



artsNOW

Integrated learning solutions

POETRY IN MOTION
Grade Band: 2-3
Content Focus: Dance & ELA



LEARNING DESCRIPTION

In this lesson, you and your students will have fun moving and dancing to create and understand sequence and patterns. Emphasizing multiple learning styles will allow students to explore concepts in the way they learn best.

LEARNING TARGETS

Essential Questions	"I Can" Statements
What are different ways we can represent sequence and patterns using movement?	I can identify a rhyme sequence. I can create choreography that matches my assigned sequence (or one I created). I can identify a sequence or pattern when performed.



We bring learning to life.

	I can identify and use locomotor and non-locomotor movements.
--	---

GEORGIA STANDARDS

Curriculum Standards	Arts Standards
<p>Grade 2: ELAGSE2RL1 Ask and answer such questions as who, what, where, when,</p> <p>ELAGSE2RL4 Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.</p> <p>Grade 3: ELAGSE3RL4 Determine the meaning of words and phrases both literal and nonliteral language as they are used in the text.</p> <p>ELAGSE3RL5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p>	<p>Grade 2: ESD2.CR.1 Demonstrate an understanding of the choreographic process.</p> <p>ESD2.CR.2 Demonstrate an understanding of dance as a form of communication.</p> <p>ESD2.PR.1 Identify and demonstrate movement elements, skills, and terminology in dance</p> <p>ESD2.RE.1 Demonstrate critical and creative thinking in dance.</p> <p>Grade 3: ESD3.CR.1 Demonstrate an understanding of the choreographic process.</p> <p>ESD3.CR.2 Demonstrate an understanding of dance as a form of communication.</p> <p>ESD3.PR.1 Identify and demonstrate movement elements, skills, and terminology in dance</p> <p>ESD3.RE.1 Demonstrate critical and creative thinking in dance.</p>

SOUTH CAROLINA STANDARDS

Curriculum Standards	Arts Standards
<p>Grade 2: READING – Literary Text Meaning and Context Standard 5: Determine meaning and develop logical interpretations by making predictions, inferring, drawing conclusions, analyzing, synthesizing, providing evidence, and investigating multiple interpretations. 5.1 Ask and answer literal and inferential questions to demonstrate understanding of a</p>	<p>Anchor Standard 1: I can use movement exploration to discover and create artistic ideas and works.</p> <p>Anchor Standard 2: I can choreograph a dance.</p> <p>Anchor Standard 3: I can perform movements using the dance elements.</p> <p>Anchor Standard 7: I can relate dance to other arts disciplines, content areas, and careers.</p>



We bring learning to life.

text; use specific details to make inferences and draw conclusions in texts heard or read.

Language, Craft, and Structure

Standard 9: Interpret and analyze the author’s use of words, phrases, and conventions, and how their relationships shape meaning and tone in print and multimedia texts.

9.1 Identify the literary devices of simile and metaphor and sound devices; explain how the author uses each.

9.2 Explain how words, phrases, conventions, and illustrations communicate feelings, appeal to the senses, influence the reader, and contribute to meaning.

Grade 3:

READING – Literary Text

Meaning and Context

Standard 5: Determine meaning and develop logical interpretations by making predictions, inferring, drawing conclusions, analyzing, synthesizing, providing evidence, and investigating multiple interpretations.

5.1 Ask and answer literal and inferential questions to determine meaning; refer explicitly to the text to support inferences and conclusions.

Language, Craft, and Structure

Standard 9: Interpret and analyze the author’s use of words, phrases, and conventions, and how their relationships shape meaning and tone in print and multimedia texts.

9.2 Explain how the author’s choice of words, illustrations, and conventions combine to create mood, contribute to meaning, and emphasize aspects of a character or setting.

KEY VOCABULARY

Content Vocabulary	Arts Vocabulary
<ul style="list-style-type: none">● <u>Sequence</u> - A series of movements or steps performed in a specific order● <u>Pattern</u> - A repeating sequence	<ul style="list-style-type: none">● <u>Movement phrase</u> - A series of movements linked together to make a distinctive pattern



We bring learning to life.

- | | |
|--|---|
| <ul style="list-style-type: none"> ● <u>AB</u> - A two-part sequence, the second part different from the first ● <u>ABA</u> - Two contrasting themes followed by a repeat of the first ● <u>Rondo</u> - A form where a sequence of contrasting themes occurs with a return to the first (ABACADA) ● <u>Rhyme</u> - A literary device used in poetry and songs, characterized by the repetition of similar sounds in the final syllables of two or more words | <ul style="list-style-type: none"> ● <u>Non-locomotor</u> - This refers to a movement that does not travel through space ● <u>Locomotor</u> - This refers to a movement that travels through space ● <u>Steady beat</u> - An unchanging, continuous pulse ● <u>Space</u> - An element of movement involving direction, level, size, focus, and pathway ● <u>Level</u> - One of the aspects of the movement element space; in dance, there are three basic levels: high, middle, and low ● <u>Choreography</u> - The art of composing dances and planning and arranging the movements, steps, and patterns of dancers ● <u>Choreographer</u> - A person who creates dances ● <u>Shape</u> - This refers to an interesting and interrelated arrangement of body parts of one dance; the visual makeup or molding of the body parts of a single dancer; the overall visible appearance of a group of dancers |
|--|---|

MATERIALS

- | |
|--|
| <ul style="list-style-type: none"> ● Sound source and music with a steady beat ● Magna-tiles (or make your own shapes using poster board/large paper and markers) ● Poems |
|--|

INSTRUCTIONAL DESIGN

Opening/Activating Strategy

Classroom Tips: It is best to have an open space, so moving desks and tables is advised. Remind students about rules of movement.



We bring learning to life.

- Have students form a circle.
- Begin the lesson by engaging students in movement that introduces students to the locomotor and non-locomotor movement.
- Have students arrange themselves in a circle with enough personal space to move freely without touching a neighbor.
 - Turn on instrumental music with a steady beat.
- First, have students bring awareness to their bodies by leading them through gentle stretches starting from the head and moving to the toes (e.g., head circles, shoulder shrugs, toe touches, etc.).
- Introduce non-locomotor movements to students by directing them in the following movements.
 - Bending and Stretching: Bend the knees and stretch up high.
 - Twisting: Twist the torso to the left and right.
 - Swinging: Swing the arms gently from side to side.
 - Swaying: Sway the body from side to side with feet planted.
 - Turning: Spin in place, both directions.
 - Invite students to create their own movement.
- Introduce non-locomotor movements to students by directing them in the following movements.
 - Walking: Walk around the room with different styles (tiptoeing, heel walking, big steps, small steps).
 - Jumping: Jump in place, then move forward and backward.
 - Invite students to create their own movement.
- Tell students that they will be playing the Name Game.
 - Demonstrate the Name Game by stating your name while making a movement or gesture to accompany your name.
 - The circle then collectively repeats your name and gesture. Continue with the next person stating his/her name and making a gesture. The circle repeats the new person's name and gesture. Then, starting with the person of origin, repeat all the names and gestures shared to that point. Continue until everyone in the circle is included.

Work Session

- Divide students into partners or small groups.
- Have each group select four Magna-tiles or shapes.
 - Using the tiles, have each group create a sequence. Have students create a movement sequence to match Magna-tiles (groups may use movements from the activator to assist in this creation) and perform it for the class or for a partner group if time is limited.
 - Have audience members identify the sequence using shapes, words (locomotor and nonlocomotor), and letters to describe the pattern (ABAB, ABBA, etc.).
- Give each group a poem.
 - Provide time for students to determine the meaning or theme of the poem using text evidence.
 - Tell students to identify the rhyme sequence in the poem (AB, ABA, etc.).
 - Using Magna-tiles, have students create the same sequence.
 - Challenge students to create a movement sequence to match the Magna-tile sequence. Students should also consider how their movements could communicate the meaning of the poem.



We bring learning to life.

- Allow time for students to practice their choreography with music.
- Once prepared, students will perform their choreography for the class.

Closing/Reflection

- Discuss appropriate audience participation and etiquette prior to performances.
- Each group will perform their choreography twice.
 - First, groups perform only the movement phrase, and the audience will identify the sequence. This may need to be repeated to help audience members.
 - Second, groups will recite the poem while performing the dance. This activity will aid verbal learners. Have audience members identify the sequence with shapes, words (locomotor and nonlocomotor) and letters (ABAB, ABBA, etc.).
- After performances, discuss the similarities and differences between groups' dances, especially if groups had the same sequence. Discuss the difference between a sequence and a pattern. ABAB is a pattern, but ABBA is a sequence. How can ABBA become a pattern?

ASSESSMENTS

Formative

Teachers will assess students' understanding of the content throughout the lesson by observing students' participation in the activator, ability to create a sequence, ability to identify a rhyme sequence in a poem, ability to interpret the meaning of a poem, ability to identify and use non-locomotor and locomotor movements, and ability to work collaboratively to create choreography that follows a sequence.

Summative

CHECKLIST

- Students can identify a rhyme sequence.
- Students can create choreography that matches the assigned sequence (or the one they created).
- Students can identify a sequence or pattern when performed.
- Students can identify and use locomotor and non-locomotor movements.

DIFFERENTIATION

Acceleration:

- Discuss how creating dance is like writing a story in that both must contain a beginning, middle, and end. This extension would mean that students' phrases would be more complex. Groups use the sequences from the poems to elaborate on the movement phrasing. Each part (A, B, etc.) must have a minimum of three parts.
- Students can write their own poem using the rhyme scheme of their dance phrase.
- Technology Extension - Record performances of the final dance or students while they are planning or preparing for the dance and combine them in a Thinglink (<https://www.thinglink.com/>) with an image that matches the theme. Other ideas to include in the Thinglink: Upload images of samples of the sequence students create using available drawing software to show work of choreography.



We bring learning to life.

Remediation:

- Work together as a class to identify the rhyme sequence of the same poem. Then, allow students to create choreography for the pattern or sequence in their groups. Discuss how different groups used different movements to choreograph the same sequence.
- Provide simpler poems with clear rhyme schemes.

ADDITIONAL RESOURCES

- *Honey, I Love and Other Love Poems*, Greenfield
- *Sing a Song of Popcorn*, DeRegniers, Moore, White and Carr (Eds.)
- *Where the Sidewalk Ends*, Shel Silverstein
- *Brown Honey and Broomwheat Tea*, Thomas

**This integrated lesson provides differentiated ideas and activities for educators that are aligned to a sampling of standards. Standards referenced at the time of publishing may differ based on each state's adoption of new standards.*

Ideas contributed by: Melissa Dittmar-Joy. Technology by Ramsey Ray. Updated by Katy Betts.

ATLANTA BALLET

Centre for Dance Education

Revised and copyright: June 2024 @ ArtsNOW



We bring learning to life.