

INTEGRATED LESSON PLAN		
Unit Title: Energy, Embodiment, Emotion, and Empathy	Author: Caitlynn Doyle	Date: 3/12/2021
Lesson Title: Embodying Emotions in My Own Life and Art	Lesson Length: 45 minutes	Series #: 3 of 3
Age/Grade Level: Fourth Grade		
Integrated Content Area/Subject(s): Social Emotional Learning and Life in a Pandemic		
Colorado Academic Dance Standard(s) AND Grade Level Expectation (GLE) – <i>list both as they appear in your booklet</i>		
DA20 – Standard 1: Movement, Technique and Performance GLE #2: Perform dances while observing safe movement practices and further develop technical abilities.	DA20 – Standard 2: Create, Compose, and Choreograph GLE #1: Create simple group dances based on intent.	
Lesson Overview (General Description)		
This lesson will further expand on the previous concept that artwork provides information about a character's emotional state and suggests a larger story. Students will start with a warm-up that emphasizes energy dichotomies such as tense/loose, heavy/light, and differing energy qualities. These qualities will continue to be practiced through a partner improvisation with the help of a new prop. Then students will reflect on challenging experiences they have had living in a pandemic. Students will be asked to draw a memorable moment and consider what they felt in that moment, what events led up to it, and how they want to feel afterward. Students can then begin moving through their story, embodying the emotions of each component as they manipulate energy. To encourage students to communicate their personal story and emotions with a partner, students will share their sequence and mirror their partner's sequence. At the completion of the lesson, students should have a firm understanding of how energy can be manipulated to communicate emotional states. Students will express a personal story, reflect on the emotions felt, and observe how emotions can shift and change over time. Sharing this process with a partner using mirroring allows students an opportunity to communicate emotions using their body as well as practice empathetic listening.		
Objectives (at least two, not more than five)		
Continue practicing how to clearly express different emotions using elements of energy in the body. Be able to verbally identify the tension, weight, and qualities of movement.		
Express a personal story with a beginning, middle, and end through own artwork and express coinciding emotions through movement.		
Mirror and identify emotions performed by a peer.		
Guiding Questions:		
What emotions can I identify from a personal story? How can I express my story using movement and the element of energy? How does it feel to share my story with someone else and have that mirrored? How does it feel to mirror someone else's story?		
Movement Vocabulary/Concepts Addressed	Props/Visual Aids	
Energy: tension (tight vs. loose,) weight (heavy vs. light,) and energy qualities (melting, droopy, wild, proud, timid).	Bean bags	
	Paper and markers or colored pencils	

Time: quick and slow Space: Size, in place vs. locomotor Dance skills: mirroring/shadowing, walk, march, slide, crawl, melt, grow, stillness	
Music (Composer, title, meter, style)	
The Rivers of Home (3/4) Medwyn Goodall	• Tree Song, (2/4) Rene Aubrey • Joy, (3/4) George Winston
• Passing Time (6/8), Rene Aubrey • Celtic Ambience, (flowing, not really metered) Celestial Aeon Project	• Oh What Wonders! (3/4) Richard Maddock • 2nd Plies, (3/4), Richard Maddock
Prior Knowledge/Experience (Pre-Assessment) - list experiences or knowledge that may influence this lesson.	
Based on the previous two lessons, students should have a growing understanding of the energy movement element and how aspects can be embodied to show emotions. Students will reflect on experiences they have had during the time of the pandemic.	

MOVEMENT GUIDE/PROCEDURES

Class Section	Music/Props/Visuals (include how they will be used)	Formative Assessments/ Instructional Strategies
Greet/Engage (<i>Introduction to topic (dance/movement vocab. & core curricular topic. Activate brain/body utilizing movement vocabulary):</i> 4-6 min. Introduce self and check in. Ask students to first show me how they are feeling with their body. Then provide a brief overview of lesson plan. We will keep using what we have learned about energy in order to create your own movement sequence. We can use elements of space and time to add new layers and pieces to your sequence as well. Begin BrainDance warm-up with everyone moving together, go through parts 1-8 being sure to emphasize energy dynamics that can be felt in different parts of the body. Try to make differences even more noticeable this time since students have had more practice, make tight tighter, light lighter etc. Include changes in speed as well as space.	The Rivers of Home (3/4) Medwyn Goodall	Gauge how students are feeling at the start using their body. Clearly share plan and initial directions to begin moving.
Explore (<i>Expand learning with chosen movement elements/core curricular topic</i> 8-10 min. Students find a partner and each pair receives a bean bag. One student will have the bean bag and will be the leader. The leader's job is to move the bean bag to reflect ideas of energy explored throughout unit. In lesson 1 we used scarves which move very differently than bean bags, so how can we create those same energy ideas using a different type of prop? The student who is following must observe the dynamics illustrated by the bean bag and move their body in a way to match.	Bean bags Tree Song, (2/4) Rene Aubrey Joy, (3/4) George Winston	Use "What if..." statements to encourage students to try something new. Have taller partner take bean bag first

Prompt students to switch roles and partners frequently. As students get more comfortable with the activity, try moving out of self-space and into general space, cue changing speed or size. Sometimes have students leave the bean bag on the floor so can dance individually, focus on self as they continue to move with each prompt. Other times come back to the bean bag so focus is out on the prop and partner.		to easily assign starting roles.
Develop (<i>Focus on <u>dance skills</u> independent OR correlating to core curricular topic 8-10min.</i>) Students return to their desk where they will find a piece of paper and a coloring tool such as markers or colored pencils. Briefly recap how we looked at pieces of artwork and thought about what emotions they show and what stories they may suggest. Now we will make our own art that can tell a personal story. Instruct students to think of a challenging moment from the past few months living in a pandemic. Take just a few minutes to draw this. Think about the emotion that you felt in that moment. Suggest possible emotions like scared, unsure, uncomfortable, disappointed, lonely etc. Now think about what led up to that moment. Then think about how you want to feel after, do you want to stay in that original feeling or shift to something new? Like we did last time with someone else's drawing, you will create a movement sequence using your own picture. Think about the energy qualities you could use to show what you are feeling at each part of your story. Think about what dance skills you could use to help you tell the story. Write some ideas on the back of your paper.	Paper and markers or colored pencils Passing Time, (6/8) Rene Aubrey Celtic Ambience, (flowing, not really metered) Celestial Aeon Project	Monitor progress and notice who still has a blank page after a few minutes. Share some examples to help spark ideas. Ask students to put coloring tools down when finished. Give a 2 minute warning to start wrapping up. When everyone shows they are finished, start next section. Write list of dance skills, energy dynamics on board for reference.
Create (<i>Student created movement displaying understanding and application of topics and skills): 10-12 min.</i> Time to jump into your own picture, spin 3 times, clap 2 times, 1 jump up high and touch floor. Now show me the emotions you felt in the beginning and middle and show me what you <i>want</i> to feel in the end. Remember to create the emotion rather than acting out the events of the story. After going through your story a few times on your own, experiment with size and level changes.	Oh What Wonders! (3/4) Richard Maddock 2nd Plies, (3/4), Richard Maddock	Use statements like "Oh I see some people moving down low and some up high, nice use of levels" to help cue exploration of those elements.

Now with a partner, share your sequence and include either one size or speed change. If you were the partner watching, now do the sequence with your partner and mirror the energy you see them use. Now repeat with the other partner's story.		Prompt shadowing instead of mirroring for partners who seem reluctant to share.
Reflect (<i>Discuss/share and assess what was learned</i>). <i>Describe procedures.</i> <i>5 min.</i> Sit with students and start a conversation. Now that we have finished our lesson, show me how you are feeling with your bodies. Ask students to make a large shape with their arms if you preferred being mirrored. Make a small shape with your arms if you preferred mirroring your partner. Ask what was easy or challenging with each role. Were you able to understand what your partner was feeling as they told their story? When performing, did you decide to change your emotion in the end and what did you change it to and why? Finish by saying thank you to students, to teachers, to space, and to each other and then say good bye.	No music.	Start by talking in groups, if conversation is dying down, come back together and talk as a whole class. Come together for good bye.
RESOURCES: <i>Brain Compatible Dance Education</i> by Anne Green Gilbert		