.
- Duration
- Speed
- Sequence
- Rhythm
- Timing
Suggested Dance and Creative Movement Activities for the Classroom

Since recent brain research has proved that our brains need our bodies to move in order to learn, we can prepare our students to learn new ideas by guiding them as they explore new movements. These are some ways to play with the elements of dance in a creative, focused way, to add to our movement “vocabulary” that we can then use to express understanding.

Shapes and Levels (Body and Space)

Make curving shapes, with any part of your body, or with your whole body. Make shapes with many angles and straight lines. Make shapes with some of each. Try a shape at low level (on or near the floor). Try one at high level (up on your toes, or with your arms in the air, or jumping). Make another at middle level. What other shapes can you make? How about numerals, or the letters of your name?

Find a partner. Let your partner make a shape, then you make a shape that looks like its mirror image. Then change your shape and let your partner copy you. Try moving slowly and see if your partner can keep up.

Pathways (Space)

Walk in a curving pathway. Walk in a zigzag or a rectangle. What other kinds of pathways can you make? How about letter shapes, or numbers?

With a partner, walk a pathway and see if your partner can follow you. Then let your partner lead. Try watching the pathway first, then trace it from memory. How can you change the way you travel (locomotor movement)?

Locomotors (Space and Time)

Try making a shape that travels, using one of the basic locomotor steps: walking, running, hopping, jumping, leaping, skipping, galloping or sliding. Use these locomotors to make a pathway that ends in a shape. Have half the room clap a four-beat pulse, with the accent on the first beat, while the other half moves in that rhythm. Then switch. Try a three-beat pulse. Invent some other rhythms. Try different speeds with each pattern.

Energies (Energy)

Walk with the following energies, and freeze at the end of each in a shape that shows the same energy: happy, sad, angry, afraid, bashful, tired, excited, nervous, proud, or brave. Try moving in energy pairs such as: heavy/light, shaking/smooth, bound/free, or percussive/fluid. Try moving with the energy of a certain animal, like a tiger or an elephant or a wolf or an eagle (without making any vocal sound).
**Creative Dance... or Pantomime?**

*How can I tell?*

<table>
<thead>
<tr>
<th>Creative Dance or Creative Movement</th>
<th>Creative Drama or Theater / Pantomime</th>
</tr>
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<tbody>
<tr>
<td>Uses the elements of <strong>Body</strong>, <strong>Energy</strong>, <strong>Space</strong>, and <strong>Time</strong> (BEST) to communicate ideas <em>non-verbally</em></td>
<td>Uses the elements of <strong>Body</strong>, <strong>Voice</strong>, and <strong>Imagination</strong> to <em>act out</em> or <em>represent</em> situations and stories</td>
</tr>
</tbody>
</table>
| Rules defined by imagination; all “normal” laws (e.g. gravity) can be broken; dreamlike  
  Example: Create a movement sequence showing water ice melting *upwards*. | Rules defined by correspondence to recognizable “reality”  
  Example: Pretend you are building a snowman, but the sun comes out and melts him before you can finish. |
| Communicates big ideas by manipulating elements of dance; content subject to interpretation by observer; no “right” or “wrong” as long as there is effort  
  Example: Create a dance phrase that expresses the water cycle in some way; you may choose any sequence and you may repeat a sequence as part of your phrase. | Communicates specific information through imitative or representational movement; requires some basic ability to reproduce movements “correctly”  
  Example: Act out putting water in the freezer (in ice cube trays) and on the stove (in a pot) so that it changes states. The audience should be able to tell what you are doing at all times. |
| Purpose is to stimulate thought and discussion about possible interpretations (*how, why*)  
  Example: Create a movement phrase that demonstrates something we have studied in science this semester. We will first see all the phrases without knowing what they are about. Then we will make some guesses and ask the choreographers to explain their choices. | Purpose is to focus on the specific content or message the actors want to communicate (*what*)  
  Example: Act out one of the major events from the story we are reading at the moment. You may use props and sound effects. We should be able to guess which event you are acting out by the time you are finished. |
| Allows for purely abstract creation  
  Example: We can enjoy a movement sequence purely for its own intrinsic beauty; settings, roles, and moods can vary or repeat as the choreographer chooses for aesthetic reasons. | Requires some element of literal “truth”  
  Example: In most creative drama, there is a setting and a character-driven sequence of events that is discernible and remains consistent throughout. “Act out the signing of the Declaration of Independence.” |

**Connects well with:**  
Science, Poetry, Mathematics  
Social Studies, Language Arts
**Sample Facilitation Language for Teachers**

When exploring words or doing simple creative movement activities...

(...during a freeze...) Can you see another shape that looks similar to yours? Is it on the same level in space? How is it the same as yours? How is it different?

Can you do the same thing you just did in another level in space? Can you use another pathway in space? Can you do it backwards?

Can you repeat that movement, but this time not make a sound with your voice? Then, after they try... Was that different? Let's all watch (the student or students) try it both ways, first with noise, and then silently. Did the movement look different? What was different about it?

When watching the work of small groups...

What was interesting to watch? What caught your eye? What was particularly effective?

Let's pretend we are scientists from another planet. We have no idea what that group was just doing, but we have to file a report with our superiors back home. First tell me just what you saw, without interpreting it. (For example, I saw five people standing in a circle, facing away from the center, with their arms stretched into angular shapes at high level.)

Now, let's try to make some inferences about what they were doing. To the group that just performed: Let's not give the audience any hints, and see what kind of ideas they come up with. To the audience: Does anyone have a guess as to what they were showing us? Why do you think so? Was there something about their shape, their energy, or their use of space or time that reminded you of that? What?

When taking suggestions from the audience for editing / revisions...

Okay, let's see if what the audience has told us so far has given the performing group any ideas for how they might improve their work. Did you hear anything that made you want to change something in your choreography? Or did you have an idea as you were performing that you think might make your choreography better?

Audience, do you have any suggestions for this group? Remember, they don't have to take your suggestions, but it's good to hear lots of other ideas when you are editing. Also, remember they may already have thought of some of these ideas but decided to do something different. So, how might they improve their choreography for the next draft?

When viewing successive performances or drafts...

To the group that has just performed: Did you think your changes made your design better? What else have you considered doing to revise your dance? What do you think you will do to improve your performance when you work on it again?

To the audience: Did you see anything you missed the first time we watched this dance? What was it? Did you see some changes from the previous version of this dance? What changed? Did it make the dance stronger? How? Did you think of anything else this group could add to their design to make it even better?
Frequently Asked Questions

My students seem to be “stuck” on a few ideas and movements. How can I get them to be more “creative”?

★ Be sure you have allowed plenty of facilitated improvisation time: the results become your classroom’s movement “palette” or vocabulary.

★ When leading improvisations, refer to your “cheat sheet” on the elements of dance to stimulate more variety in movement.

★ Students may not have enough information about the ideas or concepts you are linking with dance. Provide visual resources (moving images are powerful) to help students see what they are trying to communicate.

Some of my students seem reluctant to participate in the improvisation work. How can I get them involved without being punitive?

★ Be sure to keep your facilitation language positive and accepting of all honest efforts. Sometimes students are afraid of being “wrong” in their movement choices.

★ Allow fearful or tentative students to sit out and observe (briefly). Usually, seeing their classmates involved and having fun helps them overcome their reluctance.

How can I get my students to stop bumping into each other and the furniture while we are improvising?

★ Review the three kinds of space (personal, general, and “outer” (off-limits). Remind students they cannot create new movements while they are defending their space.

★ Return to skill-building exercises such as the kinesphere (“space bubble”) and mirroring to develop students’ bodily control.

The students made a good first draft, but then said they couldn’t think of anything to revise for their next draft. What prompts can I use to move them forward?

★ Provide copies of the Revision Checklist or the Elements of Dance to focus their attention on choices they still have.

★ Remind them of questions or suggestions the audience made during the first-draft showings.

★ Provide additional (graphical) information about the linked concept or story to help them see what they may have left out.

One group completely threw out their first draft, even though it was fairly good. Their second draft was different, but no better. How can I help them?

★ Remind students of which ideas the audience liked in their first draft. Ask them to incorporate some of those into their next revision.

★ Remind them how much easier it is to make (and remember!) small changes than to start over each time.

The students in my class can never agree on anything. They spend the entire work time arguing. I’ve tried re-grouping. What else can I do to get them to cooperate?

★ Keep deadlines short (5-7 minutes) and give regular time updates to keep on track.

★ Suggest “rock/paper/scissors” or a similar quick decision-maker, especially for first drafts.

★ Remind students they can always go back and make changes — the important thing is to have something observe, examine, and revise.
Poetry in Motion
Learning Sequence
& Materials
## Learning Sequence

<table>
<thead>
<tr>
<th>Warm-up: Action Words</th>
<th>Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directed practice (large group all together) Participants move to verbs given by workshop leader, separating each word with a “freeze” in the shape of the motion.</td>
<td>Distinguishing between active and passive verbs. Awareness of personal space.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development: Energy Words</th>
<th>Adjectives, Adverbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants use the verb “walk” and modify their movement by the use of energy words supplied by the workshop leader. Freezes are used again here.</td>
<td>Distinguishing between adjectives and adverbs. Translating feeling into gesture.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development: Shape Words</th>
<th>Nouns</th>
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<tbody>
<tr>
<td>Participants hear a concrete noun spoken by the workshop leader and attempt to make themselves “look like” the noun’s referent. Example: Tree. Participants imagine a specific type of tree and try to make themselves into that shape, then add appropriate motion (gentle swaying in wind, for example)</td>
<td>Distinguishing between concrete and abstract nouns. Self-control: body, voice. Following directions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development: Phrases</th>
<th>Phrases</th>
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</thead>
<tbody>
<tr>
<td>Workshop leader demonstrates a short phrase chosen from a poem and improvises a movement phrase to match it. Example: “I step down into the dark grass.” After a brief set of instructions, the workshop leader divides the group into two or three sub-groups and each sub-group improvises two to four phrases given by the leader, one phrase at a time. The audience gives comments on what they see.</td>
<td>Creating mental images from text. Observing, drawing conclusions, communicating understanding verbally or through movement.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development: Group Choreography</th>
<th>Poetry</th>
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<tbody>
<tr>
<td>Leader divides group into smaller groups of four or five individuals. Each group must invent and rehearse a set of movements that express the poem. After a period of choreography and rehearsal, the groups show their results to the other groups (audience) and discuss the choices they made in creating their dances.</td>
<td>Understanding figurative language. Cooperative learning; problem-solving; teamwork; analyzing; creating; evaluating. Responding to various texts.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reflection: Where would you go from here?</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants are invited to reflect on revisions they might make for a 2nd draft of their choreography and on the relationship they see between language and movement.</td>
<td>Responding to others’ work. Constructive critique skills. Multiple drafts. Revising work.</td>
</tr>
</tbody>
</table>
Poetry in Motion with Randy Barron

Sample Word Lists

<table>
<thead>
<tr>
<th>Action</th>
<th>Energy</th>
<th>Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>walk</td>
<td>delighted (happy)</td>
<td>tree (specific types)</td>
</tr>
<tr>
<td>stretch</td>
<td>dejected (sad)</td>
<td>flower (specific)</td>
</tr>
<tr>
<td>crawl *</td>
<td>furious (mad / angry)</td>
<td>mountain *</td>
</tr>
<tr>
<td>sneak</td>
<td>proud</td>
<td>water / river / waterfall</td>
</tr>
<tr>
<td>slither</td>
<td>afraid / fearful</td>
<td>window</td>
</tr>
<tr>
<td>swim</td>
<td>exhausted</td>
<td>cloud</td>
</tr>
<tr>
<td>shake</td>
<td>strong</td>
<td>rain / snow</td>
</tr>
<tr>
<td>jump</td>
<td>nervous</td>
<td>sun / moon / star</td>
</tr>
<tr>
<td>reach</td>
<td>confused</td>
<td>night *</td>
</tr>
<tr>
<td>climb</td>
<td>excited</td>
<td>fire</td>
</tr>
<tr>
<td>fly</td>
<td>frazzled</td>
<td>Earth *</td>
</tr>
<tr>
<td>fall *</td>
<td>un­hurried</td>
<td>eagle</td>
</tr>
<tr>
<td>swing</td>
<td>Energy Pairs:</td>
<td>bear</td>
</tr>
<tr>
<td>melt</td>
<td>sharp / smooth</td>
<td>wind / storm</td>
</tr>
<tr>
<td>dive</td>
<td>bound / free</td>
<td>garden *</td>
</tr>
<tr>
<td>glide</td>
<td>heavy / light</td>
<td>wolf</td>
</tr>
<tr>
<td>push / pull</td>
<td>percussive / shaking</td>
<td>car / truck</td>
</tr>
<tr>
<td>explode *</td>
<td>tense / relaxed</td>
<td>storm</td>
</tr>
</tbody>
</table>

* These words generally require some “unpacking” (definitions, cautions) before students can go into motion using them.
I step down into the dark grass
an eagle came and swooped me up
in the garden*, lightning bugs fly
climbing slowly on their way, they vanished and were gone
a storm comes bellowing* down from the hills
papers, papers, blowing, sticking
the tired cars go grumbling by
shadows dance on a ruined* wall
the water arches its glittering back
circles of dust drift over the adobe* wall
on highways vast and long and broad
branches swing from side to side
a red moon rides on the humps of the low river hills
a rocket that scorched* the land and baked the air
my words leap like fish in new trout* streams
rocks that speak, handprints reaching for clouds
night gathers itself into a ball of dark yarn

*More words to “unpack” before going into motion
Sample Short Poems for Student Choreography

These poems were written as part of a Native American poetry and dance project on the Navajo reservation in the 1970s.

Fire, water, earth and sky shape our thinking.
The darkness of the night and the light of the sun shape our thinking.
An eagle in flight, shadows by fire light,
and a night-long prayer
are the ways of my people.

   Josephine Wapp, Comanche

I imagined myself as a bird in flight
swinging
to the left, then to the right
the cool air against my face.
I imagined myself as a bird
flying high
flying into the clouds
never to be seen again.

   Courtney Moyah, Pima-Apache

Waterfall

My ears burn of thunder,
My eyes film of mist.
Tons come down, down of water,
From the ground being pulled.
Ground hits waterfall with many forces,
Then, without remembering,
bubbles on.

   Vincent Bass, Winnebago
Poetry in Motion with Randy Barron

Pop! Crackle! Hiss! Fire!
The fire of the sun is in me
Yet I am of the earth.
I am fire.
Do not get too close
or you will be singed.
Pop! Crackle! Hiss!
Fiery spirit! Everyone!
Fiery spirit! Wild!
Sometimes tame.
Now bright!
Now dim,
but still there.

Willie George, Yuchi

Celebration
I shall dance tonight.
When the dusk comes crawling.
There will be dancing and feasting.
I shall dance with the others
in circles
in leaps
in stomps.
Laughter and talk
will weave into the night,
Among the fires
of my people.
Games will be played
And I shall be
a part of it.

Alonzo Lopez, Papago
Choreographer’s Checklist

Body
★ Do you have some interesting shapes in your dance? Do they make sense for your idea or assignment?
★ Do you move with coordination and control?
★ Is your body able to perform the movements you have designed?
★ Have you choreographed clear beginning and ending moments?

Energy
★ Do you have contrast in the energy? (for example, between smooth & sharp, bound & flowing, or strong & gentle energy)
★ Do the energies you are using reinforce the ideas in your dance?

Space
★ Have you used the space well in your design? Can your shapes and movements be seen from the audience?
★ Are you using a variety of levels to sustain interest?
★ Are you using appropriate and interesting pathways?
★ Are you clear about your use of focus?
★ Should you make your shapes and movements larger?

Time
★ Have you varied the speed in the dance?
★ Have you used rhythms that reinforce your ideas?
★ Can you make the transitions between movements and ideas smoother?

Content
★ Does your dance say what you want it to say?
★ Have you used the elements of dance to support what your dance is about and not just for decoration?
★ Do you know why you have chosen these movements?

Focus & Concentration
★ Do you know what you are doing at all times?
★ Are you allowing yourself to be distracted or self-conscious?
★ Are you doing your very best to perform your dance?
Expected Result:
• I can work with a group to create and perform a dance that clearly shows our interpretation of what a given poem means.

Self-Assessment Rubric

Read the rubric below; then mark or color in the box in each row you feel describes your work best for this draft of your dance. Please use the space on the back of this page to explain any of the responses you gave that ask, "Why not?"

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Master</th>
<th>Artisan</th>
<th>Apprentice</th>
<th>Novice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choreography</td>
<td>We created a dance that was so well-crafted our audience could not stop raving about it afterwards. We felt like professionals!</td>
<td>We used dance elements and structures well, and created choreography that showed our ideas clearly.</td>
<td>We created a dance that had some problems with the design, such as lack of a clear beginning or ending, or missing some elements of dance.</td>
<td>We did not finish our dance, or we did not try our best to create a well-made dance. Why not? (Use other side to explain.)</td>
</tr>
<tr>
<td>Literary Interpretation</td>
<td>We thought creatively about our poem and came up with some really insightful interpretations.</td>
<td>We feel we got the main idea or essence of our poem and we were able to explain our choices during discussion.</td>
<td>We felt like we got some of the main ideas but there were some parts of our poem that we did not fully understand.</td>
<td>We did not dig into the poem to really understand what the poet was trying to say. Explain... (use other side)</td>
</tr>
<tr>
<td>Performance and Focus</td>
<td>We shared our dance with such good concentration and focus that we outdid ourselves — a personal best!</td>
<td>We shared our dance with strong concentration and focus, doing our parts as a team to show our idea and design.</td>
<td>We shared in our dance, but we got distracted or embarrassed. We did not do our best job of concentrating.</td>
<td>We did not share our dance, or it fell apart during the sharing. Explain... (use other side)</td>
</tr>
</tbody>
</table>
Poetry in Motion: Detailed Outline

I. Introduction: “Teaser”: What is our teacher doing? (Short movement or gesture sequence taken from language; haiku are particularly good as movement source material.)

II. Activity #1: Action, Energy, and Shape Words — Guided Practice (see Word List page in this packet for sample words to try)

   A. Begin with simple, active verbs, reminding students not to allow themselves to use vocal sound effects. Mix the words so that students get a range of motions, and a mix of levels of activity, from simple and sedate to complex and demanding. Ask the students to freeze on command and to notice the shapes they are in and the shapes they see around them in the space. The dance connections here are the elements **Body** and **Space**.

   B. Continue with adjectives and adverbs. Use the action word “**walk**” and have the students try modifying their walks with the words listed, and ask them to pay attention to what they are changing about their walk (speed, size, etc.). This portion connects to the elements **Energy** and **Time**.

   C. Try the nouns column (Shape). These are concrete nouns, again building from simpler and easier to more challenging. When you work with animals and weather, be sure to remind the students not to allow themselves to use vocal sounds. Students will substitute sound for movement, making loud noises, but very small and uninteresting movements. Encourage them to explore the full range of their movement. For four-legged animals, encourage students to travel on two legs like a human, and to use their arms and hands to supply detail (like tails, teeth, claws, etc.) rather than to crawl on all fours. Tell them they are trying to capture the **essence** of the creature. This uses **all four** dance elements.

**Reflection Question:**

* How is creative dance **like** pantomime, and how is it **different**?
III. Activity #2: Phrases in Words and Movement

Background: Words can be combined into phrases, which means a group of words that connect to make a single thought. Movements can also be connected into phrases. A common example of this is American Sign Language. Dance movements and musical sequences are also grouped into phrases, fundamental units of expression.

A. Modeling and directions:

1. Tell the class that you will read a phrase chosen from an actual poem, and that they should just listen and think about what they might do to show the idea of that phrase in movement.
2. Next, you will cue them to make a frozen shape that lets you know what kind of movement they are about to do. When everyone is in a frozen shape, you will read the line a second time, this time more slowly, to give them time to respond.
3. As soon as you begin to read, they should begin moving appropriately, finishing in another frozen shape at roughly the same time as you finish reading the line, or slightly after.

Demonstrate this yourself (or with a volunteer), using simple phrases drawn from class readings, writing samples, etc. (sample phrases to get you started are in this packet).

B. Choreographed phrases.

1. After you have had the entire class moving at once for several of the phrases, and they are moving pretty freely but appropriately during the readings, have them choose partners so that everyone is in pairs. If you have an odd number of students participating, having one group of three people is fine.
2. Give each duo or trio a card or slip of paper with a poetry phrase (add pictures for better effect). Tell them this is a “two-minute challenge,” and they are to come up with a way for the three of them to demonstrate the phrase in movement. They may all do the same movements or they may split up the work into different assignments. Give a one-minute and a 30-second warning before calling time.
Poetry in Motion with Randy Barron

3. Ask for volunteers to show their phrases. Ask each pair to do their phrase twice. You will pause between the readings to let them go back to their beginning shape before you start again. Continue until all phrases have been demonstrated. (You do not need to worry about duplicating phrases here. Five to ten phrases should be more than adequate for a class of twenty to thirty students. (If you have 30 students, first, condolences, and second, go ahead and make groups of three instead of pairs.)

Seeing what different groups do with the same phrase material is vital for both your assessment and student understanding that there is more than one right answer to any creative task.

Reflection Questions:
• When does one movement end and another begin? How can you tell?
• Did you see anything that surprised or delighted you? What was it? Can you explain what you liked about it?

This is a natural time to introduce the Elements of Dance, if you have not already, or to review them if you have. The elements are the vocabulary of the art form, both in the process of creation and in the process of response. Also: debrief your “teaser” before going on!

Activity #3: Choreography in Small Groups

Note on poetry sources: The attached poems are only a small sample of what is available and are meant to model qualities of good movement source material: significant action, and clear and evocative imagery. The very best integration, however, comes when the students begin using their knowledge of this process to write their own poems to be danced.

Prelude 1: Rules for working in groups

1. Everyone in the group must have a movement / shape function, at all three stages: choreography (creation), rehearsal (practice) and performance. (Note: the teacher is the reader for each group; group members can take turns reading during rehearsal time or --- for extended explorations --- memorize and then recite the poem as they move).
2. Each group must have a beginning, middle, and end to its choreography.
3. Use only your bodies; you may not use any props or vocal sounds (body percussion or other sounds of movement are allowed).
4. Use your time wisely — you will not have long to create your dance!
5. Safety first — do not scare your audience or put anyone in danger.

Prelude 2: Discuss the assessment rubric (see sample rubric in this packet)

• How well put together was this dance? Did they use all elements well?
• How accurately did the choreography reflect the mood and/or meaning of the poem? Where did the group connect their movements to the poem?
• How focused were the performers? Did they concentrate fully and draw you into their vision of the poem?
Choreography in Small Groups

A. Group assignments. Assign poems to groups of no more than 5-6 students per group; allow 5-15 minutes of working time depending on grade level and available time; give time updates, including 2-minute and 1-minute “calls.”

B. Circulate through the room, listening to process as an assessment method. Answer questions about what the students “should” do with more questions to help them refine their ideas.

C. Prepare the audience. Reinforce appropriate audience behavior with cues such as:

   What is the main job of the audience at a dance performance? (A: To watch ---- dance is a visual art; all those other good behaviors are in support of being able to watch and think!)

C. Show the dances. Allow each group to perform their poem twice consecutively, so that the audience can see and remember it and also to allow for the “dress rehearsal” nature of the initial performance.

D. Discuss, using the rubric considered at the beginning of the activity.

This is a two-step process — Step 1: What was interesting to watch? What caught your eye? What was particularly effective? Step 2: What might improve the work? As students master Step 1 they are more easily drawn out in a positive way in Step 2. Groups should not try to answer suggestions or defend their choices, but simply listen and consider --- or re-consider --- the ideas suggested each time they come back together to do another draft of the choreography.

Additional Reflection Questions:
• What makes a good poem? a good dance? Is it the same for everyone? What if only a few people like something --- is it good or not?

V. Activity #4: Revisions and Second Draft

A. Review Activity 3 above, using the elements of dance and the rubric as guides. Ask the groups to return to their working areas and to revise their work, using ideas they may have had as well as suggestions the rest of the class made during the discussion time after the first drafts were presented.

B. Working time variable: If this is a return to the choreography process after a day or longer, allow extra time to review, but no more than about ten minutes. Visit each group and check in at least once during the work time. If they seem stuck, encourage them to explore possible alternate solutions they may have discarded initially or try something very different that still retains what they liked about their original draft.

   Note: If they are going to start over from scratch, this is their chance. Further drafts must build on this one.

C. Show the revised, second drafts and discuss development of the work in terms of the elements of dance and the literary content of the chosen poems. Refer to the rubric already introduced. Again, take suggestions for improvement. If a major departure from the first draft is presented, ask the audience which they liked better, and why, in terms of the elements of dance or the poem’s content.
Poetry in Motion with Randy Barron

Reflection:
• What other art forms could we include to make the dances even more interesting? How would we go about that?
• What other things could we dance about besides poems? What would that be like?

Wrapping Up: “Don’t Try to do ‘The Music Man’!”

A. Culminating Event – Optional – “Informance”
   If it seems workable and if everyone involved helps make it happen, students can present their “final” drafts at a PTO meeting, school assembly, or other event.

The process orientation of the lesson plan should be the focus. In other words, the dances are simply at a certain point on a continuum of “perfection” and it was the journey undertaken rather than the destination upon which the work was focused. Keep the presentation simple, clear, and brief, using standards-based language whenever possible.

B. Evaluations and Closure: Students can complete and sign their own evaluation rubrics at the end of the process, and these can go into a portfolio along with the teacher’s evaluation, student response essay, photos, digital movies, poetry drafts, and other evidence of learning.

Possible Extensions: Writing to Dance, Dancing to Write

If you want a deeper experience integrating the writing and choreographic disciplines, ask students to write haiku (or other short poems) and then to choreograph their poems as solo studies. They can then perform their studies for others in their small groups (or the class as a whole). The audience then should write their own haiku in response to the
dancing, without hearing the original poem first. Compare responses to the original written stimulus.

Another variation on this is to start with a real-world stimulus, such as a photograph, a sculpture, or an object brought into the classroom. Ask students to move in some way that imitates something important about the model. For instance, if the object is a rock, students could try moving with weight, texture, or shape that describes the rock. Then ask students to abstract important qualities of the model and move in some way that demonstrates what they have chosen. If it is weight, perhaps there is some kind of momentum that develops (a rock rolling down a hill and coming to rest, for instance). Finally, have them write a short poem concentrating on the abstraction and then choreograph a dance from the poem.

As a final complication to any of these ideas, you can have students include spoken words in their choreography, either saying the entire poem while dancing or choosing important words or phrases to speak while moving. It is also possible to record the poetry as audio accompaniment, and to add music, either chosen from recordings or (best of all) performed live by other students.
### Sample Student Reflection Form for Small Group Dances

**1. Describe and/or draw the beginning of your dance (“places”).** Why is this an effective way to start, based on the structure of your poem?

**3. Describe and/or draw the ending of your dance (“curtain”).** Why is this an effective way to close, based on your interpretation of the poem?

**2. Narrate** your dance structure here. List each event or step, and show where in the poem that event or step came from.

<table>
<thead>
<tr>
<th>What we did:</th>
<th>What the poem said:</th>
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<tbody>
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<td></td>
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### National Core Arts Standards

#### Dance, Media Arts, Music, Theatre And Visual Arts

<table>
<thead>
<tr>
<th>What Are The Standards?</th>
<th>Creating</th>
<th>Performing/ Presenting/ Producing</th>
<th>Responding</th>
<th>Connecting</th>
</tr>
</thead>
</table>
Grade 5 Standards

Anchor Standard 1, Creating: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. Essential Question: Where do choreographers get ideas for dances?

DA:Cr1.1.5 a. Build content for choreography using several stimuli (for example, music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events).

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers. Essential Question: What influences choice-making in creating choreography?

DA:Cr2.1.5 a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Choreographers analyze, evaluate, refine, and document their work to communicate meaning. Essential Question: How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

DA:Cr3.1.5 a. Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artistic intent. Explain the movement choices and refinements.

b. Record changes in a dance sequence through writing, symbols, or a form of media technology.

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Dance is perceived and analyzed to comprehend its meaning. Essential Question: How is a dance understood?

DA:Re.7.1.5 a. Find meaning or artistic intent from the patterns of movement in a dance work.

Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context. Essential Question: How is dance interpreted?

DA:Re8.1.5 a. Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.
Poetry in Motion with Randy Barron

Broadening the Definition of “Text”
- Art as text
- Emphasis on informational text
- Task card graphics
- “Reading” dances

Reading Comprehension Strategies
- Making Connections
- Questioning
- Visualizing
- Determining importance
- Inferring
- Synthesizing

Speaking & Listening
- Collaborations
- Learning conversations
- Group reflections

Language Acquisition
- Domain-specific terms
- Context clues
- Creating dance phrases
- Discussing / narrating dances

Close Reading of Text
- Task card assignments
- Looking for details in dance

Argument from Evidence
- Task card assignment details
- Written reflections
- Interpretations of dances
Common Core State Standards for English Language Arts

Grade 5 Standards
(Similar standards for grades 3-4 and 6-8 can be found at http://www.corestandards.org/ELA-Literacy/)

Reading, Literature

Key Ideas and Details

RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

Craft and Structure

RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Integration of Knowledge and Ideas

RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

Range of Reading and Level of Text Complexity

RL.5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

Speaking and Listening

Comprehension and Collaboration

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Language

Vocabulary Acquisition and Use

L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figurative language, including similes and metaphors, in context.
Poetry in Motion with Randy Barron

**Discography:** Some music sources for use in the classroom

Gabrielle Roth and the Mirrors
Titles include Ritual, Bones, Totem
http://www.shopsrhythms.com
http://www.gabrielleroth.com/

These CDs are through-composed, with a slow warm-up leading to high energy and ending with a cool-down. Each individual cut has its own flavor or mood, and since both heartbeat and breath rhythms are clear, it is impossible to be “off” the music!

R. Carlos Nakai
Titles include “Canyon Trilogy,” first Native American recording to go Platinum
http://www.rcarlosnakai.com

Of Navajo-Ute heritage, R. Carlos Nakai is the world’s premier performer of the Native American flute. Originally trained in classical trumpet and music theory, Nakai was given a traditional cedar wood flute as a gift and challenged to see what he could do with it. He explores new connections as well as traditions.

**Bibliography:** Additional sources of information and inspiration


**Online Bibliography:** Some resources on the Internet you may wish to investigate

ArtsEdge http://artsedge.kennedy-center.org/
Recently updated and supercharged! Full of rich resources.

Habits of Mind http://www.instituteforhabitsofmind.com/
A network of people who are interested in learning about the Habits of Mind, developing the habits, and seeking opportunities for learning interdependently and internationally.

Poets.org http://www.poets.org/
The official website of Academy of American Poets.