

# Grade 3 Dance Sample Unit

## Learning Objectives Checklist for Unit 3: Making Sense of Things

The checklist that appears below is the same one that appears at the beginning of the Grade 3 Dance section. The objectives that are checked are those that are selected for teaching and/or reinforcement in the Grade 3 Sample Unit. Note that some objectives are addressed more than once in the sample unit while other objectives are better addressed in other dance units.

The students will:

	know that <i>actions, body, dynamics, relationship, and space</i> are called the elements of dance
√√	explore and know that body zones are the body areas of right side, left side, front, back, upper half, and lower half
	explore and identify the five basic jumps of leap, hop, jump (i.e., from two feet to land on two feet), sissone (i.e., from two feet to land on one foot), and assemble (i.e., from one foot to land on two feet)
√√√	explore and identify moving with the extremes of speed (fast and slow), duration (short and long), and varying forces (strong and light)
√	experience and recognize that energy is on a continuum of a little to a lot
	be aware that groupings of speed and duration form rhythmic patterns
√√√√√	gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor, and discerning among them
√√	know the directions of forward, backward, sideways, upward, and downward; and the levels of high, middle, and low or deep
√√	know that the dance term <i>relationship</i> means the students' association to something or someone
√√√√√	understand that, when connecting movements, there are transitions
√	explore and identify examples of contrasting movements
√√√√	explore movements fully in order to develop own movement ideas
√	understand the importance of the warm-up for dancers
√	begin to copy movement phrases as demonstrated
√√√√√	extend own body's range of movement and strength
√√√√	compare differing expressions in dances students view including own and peers' dance creations
√√√√	begin to understand that they can get ideas for dances from sources such as stories, personal experience, feelings, memories, music, research, observation, imagination, or movement itself
√√	begin to keep a journal of dance and movement ideas
	begin to select own stimuli as starting points for dance compositions
√√√	seek a variety of solutions in movement explorations (improvisation)
√√√	select movements from explorations to create dance phrases
√√√√	create dance phrases that have a beginning position, a middle, and an end position
√√√√√√	understand that reflection and discussion help them learn and make decisions about own dance compositions
√√	understand that own dance phrases communicate non-verbally
√	become aware of the variety of dance throughout the world and in different eras
√	become aware of the diverse range of dance in Saskatchewan and Canada, including that of Indian and Métis dance artists
	learn dances of various styles and cultural groups, and discuss why the dances were created
√	understand that dances are created for a variety of reasons
	understand that dance tells something about the society in which it was created
	begin to recognize and appreciate technical proficiency in dance compositions
√√	identify key features of dances, recognizing that students will not see, hear, or recall everything in a dance on first viewing
	recognize that not everyone responds the same way to the same dance
	know that libraries, dance companies, concert program notes, and the Internet are sources of information about dancers, choreographers, and their dances
	engage willingly in a process for viewing and responding to dance presentations
	know the difference between opinion and fact in discussions of dance presentation
	explore connections between dance and the other art forms
	reflect on the ways that people in own community and surrounding area participate in dance and discuss why they do so
	describe the dance in own daily lives, including mass media and popular culture

## Common Essential Learnings Objectives Checklist for Grade 3

The objectives that are checked are those that are selected for teaching and/or reinforcement in the Grade 3 Sample Unit. Note that some objectives are addressed more than once while other objectives are better addressed in other dance units.

The students will:

√√	write about ideas presented using own language (C)
√	explore and express the purpose for and meaning of what they are doing (C)
	summarize important understandings from oral presentations (C)
√	summarize their understanding (C)
√	listen for various purposes (C)
√	gradually incorporate the vocabulary of dance into their talk and writing (C)
√	use the language of estimation (N)
√	recognize situations where measurement is necessary and select the appropriate tools (N)
	imagine and discuss a situation or event from the perspective of another person or living thing (CCT)
	develop awareness of and begin to understand the feelings and needs of others (CCT)
√√√√ √√	begin to understand creativity as related to imagining, having ideas, and making or changing things according to one's own ideas (CCT)
√√√√	use all of the senses to explore, experiment, create, and interact with the environment (CCT)
√	develop understanding of own knowledge base and gaps in knowledge related to a specific topic (e.g., "What do I know? What do I want to know?") (CCT)
√√	recognize, reproduce, and create patterns of all types (e.g., movement, number, or word patterns; patterns found in nature) (CCT)
	begin to understand that many problems have more than one solution and that there are often several ways to accomplish a task, and/or achieve a goal (CCT)
√√√	contribute to group 'brainstorming' and/or other activities for generating many ideas (including drawing ideas, manipulating concrete objects, and acting ideas out using people and things) (CCT)
√√√√	develop several ways to demonstrate learning (e.g., drawing, movement, and simple charts or graphs) (CCT)
√√	examine their immediate experiences with technology in the home and in the school (TL)
√	explore the relationships between the natural and constructed worlds (TL)
	explore the impact of technological change on their immediate environment (i.e., the natural and constructed world) (TL)
	explore the distribution and uses of technology in the community (TL)
√	understand the benefits and limitations of technological tools in dance (TL)
√	take turns and participate actively or contribute to task (PSD)
√√√	appreciate the contributions of others (PSD)
√√√	begin to develop the ability to follow a process and use basic co-operative skills/abilities when engaging in co-operative learning and other types of small group endeavours (PSD)
	explore and develop appreciation for natural environments in own community (PSD)
√	demonstrate their achievements in a wide range of appropriate ways (IL)
√	participate in a wide range of learning activities (IL)
	identify their own learning needs and interests (IL)
√	discover how their efforts can affect learning (IL)
√	focus on and complete learning tasks (IL)

Refer to *Objectives for the Common Essential Learnings* (1991) for a more complete listing of C.E.L.s objectives. The objectives are available on Saskatchewan Learning's website: [www.learning.gov.sk.ca](http://www.learning.gov.sk.ca) and were distributed to schools in *Incorporating the Common Essential Learnings and the Adaptive Dimension: A Resource Package* (1991).

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## Unit 3: Making Sense of Things – A Sample Unit

Time: Approximately 8 weeks

### Teacher Note:

The following sample unit has been developed from the Starter List of Activities provided for Grade 3. The purpose is to illustrate how the suggested activities for all the units can be developed into more detailed lesson plans, incorporating the Common Essential Learnings and the grade 3 dance learning objectives.

Throughout this unit, the times shown are only suggested times. Teachers should adjust the times to suit own situations.

### Mini-unit: A Sense of Order

#### Sample Topic: Phrasing

#### Lesson 1: Sequencing Movements

Time: 40 minutes

Components: Creative/Productive  
Critical/Responsive

#### Supplies/Resources

- Percussion instrument

#### Learning Objectives

Students will:

- understand that, when connecting movements, there are transitions
- explore movements fully in order to develop own movement ideas
- begin to copy movement phrases as demonstrated
- extend own body's range of movement and strength
- select movements from explorations to create dance phrases
- understand that reflection and discussion help them learn and make decisions about own dance compositions
- appreciate the contributions of others (PSD)
- begin to develop the ability to follow a process and use basic co-operative skills/abilities when engaging in co-operative learning and other types of small group endeavours (PSD)

- demonstrate their achievements in a wide range of appropriate ways (IL).

#### Procedure

1. To warm up, have students explore actions that can be performed by different body parts such as:

- shoulders can shrug together or separately, shake, lift up, down, forward, backward, or droop
- elbows can poke, dab, or draw circles in space
- hands can open, close, press, punch, flick, or clap.

Contrast the movements with actions that travel on different body bases. (Refer to Grade 3 Appendix: Introducing the Dance Elements, page 100.)

2. Lead students in gentle exercises to stretch muscles and ligaments (e.g., bending the torso forward, backward, and sideways; stretching the Achilles tendon and hamstrings; circling the arms, shoulders, and hands).
3. Explain that choreographers sequence several movements together to create dance phrases. When sequencing the movements, the choreographer pays attention to the way one step moves into the next. For example, sometimes choreographers want the steps to connect smoothly, and sometimes choreographers want abrupt changes. Have students sequence actions by thinking of actions that suggest levels of high, middle, and low or deep. Record the actions on the board or on chart paper. Some examples include float, writhe, wriggle, soar, and collapse. Guide students as they explore the words individually.
4. Have students order the words in several different ways with an awareness of how they connect the actions (e.g., smoothly, slowly, or abruptly). Ask students to select and refine their favourite sequence. For accompaniment, use percussion instruments or have students create their own soundscapes when moving by speaking the action words.
5. In small groups, have students show their phrases to each other. Ask students to identify the levels and pathways used in the sequences. Students can record these on paper. Have students discuss the ways the movements were connected.

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- To cool down, ask students to imagine that they are like a balloon. As the teacher slowly inflates the “balloons”, students become very large. Without crashing into anyone or anything, students float through the dance space coming to rest in a new spot. Gradually, air is released from the balloon causing it to slowly crumple to the floor. Repeat until students are cool.

## Lesson 2: Viewing a Dance

Time: 30-40 minutes

Components: Creative/Productive  
Critical/Responsive

### Supplies/Resources

- TV and VCR
- Excerpts from *Dancemakers* – Program 4 Ginette Laurin

### Learning Objectives

Students will:

- understand that, when connecting movements, there are transitions
- understand that reflection and discussion help them learn and make decisions about own dance compositions
- become aware of the diverse range of dance in Saskatchewan and Canada, including that of Indian and Métis dance artists
- identify key features of dances, recognizing that students will not see, hear, or recall everything in a dance on first viewing
- engage willingly in a process for viewing and responding to dance presentations
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one’s own ideas (CCT)
- use all of the senses to explore, experiment, create, and interact with the environment (CCT)
- develop understanding of own knowledge base and gaps in knowledge related to a specific topic (e.g., “What do I know? What do I want to know?”) (CCT).

### Procedure

1. Revisit the idea that choreographers must pay attention to how movements are put together or sequenced.
2. Observe a choreographer developing a dance; for example, *Dancemakers* – Program 4 Ginette Laurin shows portions of the dance “Full House” being developed. Before viewing the video,

provide students with introductory information. Considered one of Canada’s most innovative choreographers, Ginette Laurin formed her company O Vertigo in 1984. Originally trained as a gymnast, Laurin studied ballet and modern dance in Montreal and New York City. Students will be able to see these influences in “Full House”. Show students the sections of the video in which the choreographer is working with the dancers to sequence movements. It begins about seven minutes into the program. Show students the section of the video where the dance is performed, about 20 minutes into the program.

3. Discuss.

## Lesson 3: Connecting Shapes

Time: 30 minutes

Components: Creative/Productive  
Critical/Responsive

### Supplies/Resources

- Percussion instrument
- Pictures of sculptures, gargoyles
- Music
  - “Skippy” found on *Contrast and Continuum Series: Music for Creative Dance, Volume I*
  - “Adagio for Two Violins” found on *Contrast and Continuum Series: Music for Creative Dance, Volume I*

### Learning Objectives

Students will:

- know the directions of forward, backward, sideways, upward, and downward; and the levels of high, middle, and low or deep
- understand that, when connecting movements, there are transitions
- extend own body’s range of movement and strength
- seek a variety of solutions in movement explorations (improvisation)
- create dance phrases that have a beginning position, a middle, and an end position
- understand that reflection and discussion help them learn and make decisions about own dance compositions
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one’s own ideas (CCT)
- use all of the senses to explore, experiment, create, and interact with the environment (CCT)

- recognize, reproduce, and create patterns of all types (e.g., movement, number, or word patterns; patterns found in nature) (CCT)
- develop several ways to demonstrate learning (e.g., drawing, movement, and simple charts or graphs) (CCT).

### Procedure

1. Review the directions of forward, backward, upward, downward, and sideways with the students. Guide students to move in different directions through space (e.g., sliding while leading with the ribs, taking giant steps backward, jumping upward, and crumpling downward). Play “Skippy” to accompany students.
2. Lead students in gentle stretching and strengthening exercises.
3. Show students pictures of statues, friezes, and gargoyles. Ask students to describe the shapes (e.g., round, twisted, or thin). Guide students to explore different kinds of “statue” shapes with a partner including shapes that have a mutual centre of gravity and rely on the partner for support; for example, holding hands and leaning backwards. Ask students to select and remember three of their statue shapes including one with mutual support.
4. Guide students to create a dance phrase by moving from one statue shape to the next. Students should use transition movements to connect the shapes that reflect or contrast with the shapes. For example, a soft shape might use soft or strong connecting movements. Have students set their dances to the music “Adagio for Two Violins”.
5. Have students show their phrases, a few groups at a time. What similarities and differences do the students observe? Discuss how students connected their sculpture shapes.
6. To cool down, have students lie on their backs on the floor. Prompt students to relax and feel the weight of their bodies sink into the floor. Still on their backs, have students stretch as long as possible and then curl as small as possible. Repeat, each time having students stretch into different shapes. The last time, have students stretch to a standing position.
7. To end the class, ask students to walk out of the dance room, feeling as if their heads are balloons floating in the air.

## Lesson 4: Connecting Phrases

### **Teacher Note:**

In lessons 4 to 7, students use the stimuli “earth, sun, and moon” to develop movement phrases individually, then combine them to create a dance. To remember dance phrases from lesson to lesson, it is a good idea to have students record their movements in dance journals.

Teachers may wish to teach this unit when students are learning about the solar system in science.

Time: 30 minutes

Components: Creative/Productive  
Critical/Responsive

### Supplies/Resources

- Percussion instrument

### Learning Objectives

Students will:

- explore and identify moving with the extremes of speed (fast and slow), duration (short and long), and varying forces (strong and light)
- gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor and discerning among them
- know that the dance term *relationship* means the students’ association to something or someone
- explore movements fully in order to develop own movement ideas
- extend own body’s range of movement and strength
- begin to understand that they can get ideas for dances from sources such as stories, personal experience, feelings, memories, music, research, observation, imagination, or movement itself
- begin to keep a journal of dance and movement ideas
- create dance phrases that have a beginning position, a middle, and an end position
- use the language of estimation (N)
- recognize situations where measurement is necessary and select the appropriate tools (N)
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one’s own ideas (CCT)
- use all of the senses to explore, experiment, create, and interact with the environment (CCT).

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## Procedure

1. Explain that students will create a dance based on the earth, sun, and moon. Students will build dance phrases by exploring each of the ideas separately and then combining them to create dances.
2. Review that movements can accelerate and decelerate. To warm up, guide students in explorations using a percussion instrument that beats faster and slower. Coach students to move with control so they can stop or turn at any moment. When students move slowly, encourage them to reach and stretch in order to maintain the quality of their movements. (Refer to Grade 3 Appendix: Introducing the Dance Elements on page 100.)
3. Discuss the orbits of the sun, moon, and earth. In groups of three, have students select a role of either the sun, moon, or earth. Ask each trio of students to replicate the orbits of the sun, moon, and earth. Begin with students walking. Caution students to move slowly as turning quickly can cause dizziness. Guide students if necessary – the moon circles the earth, the earth circles the sun, and the sun, for interest, can turn around itself. Have students explore other movements when orbiting. Accompany students on a percussion instrument.
4. Ask students to show their orbit dance, small groups at a time. Discuss.
5. Students will need to remember their dance phrases for the next two lessons. Allow time for students to record their phrases in dance journals using invented notation.
6. To cool down, lead students in gentle stretching exercises. Guide students to leave the dance room walking very tall with lifted heads.

## **Lessons 5 and 6: Connecting Phrases**

Time: 50-60 minutes

Components: Creative/Productive  
Critical/Responsive

## Supplies/Resources

- Percussion instrument
- “Bottle Rocket” found on *Contrast and Continuum Series: Music for Creative Dance, Volume IV*

## Learning Objectives

Students will:

- explore and know that body zones are the body areas of right side, left side, front, back, upper half, and lower half
- gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor and discerning among them
- understand that, when connecting movements, there are transitions
- compare differing expressions in dances students view including own and peers’ dance creations
- begin to understand that they can get ideas for dances from sources such as stories, personal experience, feelings, memories, music, research, observation, imagination, or movement itself
- begin to keep a journal of dance and movement ideas
- seek a variety of solutions in movement explorations (improvisation)
- select movements from explorations to create dance phrases
- create dance phrases that have a beginning position, a middle, and an end position
- understand that reflection and discussion help them learn and make decisions about their own dance compositions
- explore and express the purpose for and meaning of what they are doing (C)
- gradually incorporate the vocabulary of dance into their talk and writing (C)
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one’s own ideas (CCT)
- contribute to group ‘brainstorming’ and/or other activities for generating many ideas (including drawing ideas, manipulating concrete objects, and acting ideas out using people and things) (CCT)
- appreciate the contributions of others (PSD)
- begin to develop the ability to follow a process and use basic co-operative skills/abilities when engaging in co-operative learning and other types of small group endeavours (PSD).

## Procedure

1. In the classroom, have students create concept webs about each of the ideas of sun, moon, and earth (see Planning for Students’ Dance Making on page 45). For example, the phases of the moon might suggest movements that grow and shrink in size, dynamic qualities that are slow and smooth, and shapes that are round and crescent-like. Students’ impressions of the sun might suggest fast movements, travelling throughout space, perhaps with flickering gestures. Record the ideas on chart paper or on the board.

2. In the dance space, warm up students by having them think of “nonsense” movements that explore body bases, parts, and zones; for example, skipping hands, quivering knees, sliding backs, and flapping torsos. Call out the words as the students explore them. Have students contrast the movements with whole body actions. Accompany students on a drum or tambourine. (See Grade 3 Appendix: Introducing the Dance Elements, page 100).
3. Use the concept webs created in step 1 as a basis to structure students’ exploration and development of dance phrases for each of the sun, moon, and earth. Encourage students to work on each idea separately, completing one phrase before going on to the next. The phrases can be 8 to 16 counts in length and include both travelling and stationary movements. Phrases will be repeated as often as necessary when set to the music to fill 48 counts. Play “Bottle Rocket” to establish the tempo. “Bottle Rocket” has two sections (AB) where A is a breath rhythm (everyone’s breath rhythm – inhalation and exhalation – is unique) and B is a 4/4. Students use the B section for their phrases. When developing the phrases, ensure students select movement qualities that convey students’ notions of the sun, moon, and earth. When complete, each student should have three phrases with contrasting qualities. Have students practise dancing their phrases to the music.

**Teacher Note:**

If students are not able to create from concept webs on their own, teachers may prefer to have students develop one phrase together. For example, students might develop the moon phrase together and then work on the earth and sun phrases alone. Have the trios determine who will be which role of the moon, earth, or sun.

4. In the same groups of three as in Lesson 4, have students show their peers the dance phrases. Ask students to discuss similarities and differences among the phrases. Have students record their observations in dance journals.
5. As in Lesson 4, lead students in gentle stretching exercises to cool down.
6. Have students record their dance phrases in dance journals so that students can remember the phrases for next class.

## Lesson 7: Connecting Phrases

Time: 45 minutes

Components: Creative/Productive  
Critical/Responsive

### Supplies/Resources

- Percussion instrument
- “Bottle Rocket” found on *Contrast and Continuum Series: Music for Creative Dance, Volume IV*

### Learning Objectives

Students will:

- gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor and discerning among them
- know the directions of forward, backward, sideways, upward, and downward; and the levels of high, middle, and low or deep
- know that the dance term *relationship* means the students’ association to something or someone
- understand that, when connecting movements, there are transitions
- explore movements fully in order to develop own movement ideas
- extend own body’s range of movement and strength
- compare differing expressions in dances students view including own and peers’ dance creations
- begin to understand that they can get ideas for dances from sources such as stories, personal experience, feelings, memories, music, research, observation, imagination, or movement itself
- understand that own dance phrases communicate non-verbally
- contribute to group ‘brainstorming’ and/or other activities for generating many ideas (including drawing ideas, manipulating concrete objects, and acting ideas out using people and things) (CCT)
- develop several ways to demonstrate learning (e.g., drawing, movement, and simple charts or graphs) (CCT)
- explore the relationships between the natural and constructed worlds (TL)
- take turns and participate actively or contribute to task (PSD).

### Procedure

1. Review directions with the students. To warm up, have students practise moving in different directions through space; for example, sliding while leading with the ribs, taking giant steps backward, jumping upward, and crumpling

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downward. Accompany students on a drum or tambourine, calling out instructions as students move.

2. Explain to students that they are going to create their dance in trios, using the phrases developed in the last three lessons. Ask students to recall the dance phrases created last class. Note that students will likely not recall their phrases exactly as created. Have students practise the phrases to “Bottle Rocket”. In the same trios as in Lesson 4, ask students to review the pattern they developed based on the orbits of earth, moon, and sun.
3. Play “Bottle Rocket” to students. Explain that the music has two parts and each part repeats three times. Structure the dance for students:
  - Have students move in their planet orbit trio for part A of the music. In part B, students hold a shape while the “moons” perform their dance phrases returning to their point of origin when complete.
  - Students continue to orbit as part A of the music repeats, and then the “earths” perform their phrases when part B repeats.
  - Again as part A repeats, students dance their orbit trio followed by the “suns” performing their phrases when part B repeats.
  - The music ends with a short slow section as in part A. Have students decide how they would like to end their dance.
4. Have students reflect on their dances, improving portions as students work.
5. Ask students to show their dances to the class. Discuss, noting in particular the transitional movements, similarities, and differences.
6. As in previous lessons, lead students in gentle stretches to cool down.
7. Have students complete a self-evaluation about their own dance and choreographic experience.

## **Mini-unit: A Sense of Purpose**

### **Sample Topic: Chance**

#### **Lesson 1**

Time: 45 minutes

Component: Critical/Responsive

### Supplies/Resources

- VCR and TV
- Video “Points in Space: Merce Cunningham Dance Company” listed in Dance Saskatchewan Incorporated Resource Centre Catalogue. Consult *Arts Education: A Bibliography for the Elementary Level* (2003) for contact information

### Learning Objectives

Students will:

- become aware of the variety of dance throughout the world and in different eras
- understand that dances are created for a variety of reasons
- identify key features of dances, recognizing that students will not see, hear, or recall everything in a dance on first viewing
- know that libraries, dance companies, concert program notes, and the Internet are sources of information about dancers, choreographers, and their dances
- engage willingly in a process for viewing and responding to dance presentations
- know the difference between opinion and fact in discussions of dance presentation
- write about ideas presented using own language (C)
- summarize their understanding (C)
- examine their immediate experiences with technology in the home and in the school (TL)
- participate in a wide range of learning activities (IL).

### Procedure

1. Explain to students that choreographers such as Merce Cunningham might create dances that are about movement itself, not about a story. Show students excerpts of “Points in Space” using a process such as one of those listed in Responding to Arts Expressions on page 45 of this curriculum. Discuss how the choreographer and composer work separately to create the piece.

“Points in Space” is performed by Merce Cunningham and the Merce Cunningham Dance Company. The video features interviews with choreographer Merce Cunningham, composer John Cage, filmmaker Elliot Caplan, and members of the company. Rehearsal scenes are included in the video.

2. Explain to students that Cunningham has used “chance” to choreograph some of his dances. For example, he has been known to throw dice to

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determine the order of movements. This method opened possibilities for dance that Cunningham might otherwise not have considered. Explain to students that in the next lesson, they will also use chance to create a dance.

3. Have students do an Internet search to learn more about Merce Cunningham. Students may be particularly interested in viewing clips on the Internet, which show Cunningham's work using the computer choreographic software *LifeForms*.

## Lesson 2

Time: 40 minutes

Components: Creative/Productive  
Critical/Responsive

### Supplies/Resources

- CD player
- Small pieces of paper
- Music
  - "Mr. E" found on *Contrast and Continuum Series: Music for Creative Dance, Volume III*
  - "Potpourri III" found on *Contrast and Continuum Series: Music for Creative Dance, Volume III*

### Learning Objectives

Students will:

- explore and identify examples of contrasting movements
- understand the importance of the warm-up for dancers
- compare differing expressions in dances students view including own and peers' dance creations
- begin to understand that they can get ideas for dances from sources such as stories, personal experience, feelings, memories, music, research, observation, imagination, or movement itself
- create dance phrases that have a beginning position, a middle, and an end position
- understand that reflection and discussion help them learn and make decisions about own dance compositions
- develop several ways to demonstrate learning (e.g., drawing, movement, and simple charts or graphs) (CCT)
- appreciate the contributions of others (PSD)
- begin to develop the ability to follow a process and use basic co-operative skills/abilities when engaging in co-operative learning and other types of small group endeavours (PSD).

### Procedure

1. To warm up, have students move to "Mr. E" by contrasting locomotor and non-locomotor movements. (Refer to Grade 3 Appendix: Introducing the Dance Elements, page 100.) Guide students by setting tasks to explore separately; for example:
  - travel for eight counts
  - sink for two counts
  - hold a shape for two counts
  - twirl or roll for four counts
  - explode and travel for four counts
  - find an ending
  - repeat.
2. Individually, have students create a simple travelling dance phrase that includes actions that turn, pause, expand, contract, and jump. At this age, the phrase should last about eight counts. Arrange time for students to practise their phrases.
3. Continuing to work individually, have students write each step of their phrase on a small piece of paper, one step per piece of paper. Students may wish to use invented notation or words. Ask students to place their pieces of paper face down in their own pile on the floor. Mix up the pieces of paper. One by one, students then pull a piece of paper from the pile and record each phrase on another piece of paper in the order selected. In this way, students are using chance to sequence movements. Have students learn the new "chance dance" sequence. Assure students that some of the movements may seem awkward to perform. Encourage students to do the best they can.
4. Arrange students in small groups. Have students show their chance dance sequence to members of their group. In groups, have students perform their sequences together. Play "Potpourri III" as students dance.
5. Have groups of students show their work to the class. Discuss whether the music influenced the dances' expressions.
6. To cool down, lead students in gentle stretches.

## Lesson 3

### **Teacher Note:**

In the next three lessons, students create a chance dance and soundscore. Students may wish to present their final dances to another class.

Time: 45 minutes

Components: Creative/Productive  
Critical/Responsive

Supplies/Resources

- CD player
- Chart and coins
- Music
  - "Rock 'N Stop" found on *Contrast and Continuum Series: Music for Creative Dance, Volume III*

Learning Objectives

Students will:





- explore and know that body zones are the body areas of right side, left side, front, back, upper half, and lower half
- explore and identify moving with the extremes of speed (fast and slow), duration (short and long), and varying forces (strong and light)
- gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor and discerning among them
- explore movements fully in order to develop movement ideas
- compare differing expressions in dances students view including own and peers' dance creations
- seek a variety of solutions in movement explorations (improvisation)
- select movements from explorations to create dance phrases
- write about ideas presented using own language (C)
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one's own ideas (CCT)
- use all of the senses to explore, experiment, create, and interact with the environment (CCT)
- contribute to group 'brainstorming' and/or other activities for generating many ideas (including drawing ideas, manipulating concrete objects, and acting ideas out using people and things) (CCT).

Procedure

1. Have students explore actions that can be performed by different body parts and zones:
  - shoulders can shrug together or separately, shake, lift up, down, forward, backward, droop
  - elbows can poke, dab, draw circles in space or across the body
  - hands can open, close, press, punch, flick, clap

- the upper and lower body zones can fold together.

2. Contrast the movements with actions that travel on different body bases. To accompany students, play "Rock 'N Stop" which has phrases of varying lengths separated by pauses. Students can do body part actions for one phrase alternated with travelling actions for the next phrase. Have students balance in a shape during the pauses. (Adapted from Grade 3 Appendix: Introducing the Dance Elements, page 100.)
3. Explain to students that they are going to create a dance through chance by tossing three coins onto a chart that lists actions on one axis and body parts on the other (see example below). Students may wish to suggest other headings. Place students in small groups. Ask them to toss three coins. Record the actions. The actions suggested by the coin throws in the sample chart are as follows: slither on the back, hop leading with the head, and turn emphasizing the belly.

		BODY PARTS (on which to balance, to lead, or to emphasize)					
		Back	Hand	Feet	Head	Knees	Belly
ACTION WORDS	slither						
	hop						
	run						
	crawl						
	turn						
	creep						

4. Individually, have students explore the actions determined by the toss of coins. Encourage students to explore their actions fully.
5. Have students create a dance phrase based on their explorations. Invite students to determine their own pathways. Ask students to suggest how they might use chance to determine their pathways. Students practise performing their phrases on the pathways.
6. In their groups, have students perform their phrases together. If students would like to extend their dances, students could repeat their phrases, perhaps backward or reordered.

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7. Have students show their dances to another group. Discuss similarities and differences.
  8. Lead students in gentle stretches to cool down. Students need time to record their dances in order to remember them for the next two lessons.

#### **Lesson 4**

Time: 40 minutes

Component: Creative/Productive

##### Supplies/Resources

- Tape recorder
- Sound producing objects and/or instruments

##### Learning Objectives

Students will:

- listen for various purposes (C)
- discover how their efforts can affect learning (IL)
- focus on and complete learning tasks (IL).

##### Procedure

Explain that students are going to create a class soundscore to accompany their dance phrases. In the same groups as in Lesson 3, ask students to select one or two “found sounds” to use. Challenge students to vary sounds in duration and dynamics. Record students’ sounds. Be sure to include silences in the soundscore.

#### **Lesson 5**

Time: 40 minutes

Components: Creative/Productive  
Critical/Responsive

##### Supplies/Resources

- Tape player
- Students’ soundscore

##### Learning Objectives

Students will:

- explore and identify moving with the extremes of speed (fast and slow), duration (short and long), and varying forces (strong and light)
- experience and recognize that energy is on a continuum of a little to a lot

- gain proficiency in creating and recalling a variety of combinations of straight and curved pathways on the floor and discerning among them
- extend own body’s range of movement and strength
- understand that reflection and discussion help them learn and make decisions about own dance compositions
- understand that own dance phrases communicate non-verbally
- know the difference between opinion and fact in discussions of dance presentation
- begin to understand creativity as related to imagining, having ideas, and making or changing things according to one’s own ideas (CCT)
- recognize, reproduce, and create patterns of all types (e.g., movement, number, or word patterns; patterns found in nature) (CCT)
- develop several ways to demonstrate learning (e.g., drawing, movement, and simple charts or graphs) (CCT)
- examine their immediate experiences with technology in the home and in the school (TL)
- understand the benefits and limitations of technological tools in dance (TL).

##### Procedure

1. To warm up, have students explore doing the same movement in a range of sizes (e.g., small gestures, large gestures, and in-between; small walks and large walks). Have the students contrast large and small travelling movements with large and small movements that do not travel. Examples of this are: enormous leaps contrasted with small shakes on the spot or small leaps contrasted with large shakes on the spot.
2. Have students recall the dance phrases created in Lesson 3. Students may need to refer to their dance journals.
3. In their groups, have students practise their dances.
4. Play the soundscore that students created in the previous lesson. Have students practise performing their dances to the soundscore.
5. When students are ready, have them show their dances to the class. Use a process such as the one included in this curriculum to guide students’ responses. Ask students to discuss how the soundscore influenced the way in which they performed their dance.
6. To cool down, lead students in gentle stretches.

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**Sample Dance-making Assessment**  
**Grade 3 Sample Unit – Making Sense of Things**  
**Mini-unit: A Sense of Order**

This form can be used as a guide for assessing student dance making in Lessons 4 to 7. The form focuses on both process and product.

Student's Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Process Assessment**

Comment on the following three aspects of the student's dance-making process:

1. The student's participation in group problem solving when exploring the concepts of earth, sun, and moon.
  
2. The student's contributions to the development of the concept webs.
  
3. The student's understanding of the elements of dance as demonstrated during development of the phrases and transitions between phrases.

**Product Assessment**

Comment on the following three aspects of the student's final dance:

1. The student's ability to recall the phrases and transitions during rehearsal and performance.
  
2. The student's ability to articulate what pleases him/her about the dance and why.
  
3. The degree to which the student contributed to the purpose: to create a dance that expresses ideas about the earth, sun, and moon.

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**Sample Unit Summary Assessment Form**  
**Grade 3 Sample Unit – Making Sense of Things**  
**Mini-unit: A Sense of Purpose**

This form provides a quick summary of the student’s participation and learning in the entire mini-unit.

Student’s Name: \_\_\_\_\_

Date: \_\_\_\_\_

	<b>Yes</b>				<b>No</b>
Located information about choreographer Merce Cunningham.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Knows what “chance” means.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Understands that choreographers can use chance as part of the creative process.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Can see how the elements of dance are important in dance making.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Is able to create and recreate dance phrases to a count of eight.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Understands that one phrase is connected to another phrase.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Can describe various movements in his/her own words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Can recall dance phrases from one lesson to the next with the help of a dance journal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contributed to the development of the soundscore.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Supported the group in setting the phrases to music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Helped the group to stay on task during rehearsal.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Responded to each group’s work in a positive way, using evidence within the work to support comments.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments: