

Dance

SEL MATRIX & SAMPLE LESSON PLANS



DANCE



Arts and Social Emotional Learning Matrix - Dance

SEL Competency	Creating	Performing	Responding	Connecting
Self-awareness (Identity development)	<p>ONE MOMENT - Dance Study Standards: 1 K-12: Create a dance study based on a particularly impactful or important moment in your day. Describe how that moment made you feel in terms of weight, color, shape, and size. Focus on these to help create your study, then analyze the process as the movement relates to the moment.</p>	<p>COMFORT and DISCOMFORT PERFORMANCE Standards: 4 K-12: Recognize individual 'default/comfort' movements (habitual movements) and analyze whether it is something a group of other dancers can perform well. Dancers will create a movement study with movement they know they perform well. They will then teach a group of other dancers who will perform. Choreographer will reflect via documentation on what default moves improved the dance's theme by analyzing whether dancers performed them authentically.</p>	<p>IMPULSE CONTROL with DELAYED GRATIFICATION Standards: 7, 8 K-12: Allow students to develop a sense of agency, address personal and group challenges efficiently, and identify healthy coping mechanisms.</p>	<p>MUSIC, MOVEMENT, and FEELINGS Standards: 10 K-12: Listen to music and draw a picture that connects to the feeling. Close your eyes and visualize what the feeling looks like through movement. What does this feeling look like, feel like, sound like, taste like, and smell like? Create a dance that matches the feeling. Give the feeling a label with words.</p>
Self- management (Agency and Efficacy)	<p>TENSION and RELEASE Standards: 2 K-12: Identify tension and release in movement examples from various world cultures. How do these examples relate to their life and dance experiences? How do you express tension and release in your own life? Think/Pair/Share as appropriate.</p>	<p>SMART Dance Goals Standards: 5 ELE: Choose a skill and identify a growth goal that is shared with a goal partner. Goal partners give advice on how to achieve the goal MS/HS: Dancers will reflect in a journal on the skills they need to improve on in concert pieces by setting weekly SMART goals. At the end of the week, they will write a self-evaluation on whether they need to continue with the SMART goal or are ready to move on to a new one. This can also be done in lieu of a concert and through dance genre units in class.</p>	<p>Dance, Self-Assessment, & Open Response Standards: 8, 9 K-12: Engage students to explore their artistic identity, analyze their strengths, and respond with movement to create a well-rounded response-based environment.</p>	<p>FINDING BALANCE Standards: 11 ELE: Choose contrasting emotions like sadness and happiness. Lead students through expressing the challenging emotion through movement and balancing out through expressing the contrasted emotion. MS/HS: Observe and identify a challenging emotion or perspective represented through movement. Journal how this is portrayed and identify a counter emotion or perspective to create balance and how this could be represented through movement.</p>
Social awareness (Belonging and Engagement)	<p>HERO Standards: 1, 2 K-12: With a partner, share your hero. Discuss what makes them your hero. What dance movements would connect to this hero? Create a dance that connects the strengths of each hero as partners.</p>	<p>KNOW YOUR AUDIENCE Standards: 6 ELE/MS: Students will create movement studies for different types of audiences. They will choose a song, theme, motifs, etc. based on their intended audience. Some examples of audiences would be all male, over 65, kids, all female, aliens, etc. HS: Elevated Method: Once movement studies get developed for an intended audience, the teacher can decide whether to switch the audience and</p>	<p>COMMUNITY and COMMUNICATION Standards: 7, 8, 9 ELE/MS: Observe call-and-response dance/music techniques from world cultures. Discuss how these align with social experiences at home. In pairs or small groups, practice call-and-response exercises HS: Elevated Method: In groups, find music that uses applies call-and-response techniques and create movement that aligns with the music.</p>	<p>DANCE and SOCIETY Standards: 11 ELE: Watch videos from dance companies that address societal challenges and discuss what they see and how the movement can impact a community. MS/HS: Elevated Method: Review a series of dancers, dance companies, and specific pieces that address societal challenges and social advocacy. Identify/Discuss the impact</p>

ARIZONA DEPARTMENT OF EDUCATION/ ACADEMIC STANDARDS IN THE ARTS

		have students manipulate the original work to the new audience set.		on the community of each message and piece.
Relationship skills	<p>CELEBRATING DIVERSE PERSPECTIVES Standards: 1 K-12: With a partner or small group, find music and choreograph movement that matches a range of emotions and write a reflection recognizing diverse thoughts, feelings, and perspectives.</p>	<p>ROUND ROBIN CHOREOGRAPHY Standards: 4, 5 K-12: Create and document a piece/movement study to a chosen song. Utilizing a Round Robin, students will give feedback to the choreographer in which they must apply the changes. The feedback could be about music, performance, or choreography. After several rotations (4-5x), students will document the altered dance. Students will then write a reflection comparing and contrasting the dance using several guiding questions as listed below:</p>	<p>DANCE and RELATIONSHIPS Standards: 9 K-12: Observe and discuss the role of core dancers in modern western dance and compare it with group rituals in folk dance traditions. Connect these practices with school and afterschool experiences. With partners or small groups, create a series of shared movements that work together using leaps, arm movements, hand movements, and steps forward, backward, sideways, and on the diagonal.</p>	<p>WORLD OF DANCE Standards: 11 K-12: Observe/Describe a series of celebration dances from around the world. Describe the feelings expressed and the movements that align with the feelings. Repeat the same for war dances. Explain how each movement makes you feel and create a series of movements to match each type of dance.</p>
Responsible Decision Making (Belonging and Engagement)	<p>SOCIAL CHANGE, GOAL SETTING, and DANCE Standards: 1, 2, 3 ELE: Identify something that has been challenging in dance class when dancing with others, and define 3 choices that help solve the challenge MS/HS: Elevated Method: Outline the challenges of creating a group piece that solves a societal challenge and how to work through it through collective goal setting</p>	<p>DESIGN the REHEARSAL SCHEDULE Standards: 4, 5 ELE/MS: Instructor creates a rehearsal schedule with a few sections with 2 or 3 choices for students to be engaged in the rehearsal schedule development. HS: Create a rehearsal schedule in coordination with the teacher's schedules and dancers' schedules for producing a work. Choreographer(s) will need to use time management skills to plan the schedule choosing specific goals for the produced work (e.g., performance quality, memory of movement, etc.). Refining work to reflect a different goal may take more time as originally planned; choreographer(s) will have to demonstrate flexibility and/or creativity in how to perfect the work with scheduling in mind. Implement the rehearsal schedule.</p>	<p>DANCE, BELONGING and ENGAGING, SOCIAL and CULTURAL AWARENESS Standards: 7, 9 K-12: Encourage students to look through the lens of <u>perspective</u> of the same and different backgrounds and cultures. Goal setting and identifying support (empathy) is also a key lesson design component.</p>	<p>MOVEMENT and HEALTH Standards: 10 K-12: Students will be able to analyze and identify movement that hinders emotional and physical health and safety, produce solutions to prevent negative problems, and connect the movement challenges to societal challenges.</p>

Dance & SEL

	<h2 style="text-align: center;">K-2 Round Robin Choreography</h2> <p style="text-align: center;"><i>Work collaboratively to give and receive feedback on performance of a new dance study.</i></p>
<p>Lesson Objective(s):</p>	<p>Students will be able to</p> <ul style="list-style-type: none"> • Standard: Develop a shared dance phrase that explores locomotor and non-locomotor movements through space, time, and energy by working collaboratively through personal and shared space • SEL: Utilize positive communication and social skills to interact effectively with others by utilizing active listening skills and demonstrating care and respect for others and their needs by using polite language • Equity Elaboration: Maintain kind and helpful language, sustain healthy relationships, and foster collaboration by participating in Round Robin Choreography.
<p>Arts Standard(s):</p>	<p><i>Artistic Process - Perform</i></p> <ul style="list-style-type: none"> • Anchor Standard #4 - Select, analyze, and interpret artistic work for performance <ul style="list-style-type: none"> ○ DA.PR.4.2a Identify and demonstrate directions for moving the body using locomotor movements in personal and general space (e.g., forward, backwards, sideways, up, down, turning). Make body shapes (e.g., straight, bent, curved) that change levels and vary in size. Move in straight, curved, and zig-zagged pathways. • Anchor Standard #5 - Develop and refine artistic work for presentation <ul style="list-style-type: none"> ○ DA.PR.5.2a Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.
<p>Essential Question(s):</p>	<ol style="list-style-type: none"> 1. How can an artist's relationship with others impact the performance/ presentation/ production of artistic works? 2. How do dancers work with space, time, and energy to communicate artistic expression? 3. What must a dancer do to prepare the mind and body for artistic expression?
<p>Vocabulary:</p>	<p>Dance phrase: A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion</p> <p>Locomotor: Movement that travels from one location to another or in a pathway through space (for example, in PreK, walk, run, tiptoe, slither, roll, crawl, jump, march, gallop; in kindergarten, the addition of prance, hop, skip, slide, leap)</p>

	<p>Non-locomotor: Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in PreK, bend, twist, turn, open, close; in kindergarten, swing, sway, spin, reach, pull)</p> <p>Personal Space: The area of space directly surrounding one's body extending as far as a person can reach; also called the kinesphere</p> <p>Space: Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments</p> <p>Shape: Element of dance; a component of space where the individual body or group makes a shape (3-dimensional) which conveys meaning</p>
<p>SEL (Social Emotional Learning) Competency(s):</p>	<p>Relationship Skills: The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.</p> <ul style="list-style-type: none"> • Building relationships with diverse individuals and groups • Communicating clearly • Working cooperatively • Resolving conflicts • Seeking help
<p>Equity Elaborations:</p>	<ul style="list-style-type: none"> • Collective efficacy & working collaboratively • Promoting collective wellbeing and positive social behaviors
<p>Lesson Procedure: <i>(Approx. Duration)</i></p>	<ol style="list-style-type: none"> 1. Choose music as the foundation for the day's lesson. The music can repeat the same song, or you can develop a playlist to play through class <ol style="list-style-type: none"> a. Examples (or use your own preferred music) <ol style="list-style-type: none"> i. <u>Happy - Pharrell Williams</u> ii. <u>Can't Stop the Feeling - Justin Timberlake</u> iii. <u>Un Poco Loco from "Coco"</u> iv. <u>Firework - Katy Perry</u> v. <u>Somewhere Over the Rainbow - Israel "IZ" Kamakawiwo'ole</u> vi. <u>Respect - Aretha Franklin</u> vii. <u>You're my Best Friend - Queen</u> viii. <u>Fireflies - Owl City</u> 2. Warm-Up: Mirroring Activity <ol style="list-style-type: none"> b. Using non-verbal communication, encourage the students to follow their partner's movement. Have them start small (fingers wiggle, eyeballs side

to side, head looks right to left). After a minute have the leader switch and allow movement to gradually get bigger.

3. Return to a single circle and go over 4 non-locomotor movements
 - a. Apply the same process with the following movements
 - i. Non-Locomotor Movement 1: Move eyeballs
 - ii. Non-Locomotor Movement 2: Shrug shoulders
 - iii. Non-Locomotor Movement 3: plié (bend)
 1. Begin to use descriptive language (imagery) "make a diamond with your legs."
 - iv. Non-Locomotor Movement 4: twist
 - v. Non-Locomotor Movement 5: open 'stretch, expand'
 - vi. Non-Locomotor Movement 6: close 'contract spine'
4. Create a single circle to go over 4 locomotor movements
 - b. Locomotor Movement 1: walk
 - i. Instructor demonstrates for 8 counts
 - ii. Instructor does the movement with the students for 2 set of 8 counts
 - iii. The instructor observes the students execute the movement
 - c. Repeat this process with 3 more movements
 - iv. Locomotor Movement 2: relevé (tiptoe)
 - v. Locomotor Movement 3: sauté (jump)
 - vi. Locomotor Movement 4: march
5. Repeat step 2 and 3 as needed
6. Each student chooses 1 locomotor movement and 1 non-locomotor movement
7. Creating Group Phrases
 - a. One performer at a time presents their 2 movements to their group
 - b. Grade Band Considerations:
 - i. 2nd Grade: Divide the students into groups of 3-4
 - ii. 1st Grade: I do, We do Process
 1. Demonstrate as a whole class the expectations of working in small groups but creating a whole group phrase using locomotor and non-locomotor movements (see Kinder)
 2. Then Divide the students into groups of 3-4
 - iii. Kinder: We do Process
 1. As a class create a dance phrase building upon each student's locomotor & non-locomotor movement choice. You could have every-other students choose 1 to share (non-locomotor or locomotor)
8. Assign each student a number for their order to develop their shared dance phrase
 - a. Utilizing a Round Robin, students will connect their locomotor and non-locomotor movements one at a time

	<ul style="list-style-type: none"> b. The whole group learns each movement to create a collected collaborative dance <p>9. Each group presents their movement phrase to the class</p> <ul style="list-style-type: none"> a. Kinder: Film and watch together for class discussion <p>10. Reflection questions as a group discussion:</p> <ul style="list-style-type: none"> a. What shapes did you see others make? Can you describe it with your words? Can you show me with your body? b. What was your favorite movement to perform? Can you show us and explain why? c. What spatial pattern did you see? d. What was easy about performing your own group choreography? e. What was hard about performing your own group choreography? f. What is the biggest emotion you experienced as you performed?
Assessments:	<p>Checking for understanding: Demonstrating each locomotor and non-locomotor direction</p> <p>End of Lesson: Presentation and documentation of spatial patterns performed or shapes one saw in the movement.</p>
Related Standards/ Competencies:	<p><i>Artistic Process - Create</i></p> <ul style="list-style-type: none"> • Anchor Standard #1 - Generate and conceptualize artistic ideas and work <ul style="list-style-type: none"> ○ DA.CR.1.2a Move in a variety of special relationships and formations with other dancers, sharing and maintaining personal and general space. <p><i>Artistic Process - Connect</i></p> <ul style="list-style-type: none"> • Anchor Standard #10 - Synthesize and relate knowledge and personal experiences to make art <ul style="list-style-type: none"> ○ DA.CN.10.2a Recognize a personal or emotional response to a dance work. Identify a social or cultural response. Discuss how specific movements contributed to your response and relate to your personal experience.
Resources:	<p>Round Robin: students break into small groups and each take turns providing solutions, input on the discussion, or ideas to the brainstorm</p>



3-5 Dance, Self-Assessment, and Open Responses

This lesson plan is designed to engage students to explore their artistic identity, analyze their strengths, and respond with movement to create a well-rounded response-based environment.

Lesson Objective(s):

Students will be able to

- Standard: Relate movements, ideas, and context to interpret their intent, meaning and artistic expression communicated through the use of the body, elements of dance, dance technique, dance structure, and context.
- SEL: Recognize own thoughts and emotions to act before becoming overwhelmed
- Equity Elaboration: Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals

by engaging in self-assessment and open responses.

Arts Standard(s):

Artistic Process - Respond

- Anchor Standard 8 - Interpret intent and meaning in artistic work
 - DA.RE.8.5a Explain how the movements in a dance communicate the main idea (e.g., verbally, in writing, visually). Relate movements, ideas, and context to interpret their meaning using basic **dance terminology**.
- Anchor Standard 9 – Apply criteria to evaluate artistic work
 - DA.RE.9.5a Describe and define the characteristics that make a dance artistic and meaningful using **basic dance terminology**, and develop, understand, and apply **artistic criteria** for evaluating dance.

Essential Question(s):

1. How does the practice of responding to artistic expression develop capacity to manage emotions, thoughts, or behaviors?
2. How do perceptions, interpretations, and application of criteria affect one's view of artistic works?
3. How is dance interpreted?
4. What criteria are used to evaluate dance?

Vocabulary:

Alignment: The process of adjusting the skeletal and muscular system to gravity to support effective functionality

Body-mind principles: Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility)

Critical Response Process: combines the power of questions with the focus and challenge of informed dialogue. The Process offers makers an active role in the critique of their own

	<p>work. It gives makers a way to rehearse the connections they seek when art meets its audience, or a product meets its purpose.</p> <p>Functional alignment: The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing</p> <p>Kinesthetic awareness: Pertaining to sensations and understanding of bodily movement</p> <p>Movement problem: A specific focus that requires one to find a solution and complete a task; gives direction and exploration in composition</p>
<p>SEL (Social Emotional Learning) Competency(s):</p>	<p><i>Self-Management:</i> The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations – effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.</p> <ul style="list-style-type: none"> • Managing stress • Self-control • Self-motivation • Setting and achieving goals
<p>Equity Elaborations:</p>	<ul style="list-style-type: none"> • Coping with discrimination/ prejudice. • Developing a sense of agency and resiliency.
<p>Lesson Procedure: <i>(Approx. Duration)</i></p>	<ol style="list-style-type: none"> 1. Class begins with introductions and a teacher guided warm-up for dance-injury prevention. 2. After students complete warm up, use Think- Pair-Share to have students fill in the blank on the following question: (5 minutes) <ol style="list-style-type: none"> a. I found ____ exercise easy because ____. b. I found ____ exercise hard because ____. 3. Using the <u>Critical Response Process Basics</u>, the teacher will explain how the prior questions are proper ways to give/receive feedback. Teacher will provide additional sentence stems for students to use when practicing. Examples include: <ol style="list-style-type: none"> a. I liked ____ (dance section/step/song) because it made me feel ____. b. The ____ (dance section/step/song) reminds me of ____. c. One thing I would love to see again is _____. 4. Discuss listening skills that must be applied while peers give feedback. 5. With partners or in small groups, create a short movement phrase based on responses after warm-up (2a and 2b). Based off class skill set, choose one of the following: <ol style="list-style-type: none"> a. Create a phrase using the easy and hard warm-ups they specified. b. Find a movement quality for easy and hard to apply to their own movement in a phrase c. Find a movement quality for their responses after 'because' to apply to their own movement in a phrase. 6. Share phrases and have students provide and receive feedback using the sentence stems as practiced earlier (3a, 3b, 3c)

	<p>7. Have a class discussion or journal about how you felt giving feedback, receiving feedback and how you responded</p> <p>8. Make a personal goal for how to manage emotions and response to receiving feedback. You can journal, verbally share, or write in the form of an exit ticket.</p> <p><i>Optional Elevated Activity</i></p> <p>9. At a later date, use the Fishbowl activity to practice the personal goal of demonstrating self-control when receiving and responding to feedback.</p>
Assessments:	<p>Checking for understanding: Physical copy of responses written by students, engagement in movement-based exercises corresponding to Essential Questions, and an optional audio recording of timed-classroom discussion for documentation.</p> <p>End of Lesson: Exit ticket, class discussion, and share in the optional fishbowl activity.</p> <p>Assessment/ Homework: At home, reflect on the importance of injury prevention through the dance warm up: What is my favorite part of a dance warm up? What is my least favorite part of a dance warm up? What can I do at home to aid in injury prevention?</p>
Related Standards/ Competencies:	<p><i>Artistic Process - Create</i></p> <ul style="list-style-type: none"> • Anchor Standard #2 - Organize and develop artistic ideas and work <ul style="list-style-type: none"> ○ DA.CR.2.5a Explore and develop basic choreographic structures to create and modify movement material (e.g., devices, forms, principles). <p><i>Artistic Process - Connect</i></p> <ul style="list-style-type: none"> • Anchor Standard #10 - Synthesize and relate knowledge and personal experiences to make art <ul style="list-style-type: none"> ○ DA.CN.10.5a Analyze and compare dance elements that elicit a specific personal response. Discuss ideas and feelings evoked by the dance, and how your response to the work relates to social and cultural experiences.
Resources:	<p>Think-Pair-Share</p> <p>Critical Response Process Basics</p> <p>Fishbowl Strategy</p>

	<h2 style="text-align: center;">6-8 SOCIETAL CHANGE AND DANCE</h2> <p style="text-align: center;"><i>Students will create a dance that seeks to bring attention to a societal issue and define how they can bring voice to the problem through art.</i></p>
Lesson Objective(s):	<p>Students will be able to</p> <ul style="list-style-type: none"> • Standard: Apply problem solving, critical thinking, and personal perspective when exploring relationships of movement components and concepts through creative processes by investigating various improvisational approaches, and using the elements of dance, dance structures, and choreographic devices to serve as a foundation and departure point in the creative design • SEL: Explain how to respond with empathy when making decisions in real-life and on the internet • Equity Elaboration: Evaluate personal, ethical, safety, and civic impact of decisions by creating choreography about a chosen societal issue.
Arts Standard(s):	<p>Artistic Process – Create</p> <ul style="list-style-type: none"> • Anchor Standard 1 – Generate and conceptualize artistic work <ul style="list-style-type: none"> ○ DA.CR.1.7c Create movement from a variety of stimuli (e.g., music/sound, observed dance, literary forms, natural phenomena, current news, social events) that expands movement vocabulary and develops artistic expression. Use movement to create an original dance study. • Anchor Standard 2 – Organize and develop artistic ideas and work <ul style="list-style-type: none"> ○ DA.CR.2.7b Choreograph a dance study that communicates personal or cultural meaning.
Essential Question(s):	<ol style="list-style-type: none"> 1. In what ways does an artist consider personal, ethical, safety, and civic impact when making decisions as part of the creative process? 2. Where do choreographers get ideas for dances? 3. What influences choice-making in creating choreography?
Vocabulary:	<p>Aesthetic: A set of principles concerned with the nature and appreciation of beauty</p> <p>Artistic expression: The manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context</p> <p>Body-mind principles: Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility)</p> <p>Context clues: Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing</p> <p>Dance study: A short dance that is comprised of several dance phrases based on an artistic idea</p> <p>Embody: To physicalize a movement, concept, or idea throughout the body</p> <p>Theme: A dance idea that is stated choreographically. The main idea of the dance, whether it be literal (story based) or non-literal (abstract).</p> <p>Motif: Recurring movements that support the theme of the piece</p>
SEL (Social Emotional Learning) Competency(s):	<p>Responsible Decision Making:</p> <p>The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.</p> <ul style="list-style-type: none"> • Identifying Problems

	<ul style="list-style-type: none"> • Analyzing Situations • Evaluating • Ethical Responsibility
Equity Elaborations:	<ul style="list-style-type: none"> • Considering diversity salience and climate • Assessing the impact of beliefs and biases • Pursuing co-created, inclusive, mutually beneficial solutions • Reflecting on the broader ethical consequences of one's decisions for intragroup, intergroup, and institutional relations
Lesson Procedure: <i>(Approx. Duration)</i>	<ol style="list-style-type: none"> 1. Open a discussion with the class to identify school or societal challenges they observe or have experienced (e.g., dress code, lunch food, cyber bullying, access to resources, etc.) - Provide examples that might help navigate the things you see within your school or local community. <ol style="list-style-type: none"> a. Students write their top 3 issues on a sticky note (1 note per issue) and put them up on the board or mirror b. Group the duplicates or similar issues together c. Compile into similar big topics 2. Have the students break into groups of their choice (ranging from 2-5) <ol style="list-style-type: none"> a. Each group chooses 1 topic from the synthesized topics b. Note: there can be duplicates c. Encourage the students to choose a topic that they are really interested in exploring 3. Students will choreograph a dance with the intent to bring voice to this societal issue. The students will design their rehearsal schedule to prepare for a formal performance of their piece as well. 4. By the end of class, the groups will create an outline of the thematic concepts and rehearsal schedule for the dance and a choreography plan by answering the following discussion questions: <ol style="list-style-type: none"> a. What does this topic mean to each member? b. What emotions come to mind when they think about this topic c. What motifs can show these emotions d. What relationship will the dancers have in the dance to one another? How does timing, formations, and performance quality support that? e. Explain the production elements needed to support your theme. (e.g., music, costume, props (if any)) f. Create a rehearsal schedule that includes when parts of the dance will be finished, and cleaning will occur 5. At the end of class, each group shares a summary of their outline with the class for feedback. Groups will share a summary of rehearsal schedule to the teacher for feedback. 6. As the students continue their choreography, at the start of each class, have them review their outline. <ol style="list-style-type: none"> a. Do any of their answers change? b. Are there new questions that come up as they move through the process c. How are these changes reflected in choreography? 7. Students document their choreographic progression each day 8. Once the choreography is complete, students will perform in front of an audience (could be formal or informal). After performance, the teacher can lead a group discussion or have students document in journals the answer to the following reflection questions: <ol style="list-style-type: none"> a. How can Dance have an impact on societal change? b. How can students bring voice to societal change besides through Dance?
Assessments:	<p>Checking for understanding: Submission of outline with choreography plan and rehearsal schedule</p> <p>End of Lesson: Final performance, final reflection</p>

Related Standards/ Competencies:	<p><i>Artistic Process – Perform</i></p> <ul style="list-style-type: none">• Anchor Standard 5 – Develop and refine artistic work for presentation<ul style="list-style-type: none">○ DA.PR.5.7a Apply technical dance skills (e.g., alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences <p><i>Artistic Process – Respond</i></p> <ul style="list-style-type: none">• Anchor Standard 8 – Interpret intent and meaning in artistic work<ul style="list-style-type: none">○ DA.RE.8.7a Interpret and provide evidence on how artistic expression of dance is achieved through the relationships among the components of dance using genre-specific terminology. <p><i>Artistic Process – Connect</i></p> <ul style="list-style-type: none">• Anchor Standard 11 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding<ul style="list-style-type: none">○ DA.CN.11.7a Investigate the dance literacy skills of dance observation, writing, and critique; understanding cultural influences; engaging in dialogue; and utilizing technology and symbols in your learning.
Resources:	Laban Movement Analysis Brief Overview

	<h2 style="margin: 0;">9-12 Dance and Society</h2> <p style="margin: 0;"><i>Students will create a dance that seeks to bring attention to a societal issue and define how they can bring voice to the problem through art.</i></p>
Lesson Objective(s):	<p>Students will be able to</p> <ul style="list-style-type: none"> • Standard: Connect personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning and develop a deep knowledge and perspectives about societal, cultural, historical, and community contexts. • SEL: Interpret social cues and design reactions in response to those cues • Equity Elaboration: Analyze how life experience informs artistic expression raising awareness of societal interactions and a variety of perspectives (personal, cultural, societal, and historical) <p>by reflecting on dance performances.</p>
Arts Standard(s):	<p>Artistic Process – Connect</p> <ul style="list-style-type: none"> • Anchor Standard 10 - Synthesize and relate knowledge and personal experiences to make art <ul style="list-style-type: none"> ○ DA.CN.10.HS2b Research and compare an aspect of the cross-cultural, societal, or historical development, and/or the dance elements of two or more dance genres or styles. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application. • Anchor Standard 11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding <ul style="list-style-type: none"> ○ DA.CN.11.HS2a Apply developed dance literacy skills of dance observation, writing, and critique; understanding history and culture; implementing processes of evaluation; recognizing meaning and values of dance experiences; engaging in dialogue; contributing knowledge; and utilizing technology and symbol systems in your learning.
Essential Question(s):	<ol style="list-style-type: none"> 1. How does engaging in the arts cultivate and demonstrate awareness of the various differences among individuals? 2. How does engaging in the arts provide opportunities to demonstrate an understanding of the need for mutual respect when viewpoints differ? 3. How does dance deepen our understanding of ourselves, other knowledge, and events around us? 4. How does knowing about societal, cultural, historical and community experiences expand dance literacy?
Vocabulary:	<p>Artistic statement: An artist’s verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose</p> <p>Context clues: Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing</p> <p>Cultural movement practice: Physical movements of a dance that are associated with a particular country, community, or people</p> <p>Dance movement principles: Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift)</p>

	<p>Dance techniques: The tools and skills needed to produce a particular style of movement</p> <p>Embody: To physicalize a movement, concept, or idea throughout the body</p> <p>Movement Characteristics: The qualities, elements, or dynamics that describe or define a movement</p> <p>Stimuli: A thing or event that inspires action, feeling, or thought</p> <p>Style: Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)</p>
<p>SEL (Social Emotional Learning) Competency(s):</p>	<p><i>Social Awareness:</i> The ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. The ability to understand social and ethical norms for behavior and to recognize family, school, and community resources and supports.</p> <ul style="list-style-type: none"> • Perspective taking • Empathy • Appreciating diversity • Respect for others
<p>Equity Elaborations:</p>	<ul style="list-style-type: none"> • Engaging in perspective taking with people from different & similar backgrounds • Discerning the importance of diversity (situational) • Understanding the meaning of diversity in contexts (climate) • Recognizing cultural demands & opportunities • Understanding social norms for positive, constructive behavior across settings
<p>Lesson Procedure: (Approx. Duration)</p>	<ol style="list-style-type: none"> 1. Break into groups of 2-4 <ol style="list-style-type: none"> a. As a small group the following questions <ol style="list-style-type: none"> i. What is a societal issue? <ul style="list-style-type: none"> • Identify 2-3 social issues before 1950 • Identify 2-3 social issues between 1950 and 2000 • Identify 2-3 social issues prevalent today ii. How have performing artists engaged in societal issues? iii. What can dancers do to engage in societal issues? 2. Each group chooses 1 of the following dance organizations: <ol style="list-style-type: none"> a. Dance Grounds b. Danza Orgánica c. Contra Tiempo Activist Dance Theatre d. Oyu Oro Afro Cuban Experimental Dance Ensemble e. La Mezcala f. Alvin Ailey American Dance Theatre b. Reflection Questions - Discuss and document responses as a group <ol style="list-style-type: none"> i. What is the mission of each organization? ii. What societal events and issues influenced the development of company development? iii. Why did your group choose this organization? c. Watch a video of a performance from the chosen organization <ol style="list-style-type: none"> i. What is the meaning and message behind the piece? ii. How does this piece serve the mission of the organization? iii. What impact does this piece have on you as an individual and as a group? d. Each member of the group will share one response from the reflective questions above with the class. <p><i>Optional extension</i></p> <ol style="list-style-type: none"> 3. As a small group, identify a societal issue that you would like to design a Dance Company around. <ol style="list-style-type: none"> a. Create a name for your Company and brief explanation of what societal issues helped with the development of the Company

	<ul style="list-style-type: none"> b. Produce a 1 sentence mission statement c. Choreograph 16-32 counts of movement that you believe supports the mission statement of your Company (Movement Signature)
Assessments:	<p>Checking for understanding: Presentation on organization End of Lesson: Mission statement and movement signature for new company</p>
Related Standards/ Competencies:	<p><i>Artistic Process – Respond</i> Anchor Standard 7 - Perceive and analyze artistic work</p> <ul style="list-style-type: none"> • DA.RE.8.7a Describe, demonstrate, and compare dance sequences within a dance in context of their artistic intent. • DA.RE.8.7b Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent using genre-specific dance terminology.
Resources:	