



Seasons of Change

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This curriculum unit is recommended for:
Dance Grade 6.

Keywords: elements of dance, time, space, energy, body, relationships, levels, shapes, pathways, transitions, locomotor movement, non-locomotor movement, action words, seasons, entrance, exit, poetry

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis:

This curriculum unit focuses on creating original dance movements inspired by a poem. The piece of poetry is used as a literary resource in ELA. The students will create original, abstracted movements and improvise to develop their dance movement to relate to the theme of the poem. In the unit, students will explore the elements of dance, learn, and implement specific dance vocabulary and use choreographic principles, structures and concepts. The students will explore improvisational skills to develop their phrases. Students will work cooperatively in groups and make decisions as a cohesive team. The students will be immersed in the choreographic process and will make contributions to a dance piece that will be performed in the dance concert. In this unit, students will use dance elements to create their phrases. Students will consider how choreography can be used to communicate ideas, experiences, feelings, and images. This unit supports students' understanding of the various perspectives through which dance can be appreciated in the context of time, space, energy, body, and relationships. This unit focuses on using a variety of thinking skills to analyze and evaluate dance. Specifically, this unit includes a lesson on how to analyze the relationship between dance elements when observing dance and how to interpret the meanings of dances created by their peers.

*I plan to teach this unit during the coming year to **120 Dance students in Grades 6 and 7 and the students in the Special Education Extensions program.***

I give permission for Charlotte Teachers Institute to publish my curriculum unit in print and online. I understand that I will be credited as the author of my work.

Introduction

I work as a Dance Educator at Bradley Middle School¹ in Huntersville, North Carolina. As a dance teacher, I teach six classes each semester, three on A days and three on B days. My A Day 7th and 8th grade classes are all female and my B Day 7th and 8th grade classes are all male. These classes are audition only and performance based. The Special Olympics Extensions program students attend my seventh-grade classes according to their gender. My sixth-grade classes are mixed gender and have between twenty-five to thirty students enrolled.

My unit can easily be adapted for other subject matters and grade levels. The elements of dance concepts can be applied to and inspired by other poems, literary works, musical selections, or pieces of artwork.

Rationale

This unit was created as a way to teach students the elements of dance, dance vocabulary, and choreographic principles, structures, and processes. The unit will help to facilitate the choreographic process of creating dances based on ideas, feelings, experiences, and images and how students can connect dance with concepts from other curricular areas.

The students enrolled in dance at Bradley often have little experience within a formal dance education setting and little to no experience with choreographing movement. For my sixth graders in particular, I have found that they work best when given specific, concrete ideas in which to create their movement. They work best when given parameters and an impetus with which to structure their choreography.

Poetry is very similar to reading song lyrics. The words can evoke images from one's memory, thoughts and feelings of personal experience, and ideas of what the words look like in motion. The poem "Change" has a universal message and is easy for the students to generate thought and movement ideas about. Creating choreography is similar to writing and the structures and forms are almost identical. Integrating poetry supports learning in dance and the integration of English language arts and movement/dance has many benefits to the students. The instruction deepens students' understanding of poetry and eventual attainment of important ELA standards.

Collaboration and cooperative learning opportunities are vital to becoming successful both in school and in the workforce. Providing students with these opportunities is critical to their success both in the dance classroom and beyond. My hope is by having

¹ Francis Bradley Middle School

<https://schools.cms.k12.nc.us/francisbradleyMS/Pages/Default.aspx>

these continued experiences working with others they will create trust, become risk takers, and develop a team approach to learning and creating work.

Finally, I am creating this unit to provide opportunities for the students to analyze each other's work. The students will be able to interpret the meaning of dances created by their peers as well as analyze the relationship between dance elements. The feedback gained from analysis and assessment can be used to refine, revise, and make changes to the pieces. Improvements made to the students' dances will be rehearsed and presented again for a final showing. Peer evaluations assist students in thinking critically about the different ways to solve and approach problem solving.

Demographics

Bradley Middle School² is located in suburban Huntersville and has 1125³ students in grades 6-8. The student population brings together students from the suburban areas of Huntersville, urban areas of northwest Charlotte, lake communities and rural farmland. Bradley is a balanced population both racially, economically, and socially. Bradley has 574 females and 551 males. The demographic breakdown for race is 47 Asian, 394 Black, 194 Hispanic, 51 that identify as having two or more races, 2 HPI, and 437 White. Bradley offers Cambridge, Honors and Standard level courses. Bradley has a strong elective program and many extracurricular activities. A link to Bradley's North Carolina School report card information can be found [HERE](#).⁴

I selected my 6th grade students because the majority of them come to middle school with little to no formal dance training or experience in a formal dance setting. They work best when given specific ideas and directions for creating movement. Since I will teach many of these students in 7th and 8th grade, it is imperative that they have a strong foundation of the elements of dance, understand dance terminology and have experience with basic choreographic processes during their 6th grade year. Although these students have little formal training, they spend a great deal of their free time learning dances from Tik Tok, they enjoy learning choreography and have a genuine joy of moving.

All students can be successful in dance regardless of prior experience or training. Sixth grade students at Bradley are generally eager to learn and chose to be in dance as an elective.

Objectives

My first objective is for students to fully understand the role improvisation plays in creating and choreographing dances. Students need the time and space to develop movement vocabulary, explore connecting shapes in space and try new ways to move and structure movement together. My second objective is for students to be able to create a complete story

² Demographics from Power School Summary

³ Demographics from Power School Summary

⁴ <https://ncreports.ondemand.sas.com/src/school?school=600394&year=2020&lng=en>

that has a clear beginning, middle and ending, incorporates numerous elements of dance and integrates ELA standards. The students should be able to explain in detail how they used each specific term and why they came to that conclusion for their piece. My third objective is for students to learn to work well with others and develop strong cooperative skills. They need to learn to compromise and make choices regarding their work. Finally, my last objective is for students to experience analyzing each other's dances, complete self, peer, and group assessments and refine their performance based on positive and constructive feedback.

Unit Goals

- Students will create and perform a dance inspired by and based on the poem, "Change" by Charlotte Zolotow⁵.
- Students will understand and apply the elements of dance and use a variety of dance vocabulary to choreograph their dance.
- Students will gain a deeper understanding of ELA standards and how creating a dance to poetry can reinforce these objectives.
- Students will journal about what they like about each season, what they like to do each season, how the different seasons make them feel.
- Students will journal about their reasons for selecting certain actions for their choreography.
- Students will gain experience with peer, self, and group assessments and how they can refine their movement based on those suggestions.
- Students will use choreographic principles, structures, and processes to create dances that communicate ideas, experiences, feelings, and images.
- Students will understand the role of improvisation in choreography.
- Students will create short dances that have a beginning, middle, and end, and that vary the use of the dance elements.
- Students will use collaborative and cooperative skills to contribute constructively to the creation of dance.
- Students will use safe and respectful behaviors as a dance class participant.
- Students will use concentration and focus while dancing.
- Students will understand how self-assessment, teacher feedback, and peer feedback can be used to refine dance performance.
- Students will analyze the relationship between dance elements when observing dance. Students will interpret the meanings of dances created by peers and others.
- Students will make connections between dance and concepts in other curricular areas.

⁵ Zolotow, Charlotte. *Change* <http://charlottezolotow.com/>

Content Research

Dance Education in public schools is by its very nature clearly embodied. The concepts students will gain from their dance education experience should be ones that further the development of dance movement skills, help foster creation and performance experiences, provide ways to connect other concepts and disciplines to dance, encourage integration of other subject matter, and evoke critical responses to dance and shared dance experiences.

Studies show that a classroom with physically active learning improves student outcomes. Students are able to focus more, and their attention improves. “Exercise, play, and activity are natural stimulants” to our circulatory and neurovascular systems”⁶. Sara Parker⁷ recommends incorporating physically active learning activities to allow students the opportunity to develop the mind-body connection. She suggests gallery walks, visual surveys, opinion groups, human timelines, and speed sharing, all activities designed to get students moving!

Sixth graders are entering middle school for the first time and most of these students enrolled in my dance class have little to no formal dance experience. Teaching these students movement vocabulary and facilitating their ability to create and develop their own movement vocabulary is crucial. I have found it best to layer broader concepts with specific dance vocabulary and give very specific details and parameters within the choreographic framework of all assignments. I spend a lot of time in the sixth-grade teaching movement that the students can in turn reuse, reorder and use as improvisational exercise to create their own movement.

Students should begin the class with several warmups. Students should hear the dance terminology, anatomical words, directional phrases and counting during these warmups. Think in terms of learning dance vocabulary in the same sense as learning a foreign language. Class should begin with a warm-up. These can be set, choreographed warm-ups, or changed to fit the needs of the unit or introduce new ideas and concepts.

Warmups:

Warm-up #1: Isolations

Warm-up #2: Cardiovascular exercises

Warm-up #3: Technical skills and basic ballet terminology, stretching and flexibility

Warm-up #4 [Brain Dance](#) warm-up

The Brain Dance⁸, by Anne Green Gilbert, is a full-body warm-up that sequences through eight movement patterns or components. The Brain Dance focuses on the sequential movement patterns of early human development. The components are breath, tactile, core-distal, head-tail, upper-lower, body side, cross lateral and vestibular. According to Gilbert, students regularly participating in the Brain Dance will develop core strength, reduce fatigue and stress, increase attention and focus, and have reduced depression by increasing the flow of serotonin and

⁶ Jensen, E. 2003 Teaching with the Brain in Mind, 2nd ed. Association for Supervision and Curriculum Development.

⁷ Parker, Sara Parker. Chabot College. “Get Up! Five Ways to Energize a Classroom with Physically Active Learning”

⁸ Gilbert, Anne Green. The Brain Dance <https://www.creativedance.org/brain-dance/>

dopamine (feel good chemicals). I teach my version of the Brain Dance and then have the students create their own version of the Brain Dance using the movement patterns Gilbert created. The student created Brain Dances are the first cooperative learning groups that the students participate in. The Brain Dance choreography assignment provides the students with a specific task of creating movement. Students gain the experience of improvising and developing new movements and of refining their movement based on peer and teacher feedback. The Brain Dance can be used as a great “brain break” for students in any discipline to use throughout the course of the year. There are several articles, videos, and resources available on the Brain Dance site. <https://www.creativedance.org/resources/>⁹

After creating their own Brain Dances, and participating in additional movement lessons, the students will have been taught important dance concepts and developed a broader movement vocabulary. Students will have gained knowledge of the elements of dance, choreographic structures and processes and had opportunities to perform in front of their peers.

Students also participate in a movement story exercise created by Elizabeth Kerr called, “Shades of Meaning”¹⁰. “Shades of Meaning” is a story that walks students through a movement exercise. The story scaffolds the words to evoke larger movement ideas as the story is repeated and told. Carri S. Kreider¹¹ discusses this approach in her article, “Read and Move: A new approach to read-aloud time in primary grades. Kreider’s abstract for this article is “Literacy is the foundation of education, and so modern education devotes significant school time to promoting and developing literacy. Yet we also need to ensure that young bodies and minds are ready to absorb their literacy lessons. Integrating physical exercise with reading activities in unique ways can be a great benefit to young learners.” Kreider discusses ways for students to move while they are learning. For example, if the students are learning about “action verbs”, Kreider believes in having the students repeatedly perform the “relevant action” every time they read the word in the book. Kreider also states that, “Research shows a positive correlation between classroom-based physical activity and indicators of academic performance and behavior. Studies have found that adding time to be active in the classroom does not decrease academic performance; in fact, movement actually increases academic performance. There is a link between memory and movement, or what is often termed “gesture to remember.”¹²

After the Brain Dance unit, students in grade six complete a unit to create movement based on the form Rondo. Rondo is A form based on alternation between a repeated section (A) and contrasting episodes (B, C, etc.) i.e., ABACA. I use Rondo to teach the specific dance vocabulary terms listed below. The students have the opportunity to work collaboratively, explore improvisation, decision making and the development of new movement vocabulary.

⁹ Gilbert, Anne Green. The Brain Dance Resources <https://www.creativedance.org/resources/>

¹⁰ Kerr, Beth, [Shades of Meaning](#)

¹¹ Kreider, Carri S (2018) Read and Move: A new approach to read-aloud time in primary grades, *Childhood Education*, 94:2, 64-71, DOI: [10.1080/00094056.2018.1451692](https://doi.org/10.1080/00094056.2018.1451692)

¹² Kreider, Carri S (2018) Read and Move: A new approach to read-aloud time in primary grades, *Childhood Education*, 94:2, 64-71, DOI: [10.1080/00094056.2018.1451692](https://doi.org/10.1080/00094056.2018.1451692)

After Rondo, the class will participate in movement exercises inspired by a book. I have used “Going on a Bear Hunt” by Michael Rosen, “My Many-Colored Days” by Dr. Seuss and Harold and the purple Crayon by Crockett Johnson. These books are great for inspiring movement ideas and creative thought. I incorporate visual survey questions; gallery walks and opinion grouping during these lessons. These active learning strategies are beneficial towards decision making, group work and the process of beginning the poetry unit. According to Sara Parker’s article “Get Up! Five Ways to Energize a Classroom with Physically Active Learning”¹³, Sara discusses the widespread evidence that “active learning improves student outcomes.” Exercise, play, and activity are natural stimulants” to our circulatory and neurovascular systems¹⁴ Peper and Lin¹⁵ found that having students skip for 2-3 minutes increased their energy level. Parker suggests gallery walks, visual survey questions, opinion grouping, human timelines, and speed sharing. These are five great examples to use when starting any unit.

I have included three books to consider as excellent classroom resources for poetry units. The first book is “Feel the Beat, Dance Poems that Zing from Salsa to Swing” by Marilyn Singer. The second book is “Hip Hop Speaks to Children, a celebration of poetry with a beat” by Nikki Giovanni. Both of these books come with a CD. They invoke excellent movement images and inspire creativity and dance. The third book is “The Little House” by Virginia Lee Burton. “The Little House” story is similar to the theme in the poem Change.

The Poetry unit, “Seasons of Change” is best taught at the end of the semester. Ideally, the students will have participated in multiple choreographic exercises and cooperative learning group projects. At this point, students will have gained experience with compromise, collaboration, decision making, and staying within the boundaries of the group. Group selection should be very purposeful. Students should be paired so as to create an environment of cohesion, on task behavior and maximum time on task. The Poetry Unit is designed for ten to twelve lessons. It can be expanded for a month depending on the speed in which the students create as well as the peer, group, and video assessment activities.

I also recommend two videos. Watch video #1 of Eric Booth. Stop and take notes as the video plays. [Eric Booth Experience before Information](#)¹⁶ Next watch video #2, [Eric Booth Playful Brainstorming and Creative Experimentation](#)¹⁷. Video #1 and video #2 are excellent teacher resources.

Dance Vocabulary¹⁸

¹³ Parker, Sara Parker. Chabot College. “Get Up! Five Ways to Energize a Classroom with Physically Active Learning”

¹⁴ Jensen, E. 2000. Learning with the Body in Mind. Alexandria, VA: The Brain Store, Inc

¹⁵ Peper, E., and I. Lin. 2012. “Increase or Decrease Depression: How Body Postures Influence Your Energy Level”. Biofeedback 40 (3):125-30. Doi:10.5298/1081-5937-40.3.01

¹⁶ [Eric Booth Experience before Information](#)

¹⁷ [Eric Booth Playful Brainstorming and Creative Experimentation](#)

¹⁸

Students should be familiar with these terms and concepts. Students should incorporate these terms into their choreography and be able to explain their approach to using them.

Choreography

Choreography: 1. The process of making a dance which involves the understanding of choreographic principles, processes, and structures. 2. The product that results from the process of choreography.

Choreographic structure: The specific compositional forms in which movement is structured to create a dance, such as theme, variation, canon, ABA, rondo, etc.

Form: The overall structural organization of a dance composition (e.g., AB, ABA, Call and Response, etc.).

Rondo: A form based on alternation between a repeated section (A) and contrasting episodes (B, C, etc.) i.e., ABACA.

Creation of Movement

Improvisation: Movement that is created spontaneously, occurring within free or highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly and requires focus and concentration.

Pantomime: Simulation of reality through movement.

Gesture: A movement of the body or a part of the body used to express an idea or emotion. Such movement could include a wave, handshake, head nod, shaking of the fist, etc. Ritual gestures may include gestures that are part of ceremonies or functional gestures such as brushing teeth or washing clothes.

Space

Space: The unlimited area which extends in all directions and within which all things exist. It involves use of level, pathway, shape, positive and negative space, general and personal space, size, focus, and direction.

General space: A defined area of space through which dancers can travel using all the available space.

Levels: The height of the dancer in relation to the floor. Levels in space are referred to as high, middle, and low.

Locomotor movement: Movement that travels from place to place, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, and gallop.

Non-locomotor/axial movement: Any movement that does not travel but uses the available space in any direction or movement organized around the axis of the body (axial movement). Bending, twisting, stretching, and swinging are examples of axial movement.

Pathway: The path traced as movement proceeds through space. A pathway may be either on the floor or through the air and is constructed of straight and/or curved lines.

Shape: The spatial contour the body makes such as curved, angular, twisted, straight, symmetrical, or asymmetrical.

Transition: Organize connection between dance movements that maintains flow and continuity in the dance.

Time

Time: A concept which organizes movement; it encompasses tempo, rhythm, and duration.

Tempo: The speed of a movement such as fast, moderate, or slow

Rhythm: A structure of movement patterns in time.

Energy

Energy: The amount of tension or stress of a movement; the flow and control of force. It is defined by the degrees of impetus and follow through which are employed.

Dynamics: The energy of movement expressed in varying intensity, accent, and quality.

Performance Structure

Informance: A sharing or showing of dance that demonstrates the process for how students arrive at the product or performance as a result of instruction, rather than focusing solely on the end result. An informance may include explanation or discussion.

Performance: 1. To execute movements. 2. A presentation of dance choreography.

Unison: Movements which are performed simultaneously and identically by more than one dancer.

Additional Vocabulary

Warm-up: Movements and/or movement phrases designed to raise the core body temperature, move the body through a preparatory range of movement, and bring the mind into focus for the dance.

Instructional Implementation

Teaching Strategies, Classroom Lessons and Activities

Day 1: *Who is Charlotte Zolotow?* [Charlotte Zolotow](http://charlottezolotow.com/)¹⁹

¹⁹ Zolotow, Charlotte. *Change* <http://charlottezolotow.com/>

1. Charlotte wrote many books on friendship. What does friendship mean to you?
2. Ask the students to think about a friendship they have made in school this year.
3. Have the students share what that friendship means to them.
4. Introduce them to Crescent Dragonwagon, (Charlotte's daughter)
5. At the beginning of the pandemic, Crescent and her husband started reading Charlotte's books and poems online as a way to connect to people at home.
6. Read *Hold My Hand*²⁰ by Charlotte Zolotow or play one of the videos.
 - a. [Video option 1](#)²¹ start at 8:30 minutes into video (may require Facebook log in)
 - b. Video options 2
7. Have the students select a partner.
8. As you read the book, allow the students to act out the images with a partner.
9. Read the book again and have the students solidify their movements.
10. Read the book or play one of the videos two more times to allow the students to rehearse their movement phrase.
11. Divide the class into two groups.
12. Each group presents their piece to the other group.
13. Groups may go a second time for clarity.
14. Questions for the group:
 - a. What was the relationship with the pairs?
 - b. Who are the pairs? Were they two girls, two boys, a parent/child?
 - c. Did the images you see the partners make match the book?
 - d. What was the relationship with the pairs in space?
 - e. Were there differences in the timing of the pairs?
 - f. How did the movements differ between the pairs?
15. Discuss how abstracted movements can be used to create dance phrases that communicate ideas, experiences, feelings, and images. How can literature inspire movement?
16. Have several pairs discuss their movement choices.
17. Consider allowing some pairs to perform their movement again after the questions for clarity.

Read "The First Snow" poem from the book *Seasons*²², by Charlotte Zolotow

Repeat the activity from above with the poem, "The First Snow"²³

Prior to reading "The First Snow", tell the students to imagine it is late December, very gray and cold outside. Different from "Hold My Hand", imagine being inside with people you care about.

²⁰ Zolotow, Charlotte. Harper and Row, now Harper Collins Publishing 1972. *Hold My Hand*.

²¹ [Video option 1](#)

²² Zolotow, Charlotte. Harper Collins Publishing 2002. Erik Blegvad, Distinguished Illustrator. *Seasons, A Book of Poems*.

²³ Zolotow, Charlotte. Harper Collins Publishing 2002. Erik Blegvad, Distinguished Illustrator. *Seasons, A Book of Poems*.

Discuss the differences between the two poems.

Day 2: "Seasons" by Charlotte Zolotow

Read poems from the book "Seasons" by Charlotte Zolotow. Choose one poem per season.

1. Read the poem from season one. As you read the poem, allow the students to act out the images with a partner.
2. Read the poem again and have the students solidify their movements.
3. Divide the class into two groups. Each pair presents their piece to the other group.
4. Questions for the group:
 - a. What was the relationship with the pairs?
 - b. Did the images you see the partners make match the book?
 - c. What was the relationship with the pairs in space?
 - d. How did the movements differ between the pairs?
5. Discuss how abstracted movements can be used to create dance phrases that communicate ideas, experiences, feelings, and images. How can literature inspire movement? Elaborate on previous conversations and answers to this question.
6. Repeat each exercise for the poems from each season. Compare and contrast the movements from the seasons. How were these movements similar/different?

Discuss procedures for working in small groups.

1. What does this look like?
 - a. Students should remain in their group location.
 - b. Direct students to determine a specific formation to start.
 - c. Have clear procedures for documenting progress on the think sheets.
 - d. Determine group roles such as leader, timekeeper, person to complete a think sheet.
 - e. Determine the order the groups show/present their work.

Discuss what proper rehearsal looks like.

1. Review the order of the movements.
2. Practice each section full out.
3. Walk through the transitions.
4. Practice the entire dance from start to finish several times.
5. Perform in pairs while another pair watches for feedback.
6. Revise and rework the parts that each person received feedback on.
7. Make notes for the next rehearsal.

Students will read the poem “Change” by Charlotte Zolotow²⁴, which is in an old 6th grade

²⁴ Zolotow, Charlotte. *Change* <http://charlottezolotow.com/>

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Doi:10.5298/1081-5937-40.3.01
15. Richter, Max. Vivaldi, The Four Seasons: Spring 1, Summer 1, Autumn 1, Winter 1

literacy book.
Change, by Charlotte Zolotow

The summer
still hangs
heavy and sweet
with sunlight
as it did last year.

The autumn
still comes
showering gold and crimson
as it did last year.

The winter
still stings
clean and cold and white
as it did last year.

The spring
still comes
like a whisper in the dark night.

It is only I
who have changed.

Students will journal about what they think the meaning of the poem is. Students will share responses. [Journal Prompts](#)

1. What does the poem mean to you?

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16. Rosen, Michael. Helen Oxenbury. 1989. *We're going on a bear hunt*.
 17. Seuss, Dr. Paw Prints, 2011 *My Many-Colored Days*
 18. Singer, Marilyn. Dial Books for Young Readers 2017. *Feel the Beat, Dance Poems that Zing from Salsa to Swing*. This is an easy read, excellent collection of poems that celebrate the joy of movement and the community of dance. The book includes a CD of Marilyn Singer reading her poems set to original music by Jonathon Roberts.
 19. Zolotow, Charlotte. *Change* <http://charlottezolotow.com/>
 20. Zolotow, Charlotte. Harper and Row, now Harper Collins Publishing 1972. *Hold My Hand*. *Hold My Hand* is an easy read that highlight the warm, endearing friendship of two young girls exploring the snow on a cold day.
 21. Zolotow, Charlotte. Harper Collins Publishing 2002. Erik Blegvad, Distinguished Illustrator. *Seasons, A Book of Poems*. *Seasons* is the first book written by Charlotte Zolotow for beginning readers. It is an easy read that evokes scenes of nature, family, and friendship. It highlights the emotions of a child's year.

2. How does the poem relate to you as an individual?
3. What is the connection between this poem and dance?
4. What changes do you see yourself going through right now?
5. What things in your life are constant?
6. Think of school. What are things that “still” happen every year?
7. Think of family life. What are things that “still” happen every-(day/month/year/holiday)?
8. Think of friendships. What are some of the constants in your friendships?

Day 3: Creating Movement

As a class, the students will brainstorm actions and/or action words that represent each season of the poem. There will be four posters, one for each season. Using sticky notes, students will write down their ideas for each season, walk to a poster and place their note on the poster. Once all words have been placed, the class will narrow down the list, remove duplicates and discuss each word for accuracy. The final class list for each season will be created.

Summer	Autumn	Winter	Spring
swimming diving playing baseball	raking leaves jumping in piles of leaves playing football	snow angels building a snowman playing basketball	flowers blooming raining jumping

As a class, the students will participate in a teacher directed exercise using the actions of raking leaves and jumping in a pile of leaves. Students can use this as an example to begin creating their own movement. They can reorder what is created as a class and use it in their submitted phrase. Students will follow a specific criteria for their practice word and the way their group should approach the development of their choreography.

Class Exercise

1. rake leaves four times facing front
2. rake leaves four times facing left
3. rake leaves four times facing right
4. pull the leaves ten steps backwards
5. rake in a clockwise circle
6. rake the leaves ten steps forward
7. rake in a canon starting from left to right
8. reverse the raking from right to left
9. one of the group members runs and jumps in the leaves
10. the other group members react
11. have the students decide if they would repeat the entire phrase or join the student jumping in the pile

The students will be placed in groups of four. Using the class list of action words, the students will create their own “Change” dance with four different sections specific to each season. Using the class list, groups should choose two to three action words for each season to create their movement. Students are to use the dance terminology that they have learned throughout the semester (see prior knowledge) and utilize as many composition vocabulary words as possible to create their four sections.

For each season, students should follow the following structure for choreography. Each “Season Dance” will contain two to three action words.

1. 2-3 for summer
2. 2-3 for autumn
3. 2-3 for winter
4. 2-3 for spring

Activities and lessons are designed for students to complete choreography for each season in two class days. Some students/groups may need additional time.

Resources:

[Think Sheet 1](#)

[Think Sheet 2](#)

Day 4: Action Word Development for Season 1

For each word, students should explore and develop their piece based on the following criteria:

1. Select an action word from the list.
2. Improvise to create movement to represent the word.
 - a. Some groups may be able to complete movement development for all three words in one day.
 - b. Other groups may concentrate on one action word, fully develop their phrase for it, and move on to a different word the next class.
 - c. In order to differentiate, allow groups to move ahead on different words/seasons as it fits their creativity and development style.
3. Have students use one of the **Think Sheets** to track progress.
4. For each word, students should explore and develop their piece based on the following criteria:
 - a. Determine the body shape. Is it the whole body or parts of the body?
 - b. What initiates the movement?
 - c. Determine the timing of each movement, (duration, speed, tempo, beat, accent, rhythmic pattern, timing relationships, repetition)
 - d. Should you choose to use the suggested music accompaniment, students will need guidance on the length of each piece.

- e. Determine the stillness.
 - f. Determine the size of the movement.
 - g. Will the movements be locomotor or non-locomotor?
 - h. Determine the pathways through space.
 - i. Determine the levels, direction, focus and relationships.
 - j. Determine the energy qualities.
 - k. Determine the force, tension, weight, flow, and attack.
 - l. Determine transitions from one movement to the next.
 - m. Determine the transitions from one sequence to another.
 - n. Make sure the transitional movements are very clear.
5. Have students present their work informally to the class, to the teacher, or to another group.

Day 5: Continued Action Word Development, Season 1

1. Review choreography from word 1.
2. Create new choreography for word 2.
3. For each season, students should follow the following structure for choreography.
 - a. Select an action word from the list.
 - b. Improvise to create movement to represent the word.
4. Resources
 - a. [Think Sheet 1](#)
 - b. [Think Sheet 2](#)
5. Present work for feedback. This can be an informal presentation with the teacher, one group performing for another group or two groups going at the same time. Select the option that works best for your situation.
6. Revise choreography based on feedback.
7. Students are encouraged to video for documentation.
8. Create new choreography for word 3 if using a third action word.
 - a. This will allow the groups that work faster to keep creating movement while the groups that are taking a bit longer to use only two words.
9. Present work for feedback and revise the choreography based on feedback.

Day 6: Action Word Development, Season 2

For each word, students should explore and develop their piece based on the following criteria:

1. Select an action word from the list.
2. Improvise to create movement to represent the word.
 - a. Some groups may be able to complete movement development for all three words in one day.

- b. Other groups may concentrate on one action word, fully develop their phrase for it, and move on to a different word the next class.
 - c. In order to differentiate, allow groups to move ahead on different words/seasons as it fits their creativity and development style.
3. Have students use one of the **Think Sheets** to track progress.
4. For each word, students should explore and develop their piece based on the following criteria:
 - a. Determine the body shape. Is it the whole body or parts of the body?
 - b. What initiates the movement?
 - c. Determine the timing of each movement, (duration, speed, tempo, beat, accent, rhythmic pattern, timing relationships, repetition)
 - d. Should you choose to use the suggested music accompaniment, students will need guidance on the length of each piece.
 - e. Determine the stillness.
 - f. Determine the size of the movement.
 - g. Will the movements be locomotor or non-locomotor?
 - h. Determine the pathways through space.
 - i. Determine the levels, direction, focus and relationships.
 - j. Determine the energy qualities.
 - k. Determine the force, tension, weight, flow, and attack.
 - l. Determine transitions from one movement to the next.
 - m. Determine the transitions from one sequence to another.
 - n. Make sure the transitional movements are very clear.
5. Have students present their work informally to the class, to the teacher, or to another group.

Day 7: Continued Action Word Development, Season 2

1. Review choreography from word 1.
2. Create new choreography for word 2.
3. For each season, students should follow the following structure for choreography.
 - a. Select an action word from the list.
 - b. Improvise to create movement to represent the word.
4. Resources
 - a. [Think Sheet 1](#)
 - b. [Think Sheet 2](#)
5. Present work for feedback. This can be an informal presentation with the teacher, one group performing for another group or two groups going at the same time. Select the option that works best for your situation.
6. Revise choreography based on feedback.
7. Students are encouraged to video for documentation.
8. Create new choreography for word 3 if using a third action word.

- a. This will allow the groups that work faster to keep creating movement while the groups that are taking a bit longer to use only two words.
9. Present work for feedback and revise the choreography based on feedback.

Day 8: Action Word Development, Season 3

For each word, students should explore and develop their piece based on the following criteria:

1. Select an action word from the list.
2. Improvise to create movement to represent the word.
 - a. Some groups may be able to complete movement development for all three words in one day.
 - b. Other groups may concentrate on one action word, fully develop their phrase for it, and move on to a different word the next class.
 - c. In order to differentiate, allow groups to move ahead on different words/seasons as it fits their creativity and development style.
3. Have students use one of the **Think Sheets** to track progress.
4. For each word, students should explore and develop their piece based on the following criteria:
 - a. Determine the body shape. Is it the whole body or parts of the body?
 - b. What initiates the movement?
 - c. Determine the timing of each movement, (duration, speed, tempo, beat, accent, rhythmic pattern, timing relationships, repetition)
 - d. Should you choose to use the suggested music accompaniment, students will need guidance on the length of each piece.
 - e. Determine the stillness.
 - f. Determine the size of the movement.
 - g. Will the movements be locomotor or non-locomotor?
 - h. Determine the pathways through space.
 - i. Determine the levels, direction, focus and relationships.
 - j. Determine the energy qualities.
 - k. Determine the force, tension, weight, flow, and attack.
 - l. Determine transitions from one movement to the next.
 - m. Determine the transitions from one sequence to another.
 - n. Make sure the transitional movements are very clear.
5. Have students present their work informally to the class, to the teacher, or to another group.

Day 9: Continued Action Word Development, Season 3

1. Review choreography from word 1.
2. Create new choreography for word 2.
3. For each season, students should follow the following structure for choreography.

- a. Select an action word from the list.
- b. Improvise to create movement to represent the word.
4. Resources
 - a. [Think Sheet 1](#)
 - b. [Think Sheet 2](#)
5. Present work for feedback. This can be an informal presentation with the teacher, one group performing for another group or two groups going at the same time. Select the option that works best for your situation.
6. Revise choreography based on feedback.
7. Students are encouraged to video for documentation.
8. Create new choreography for word 3 if using a third action word.
 - a. This will allow the groups that work faster to keep creating movement while the groups that are taking a bit longer to use only two words.
9. Present work for feedback and revise the choreography based on feedback.

Day 10: Action Word Development, Season 4

For each word, students should explore and develop their piece based on the following criteria:

1. Select an action word from the list.
2. Improvise to create movement to represent the word.
 - a. Some groups may be able to complete movement development for all three words in one day.
 - b. Other groups may concentrate on one action word, fully develop their phrase for it, and move on to a different word the next class.
 - c. In order to differentiate, allow groups to move ahead on different words/seasons as it fits their creativity and development style.
3. Have students use one of the **Think Sheets** to track progress.
4. For each word, students should explore and develop their piece based on the following criteria:
 - a. Determine the body shape. Is it the whole body or parts of the body?
 - b. What initiates the movement?
 - c. Determine the timing of each movement, (duration, speed, tempo, beat, accent, rhythmic pattern, timing relationships, repetition)
 - d. Should you choose to use the suggested music accompaniment, students will need guidance on the length of each piece.
 - e. Determine the stillness.
 - f. Determine the size of the movement.
 - g. Will the movements be locomotor or non-locomotor?
 - h. Determine the pathways through space.
 - i. Determine the levels, direction, focus and relationships.
 - j. Determine the energy qualities.
 - k. Determine the force, tension, weight, flow, and attack.

- l. Determine transitions from one movement to the next.
 - m. Determine the transitions from one sequence to another.
 - n. Make sure the transitional movements are very clear.
5. Have students present their work informally to the class, to the teacher, or to another group.

Day 11: Continued Action Word Development, Season 4

1. Review choreography from word 1.
2. Create new choreography for word 2.
3. For each season, students should follow the following structure for choreography.
 - a. Select an action word from the list.
 - b. Improvise to create movement to represent the word.
4. Resources
 - a. [Think Sheet 1](#)
 - b. [Think Sheet 2](#)
5. Present work for feedback. This can be an informal presentation with the teacher, one group performing for another group or two groups going at the same time. Select the option that works best for your situation.
6. Revise choreography based on feedback.
7. Students are encouraged to video for documentation.
8. Create new choreography for word 3 if using a third action word.
 - a. This will allow the groups that work faster to keep creating movement while the groups that are taking a bit longer to use only two words.
9. Present work for feedback and revise the choreography based on feedback.

Day 12: Rehearsal Day

1. Rehearsal Day
 - a. Allow time for the students to rehearse each season.
 - b. Allow time for each group to practice all four seasons in order.
2. Film all four sections/sequences for each group.
3. As the groups are performing, have the other students complete either the [Performance Rubric](#) or the [Final Performance Checklist](#) for the group they are watching. This exercise will familiarize the students with their own evaluation instruments.
 - a. Having the students complete a group assessment of the performing group is a great tool for managing classroom behavior and teaching audience etiquette.
 - b. Consider posting these videos to canvas or a google site so the students can complete the group assessment for homework.
 - c. Consider pairing groups so the students only have to complete one group assessment.

- d. Be very specific in your directions for this activity so the students are actively watching their peers. Consider having them wait until the performance is over to document the form or have them watch the video again at home to finish.
4. Watch the videos and complete the [Self-Assessment](#) document.
 - a. Consider posting these videos to canvas or a google site so the students can complete the self-assessment document for homework.
5. Watch the videos and complete the [Peer Assessment](#) document.
 - a. Assign each group a partner within their original group to peer assess.
 - b. Provide feedback using the peer assessment tool.
 - c. Should there be time constraints, these tasks can be assigned as homework. The videos can be posted to canvas or a google site for the students to complete for homework.
6. Gather the [Peer Assessment](#) and the forms used to evaluate each group.
7. Based on this feedback, what changes need to be made?
8. Have each group read and discuss the feedback.
9. Groups should complete the [Written Plan for Revision](#) document.
10. Allow rehearsal time for revisions based on peer and group assessment feedback.
11. Allow time for discussion, additional rehearsal time, reworking, revisions to choreography and completion of the [Final Performance Checklist](#).
12. Review the [Final Performance Checklist](#)
13. Review the [Performance Rubric](#).

Important Questions for Discussion and Assessment

1. Does your group's "Season Dance" contain at least three [Action Words](#)?
2-3 for summer, 2-3 for autumn, 2-3 for winter, 2-3 for spring
2. How does your dance use variations in time, space, and energy?
3. Does your dance represent the poem and its meaning?
4. Compare the Think Sheets for each season. Discuss with your group the ways your movements differ from one season to the next.
 1. Class discussion on images and experiences that inspired movement.
 2. Class discussions on how each group made decisions on what direction the group used for their movement inspiration.
 3. Class discussion on how the movements differ from one season to the next.
5. Complete the [Final Performance Checklist](#) for your choreography.
 1. Does each season of your dance have a clear beginning, middle and end?
 2. Does your dance have transitional movements?
 3. How does your dance start and stop, enter/exit?
 4. How will the audience know you are moving to the next season?
6. What changes will you make after watching the pre-assessment video and receiving feedback from your peers?

Day 13: Final Performance

Final Performance

1. Film the final dances in costume.
2. Students can choose their costume.
 - a. Costumes could consist of black bottoms and a similar color top, different colored tops, items the students already have, donated items or purchased items.

Assessments/Grading

1. Students will complete [Journal Prompts](#).
2. Students will create and finalize their list of [Action Words](#). (Minimum of 2-3 per season)
3. Students will create choreography for each season.
 - a. [Think Sheet 1](#)
 - b. [Think Sheet 2](#)
4. Students will complete the [Final Performance Checklist](#) for their choreography.
5. Students will present the first draft of their dance piece. This will be videotaped.
6. Students will complete a [Self-Assessment](#) based on their cooperative learning group after viewing the first draft of the video.
7. Students will complete a [Peer Assessment](#).
8. Students will complete a minimum of two Group Assessments.
9. Based on feedback, students will develop a written plan for revision.
10. Students will revise and rehearse choreography.
11. Students will complete a [Final Performance Checklist](#)
12. Students will present the final dance piece. Students will be assessed on their final performance. [Performance Rubric](#)

Think Sheet 1

Season _____

Getting started:

Select an action word from the list.

Improvise to create movement to represent the word.

Notes:

	Beginning Shape
	Transitional Moves
	Middle Shape
	Transitional Moves
	Ending Shape

Additional things to consider:

Determine the body shape. Is it the whole body or parts of the body?

What initiates the movement?

Determine the timing of each movement.

****(duration, speed, tempo, beat, accent, rhythmic pattern, repetition)

Determine the stillness.

Determine the size of the movement.

Will the movements be locomotor or non-locomotor?

Determine the pathways through space.

Determine the levels, direction, focus and relationships.

Determine the energy qualities.

Determine the force, tension, weight, flow, and attack.

Determine transitions from one movement to the next.
Determine the transitions from one sequence to another.

Additional concepts to consider

For each season, consider having the dancers focus on one particular category instead of all of them at once. This will allow the students to concentrate on one particular element at a time and they can narrow their focus and ensure their movement eventually incorporates all of the elements. For example, on day 1 of choreography, concentrate on body shapes first. Day 2, concentrate on the transitional elements. Continue until the students have analyzed each element.

Additional ideas for think sheets/worksheets 1

Season _____

Body Shape Development

Action Word:	Movement Ideas:	Movement Ideas:
Body Shape 1:	What parts of the body are moving?	What initiates the movement?
Body Shape 2:	What parts of the body are moving?	What initiates the movement?
Body Shape 3:	What parts of the body are moving?	What initiates the movement?

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Additional ideas for think sheets/worksheets 2

Transitional Movements and Pathways

Transitional Movements	Locomotor or Non-Locomotor	What are the pathways?
Determine the Transitions	What are the relationships to dancers?	What is the relationship in space?
Use of Levels	Use of Directions	Where is the focus?

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Additional ideas for think sheets/worksheets 3

Timing of Movements:

Timing of the movements:	List duration, speed, tempo, beat, accent, rhythmic pattern, timing, repetition	Is there stillness? What is the duration?
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Additional ideas for think sheets/worksheets

Energy of the Movements

What are the energy qualities?	What is the force?	What is the tension?
What is the weight of the movement?	What is the flow of the movement?	Describe the attack of the movement.

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Journal Prompts

Name _____ Class _____ Date _____

1. What does the poem mean to you?
2. How does the poem relate to you as an individual?
3. What is the connection between this poem and dance?
4. What changes do you see yourself going through right now?
5. What things in your life are constant?
6. Think of school. What are things that “still” happen every year?

7. Think of family life. What are things that “still” happen every-(day/month/year/holiday)?

8. Think of friendships. What are some of the constants in your friendships?

Actions Words:

Group Names:

Season: Action Words: 1. _____ 2. _____ 3. _____	Season: Action Words: 1. _____ 2. _____ 3. _____
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<p>Season:</p> <p>Action Words:</p> <p>.</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p>	<p>Season:</p> <p>Action Words:</p> <p>.</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p>
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Self-Assessment

What season are you critiquing?

What are two things you do well in this section?

What are two things you can improve on in this section?

How often are you watching others in the dance because you don't remember the dance, you don't know the timing, or because you don't know your spacing without the other dancers?

Based on the above answer, what is your plan to improve memorization?

How much of the dance are you on time with the music?

Based on the above answer, what is your plan to improve your timing?

Are your hands and arm motions strong? If not, then why?

What areas of the dance are your arms/hands different from others? What should they look like?

What part of the choreography are you using a different foot than others? Which foot/feet should you be using?

What parts of the dance are you turning in a different direction from others? What direction should you be turning?

Are you dancing full out? What are your plans to improve execution?

What sections do you plan to focus on making improvements?

Peer Assessment

Season are you critiquing _____ Person you are watching _____

What are two things your peer does well in this section?

What are two things your peer can improve on in this section?

How often is your peer watching others in the dance because they don't remember the dance, don't know the timing, or don't know your spacing without the other dancers?

Based on the above answer, what suggestions can you provide for your peer to improve?

How much of the dance is your peer on time with the music?

Based on the above answer, what can your peer do to improve their timing?

Are your peer's hands and arm motions strong? If not, then why?

What areas of the dance do your peer's arms/hands differ from others? What should they look like?

What part of the choreography is your peer using a different foot than others? Which foot/feet should you be using?

What parts of the dance is your peer turning in a different direction from others? What direction should they be turning?

Is your peer dancing full out? What are some suggestions to improve their execution?

What sections should your peer focus on to make improvements?

Group Assessment

Students can choose to evaluate each other's group using either the [Performance Rubric](#) or the [Final Performance Checklist](#). I chose these options so the students would become familiar with both ways in which they will be evaluated.

Written Plan for Revision

Based on the feedback from the Peer Assessment, what changes will you make?

What is your plan to make these changes?

Based on the feedback from the Group Assessment, what changes will you make?

What is your plan to make these changes?

Did you find these suggestions helpful? Why or why not?

Performance Rubric Name _____ Points _____/24

Points - Criteria	0 - No Evidence	1 - Developing	2 - Accomplished	3 - Distinguished
Focus	Did not use it.	Had at least 3 or more moments with no focus.	Had 1-2 moments without focus.	Maintained focus for the entire performance.
Clear beginning shape	Beginning is not clear.	Beginning shape is present, but not still or ready.	Beginning shape is clear and still.	Beginning is clear, still and the dancer looks performance ready.
Clear transitions	Transitions are not present.	One transition is present.	Two transitions are present.	At least three transitions are present, and transitions are clear.

Clear development of movement to match action words	Movement does not match any of the action words.	Movement matches one of the action words.	Movement matches two of the action words.	Movement matches all three action words.
Space - Levels	None present.	One level present.	Two levels present.	All three levels are present and clearly seen in the performance.
Use of Space	Stayed in the same spot.	Dancer used some space.	Dancer traveled in a large area.	Dancer used a great deal of space and made excellent use of movement through space.
Locomotor and non-locomotor movements	Stayed in the same spot.	Use of one component, but not both.	Both locomotor and non-locomotor movements are present.	Use of both locomotor and non-locomotor movement clearly seen in final performance.
Clear ending shape	Ending is not clear.	Ending shape is present, but not still or ready.	Ending shape is clear and still.	Ending is clear, still and the dancer looks performance ready.

Appendix 1: Teaching Standards

Dance Standards:

6.CP.1 Use choreographic principles, structures, and processes to create dances that communicate ideas, experiences, feelings, and images.

1. 6.CP.1.1 Understand the role of improvisation in choreography.
2. 6.CP.1.2 Create short dances that have a beginning, middle, and end, and that vary the use of the dance elements.
3. 6.CP.1.3 Use abstracted movement to create dance phrases that communicate ideas, experiences, feelings, or images.
4. 6.CP.1.4 Use collaborative and cooperative skills to contribute constructively to the creation of dance.

6.CP.2 Understand how to use performance values (kinesthetic awareness, concentration, focus, and etiquette) to enhance dance performance.

1. 6. CP.2.1 Use safe and respectful behaviors as a dance class participant.

2. 6.CP.2.2 Use concentration and focus while dancing.
3. 6.CP.2.3 how self-assessment, teacher feedback, and peer feedback can be used to refine dance performance.

6.DM.1 Understand how to use movement skills in dance.

1. 6.DM.1.1 Understand the purpose of beginning dance technique in terms of developing muscular strength, alignment, flexibility, stamina, and coordination.
2. 6.DM.1.2 Compare qualities within the elements of time, space, weight, and flow in dance.
3. 6.DM.1.3 Execute technical skills from a variety of dance forms.
4. 6.DM.1.4 Analyze the components of time in dance.

6.R.1 Use a variety of thinking skills to analyze and evaluate dance.

1. 6.R.1.1 Analyze the relationship between dance elements when observing dance.
2. 6.R.1.2 Interpret the meanings of dances created by peers and others.

6.C.1 Understand cultural, historical, and interdisciplinary connections with dance.

1. 6.C.1.1 Understand dance in relationship to the geography, history, and culture of world civilizations and societies from the beginning of human society to the emergence of the First Global Age (1450).
2. 6.C.1.2 Exemplify connections between dance and concepts in other curricular areas.
3. 6.C.1.3 Understand how dance promotes health and physical well-being.
4. 6.C.1.4 Identify the various roles a person may play when putting together and presenting a dance production.

Grade 6 ELA Standards

W.6.3 Narratives share an experience, either real or imagined, and use time as their core structures. Narratives can be stories, novels, and plays, or they can be personal accounts, like memoirs, anecdotes, and autobiographies. Narrative writing has many purposes—to inform, teach, persuade, or entertain readers. Writers utilize event sequencing and pacing, create characters, use vivid sensory details and other literary elements to evoke reactions from and create effects on the reader.

WRITING PROCESS FOR NARRATIVE WRITING

Prewriting

The teacher may choose to create narrative topics for students, or he/she may allow students to choose topics themselves. For narrative nonfiction, the teacher guides students through a brainstorming activity to explore personal experiences that had significant impacts on their lives. For fictional narratives, the teacher assists students by providing images, objects, print

texts, or non-print texts for students to use as idea starters. The teacher may also choose to provide a writing prompt. Once a narrative topic is chosen, students decide on a point of view, a setting, a narrator and/or characters, and plot line. Students then organize these elements by using plot outlines, storyboards, or other graphic organizers to plan and prepare for writing.

Drafting

Referring to their plans and to mentor texts, students draft their narratives. Students begin by writing introductions that grab the reader's attention and acquaint the reader with the exposition and the narrator and/or characters. Students create unforced, sensible transitions between events. To create these transitions, students use several different words, phrases, and clauses that illustrate order and indicate changes between time frames or settings. While writing their narratives, students also use narrative techniques to add to the dynamics of the experiences, the events, and/or the characters. Narrative techniques include, but are not limited to dialogue, pacing, and description. To add vividness to their narratives, students are encouraged to use precise language, related and illustrative details, and imagery to describe the experiences and events. To provide closure, students write endings that connect to the experiences or events shared in the narrative.

Revising/Editing

With feedback and direction from peers and adults, students review their drafts in order to make revisions and edits for improvement. This guidance is slowly lessened as students become more familiar with the techniques for narrative writing. The teacher may also assign peer reviewers and/or conduct one-on-one writing conferences with students in the revision and editing processes. Students evaluate the content and organization of their narratives to ensure they completed the task and addressed the purpose and/or audience of their pieces. Students are encouraged to revise and edit more than once, so they learn that writing is a recursive process that sometimes requires rewriting or trying a new approach.

Resources for Teachers

[Brain Dance](#) The Brain Dance²⁵, by Anne Green Gilbert, is a full-body warm-up that sequences through eight movement patterns or components. The Brain Dance focuses on the sequential movement patterns of early human development. The components are breath, tactile, core-distal, head-tail, upper-lower, body side, cross lateral and vestibular.

<https://www.creativedance.org/resources/> There are several articles, videos, and resources available on the Brain Dance site.

[Charlotte Zolotow](#) Zolotow is a children's author, having written over ninety books. Her books are for beginning readers. They evoke scenes of nature, family, and friendship. The books highlight the emotions of a child's year.

[Video option 1](#) Charlotte's daughter, Crescent Dragonwagon started reading Charlotte's work on Facebook live during the height of the pandemic. It was her way of connecting with others during quarantine.

[Eric Booth Experience before Information](#)

Eric Booth is a teaching artist and author. The YouTube video is sponsored by Carnegie Hall and states that Booth 'leads viewers in an experiment to see how harnessing the power of connecting to the human experience can impact an artistic experience'.

[Eric Booth Playful Brainstorming and Creative Experimentation](#)

Award-winning music educator Eric Booth—of Juilliard, Stanford, the Kennedy Center, and more—examines and explains many aspects of being a teaching artist.

[Shades of Meaning is](#) a movement story exercise created by Elizabeth Kerr. The story walks students through a movement exercise that scaffolds the words to evoke larger movement ideas as the story is repeated and told.

Book Resources for Teachers

Zolotow, Charlotte. Harper and Row, now Harper Collins Publishing 1972. *Hold My Hand. Hold My Hand* is an easy read that highlight the warm, endearing friendship of two young girls exploring the snow on a cold day.

Zolotow, Charlotte. Harper Collins Publishing 2002. Erik Blegvad, Distinguished Illustrator. *Seasons, A Book of Poems*. Seasons is the first book written by Charlotte Zolotow for beginning readers. It is an easy read that evokes scenes of nature, family, and friendship. It highlights the emotions of a child's year.

Giovanni, Nikki. Sourcebooks 2008. *Hip Hop Speaks to Children a celebration of poetry with a beat*. *Hip Hop Speaks* is a celebration of poetry with a beat. It includes 51 selections from 42 poets and performers and 30 performances on the audio CD. It is an easy book to read, and the CD was created to use together or separately. Many of the performances on the audio CD were recorded especially for this book.

Singer, Marilyn. Dial Books for Young Readers 2017. *Feel the Beat, Dance Poems that Zing from Salsa to Swing*. This is an easy read, excellent collection of poems that celebrate the joy of movement and the community of dance. The book includes a CD of Marilyn Singer reading her poems set to original music by Jonathon Roberts.

Rosen, Michael. Rosen, Michael, and Helen Oxenbury. 1989. *We're going on a bear hunt*.

Dr. Seuss. Paw Prints, 2011 *My Many-Colored Days*

Johnson, Crockett. Johnson, Crockett. 1955. *Harold and the Purple Crayon*.

Burton, Virginia. Burton, Virginia Lee. 1942. *The Little House*.

Resources for Students

The following resources are handouts for student use within the Curriculum Unit.

1. The Think Sheets are brainstorming handouts for students to use when starting the choreographic process. These sheets are the same. Think Sheet 1 can be found linked within the unit and Think Sheet 2 forces a copy in the drive.
2. The “additional ideas for think/sheets/worksheets 1, 2, and 3” are brainstorming sheets designed to have students reflect on movements as related to time, space and energy.
3. The journal prompts handout is a reflection sheet for students.
4. The Action Words handout is for students to narrow down their action word choices for each season.
5. The Self-Assessment, Peer Assessment and Group Assessment sheets are handouts designed for student reflection, and exercises in analyzing student work as a means for revision.
6. The Written Plan for Revision handout is a sheet for students and groups to use based on the feedback they received from their peers.
7. The Final Checklist is for students to use after they have completed their self, peer, and group reflection as well as their written plan for revision. This checklist is completed directly before the final presentation.
8. The Performance Rubric is the final handout for criteria.

[Think Sheet 1](#)

[Think Sheet 2](#)

[Additional ideas for think sheets/worksheets 1](#)

[Additional ideas for think sheets/worksheets 2](#)

[Additional ideas for think sheets/worksheets 3](#)

[Journal Prompts](#)

[Action Words](#)

[Self-Assessment](#)

[Peer Assessment](#)

[Group Assessment](#)

[Written Plan for Revision](#)

[Final Checklist](#)

[Performance Rubric](#)

List of Materials for Classroom Use

1. Projector
 - a. used for videos and examples
2. Hand Outs

- a. see under [Resources for Students](#)
 - b. see under [Resources for Teachers](#)
3. Sound System
- a. Recommended musical selections
 - i. Recomposed by Max Richter: Vivaldi, The Four Seasons: Spring 1
 - ii. Recomposed by Max Richter: Vivaldi, The Four Seasons: Summer 1
 - iii. Recomposed by Max Richter: Vivaldi, The Four Seasons, Autumn 1
 - iv. Recomposed by Max Richter: Vivaldi, The Four Seasons, Winter 1

End Notes