

## CAST Model District Unit Template

Unit Title: Mirroring	Subject: Dance	Grade Level: K-2
<p><b>Brief Description of Unit:</b> In this unit, students will experiment with mirroring and explore basic elements of dance. Students will mirror with a dance partner in stationary placement and in pathways within the dance space and share their movement with their classmates.</p>		
<p><b>Standards:</b></p> <p><b>Creating:</b></p> <ul style="list-style-type: none"> <li>• Impulse dance that has a beginning, middle and end. <b>DA:Cr2.1.K</b></li> <li>• Express an idea, feeling, or image, through improvised movement moving alone or with a partner. <b>DA:Cr2.1.K</b></li> <li>• Impulse a series of movements that have a beginning, middle, and end, and describe movement choices. <b>DA:Cr2.1.1</b></li> </ul> <p><b>Performing/Presenting:</b></p> <ul style="list-style-type: none"> <li>• Make still and moving body shapes that show lines (for example, straight, bent, and curved), changed levels, and vary in size (large/small). <b>DA:Pr4.1.K</b></li> <li>• Demonstrate tempo contrasts with movements that match to tempo of sound stimuli. <b>DA:Pr4.1.K</b></li> <li>• Identify and apply different characteristics to movements (for example, slow, smooth, or wavy). <b>DA:Pr4.1.K</b></li> <li>• Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. <b>DA:Pr4.1.1</b></li> <li>• Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. <b>DA:Pr4.1.2</b></li> <li>• Select and apply appropriate characteristics to movements (for example, selecting specific adverbs and adjectives and apply them to movements). Demonstrate kinesthetic awareness while dancing the movement characteristics. <b>DA:Pr4.1.2</b></li> <li>• Demonstrate same-side and cross-body locomotor and non-locomotor movements, body patterning movements, and body shapes. <b>DA:Pr5.1.K</b></li> <li>• Move safely in general space and start and stop on cue during activities, group formations, and creative explorations while maintaining personal space. <b>DA:Pr5.1.K</b></li> <li>• Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, and directionality. <b>DA:Pr5.1.1</b></li> <li>• Demonstrate a range of locomotor and non-locomotor movements, body patterning, and dance sequences that require moving through space using a variety of pathways. <b>DA:Pr5.1.2</b></li> <li>• Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space. <b>DA:Pr5.1.2</b></li> </ul> <p><b>Responding:</b></p> <ul style="list-style-type: none"> <li>• Observe movement and describe it using simple dance terminology. <b>DA:Re8.1.k</b></li> </ul> <p><b>Connecting:</b></p> <ul style="list-style-type: none"> <li>• Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience. <b>DA:Cn10.1.K</b></li> </ul>		
<p><b>Enduring Understanding(s):</b></p> <ul style="list-style-type: none"> <li>• The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.</li> <li>• Space, time, and energy are basic elements of dance.</li> <li>• Dancers use the mind-body connection and develop the body as an instrument for artistry and artistic expression.</li> <li>• Dance is interpreted by considering intent, meaning, and artistic expression as communicated through the use of the body, elements of dance, dance technique, dance structure, and context.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• What influences choice-making in creating choreography?</li> <li>• How do dancers work with space, time, and energy to communicate artistic expression?</li> <li>• What must a dancer do to prepare the mind and body for artistic expression?</li> <li>• How is dance interpreted?</li> <li>• How does dance deepen our understanding of ourselves, other knowledge, and events around us?</li> </ul>	

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<ul style="list-style-type: none"> <li>As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning.</li> </ul>	
<p><b>Knowledge:</b> Students will know:</p> <ul style="list-style-type: none"> <li>The concept of mirroring</li> <li>Basic elements of dance</li> <li>How mirroring is used to explore elements of dance</li> <li>How to mirror a partner's movement</li> <li>Music can influence individual movement preferences</li> <li>Mirroring can help identify personal movement styles</li> <li>Mirroring can be used as a choreographic device</li> </ul>	<p><b>Skills:</b> Students will be able to:</p> <ul style="list-style-type: none"> <li>Identify personal space</li> <li>Develop spatial awareness</li> <li>Identify pathways, use of space, level and directional changes, body shapes, dynamics, energy, tempos and dance terminology</li> <li>Follow movement of a partner</li> <li>Transition from one movement to another</li> <li>Move in time to different tempos of music</li> <li>Develop partnering skills</li> <li>Investigate personal movement choices</li> <li>Perform personal movement choices</li> <li>Move as a leader and as a mirroring mover while stationary and while moving in relation to a partner</li> <li>Observe dance movement</li> <li>Observe mirroring skills of classmates</li> <li>Participate in class discussions to describe how movement felt physically and emotionally</li> <li>Use actions words to describe movement choices performed and observed</li> <li>Develop focus</li> </ul>
<p><b>Learning Objectives:</b> Students will be able to:</p> <ul style="list-style-type: none"> <li>Understand mirroring and how to follow a partner's movement</li> <li>Explore and develop basic elements of dance</li> <li>Develop spatial awareness</li> <li>Learn about personal and general space</li> <li>Recognize where personal movement choices derive from</li> <li>Cultivate personal relationships and partnering skills</li> <li>Analyze movement and verbally articulate ideas and opinions based on movement created and observed</li> </ul>	

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### Learning Plan/Instructional Strategies:

#### Part One:

Introduce and explain the concept of Mirroring to the class.

Divide the students into 2 groups of even number so that they can be lined up with a partner (group 1 and group 2).

Instruct the students on how to organize themselves into two lines that face each other, leaving about 3-4 feet in-between the lines and about 1-2 feet in-between the students standing side-by-side.

With the instructor as the movement leader and a student as the mirror, *without music*, demonstrate an example of mirroring in a stationary space. Be sure to provide students with visual and verbal examples of: various body shapes, level changes, use of personal space, tempo, movement dynamics and directional changes. Emphasize transitions between movements and moving at a speed that the mirroring dancer can follow. Repeat with music.

Switch who leads the mirroring so that the student has an opportunity to be the movement leader, first moving without music and then with music.

#### Part Two:

Explain to the class that they will now have an opportunity to explore mirroring. Still standing stationary in their two lines, group 1 will be the movement leader and group 2 will be the mirrors.

Play a song of slow tempo so that the students can explore moving slowly while creating various body shapes, level changes, use of personal space, tempo, movement dynamics, directional changes, etc.

Using the same piece of music, have the groups switch movement leaders.

Instruct the class that they will repeat the activity using music with a quicker tempo and that both groups 1 and 2 will have the task to be movement leaders.

The partners will then have an opportunity to individually demonstrate their mirroring skills and personal movement choices. With the two groups sitting in their lines, each partner group will stand up and show their mirroring skills. (The instructor will be responsible for the music selection and for giving verbal cues for when it is time for the movement leader to switch)

While the students are sitting in their two lines, facilitate a discussion about what they observed:

- What did they like about being the movement leader?
- What did they like about mirroring their partner's movement?
- How did they feel while moving in their chosen way and in the way of their partner?
- What inspired their movement choices?
- What words would they use to describe their movements and those of others?
- What was difficult about this activity?

The instructor should write down to display the action words that the students used to describe movement.

#### Part Three:

Organize the students standing in two lines so that they can move in a straight pathway from one end of the room to the other. (The students should be lined up side-by-side with the same partner that they were working with in the stationary lines)

Explain to the students that they will repeat the mirroring exercise that they did in their two lines, but this time they will be moving in a straight pathway directly from one end of the room to the other, group 1 will be the movement leaders first, then group 2. (The instructor will be responsible for the music selection, verbal cueing and determining how many times the activity is repeated across the floor)

Show the class the video of the across the floor mirroring activity and lead a culminating discussion about it:

- What did they observe?
- What inspired their movement choices and did they recognize a development?
- What words would they use to describe their movements and those of others?
- How did moving across the floor feel in comparison to moving stationary?
- Did physically doing the movements look different than how it felt?

#### Resources:

*Teaching Children Dance: Becoming a Master Teacher* (3<sup>rd</sup> Edition), by Theresa Purcell Cone and Stephen L. Cone

*Project Zero Frameworks for Early Childhood Education* (volume1-3), edited by Howard Gardener, David Henry Feldman and Mara Krechevsky

#### Repertoire/Media & Materials:

Dance area: an open, safe environment with appropriate space and floor for movement.

Recordings of 3 instrumental songs of varying tempi and dynamics

Smartboard/TV

CD player/Ipod

## CAST Model District Unit Template

*Music for Creative Movement* (3 CD set), by John M. Feierabend

*First Steps in Teaching Creative Dance to Children*, by Mary Joyce  
*Creative Dance for All Ages* (2<sup>nd</sup> Edition), by Anne Green Gilbert

Sound system/speakers  
Dry erase board (or easel with easel pad) and markers  
Video camera with tripod

### Academic Vocabulary:

*Body patterning, body-mind principles, bound movement context cues, dance movement principles, dance terminology, dynamics, elements of dance, embody, energy, explore, free-flowing, general space, kinesthetic awareness, levels, locomotor, mirroring, movement characteristics, movement vocabulary, negative space, non-locomotor, personal space, space, spatial design, stimuli, tempi*

### Differentiation/Modification:

In order to ensure that the unit is inclusive for those participating, instructors may wish to integrate the following strategies:

- provide study guides/visual aids
- facilitate peer mentoring
- provide verbal cueing during movement exploration
- address preferred learning styles
- ask questions to foster critical thinking
- repeat information
- allow for extended time on activities
- make use of equipment to stabilize the bodies of students with physical disabilities
- focus on fine motor and verbal skills of students with physical disabilities

### Formative Assessment:

Through observation and facilitated discussions, the instructor will be able to assess if the students have demonstrated an understanding of the above-stated standards and objectives. Class discussions will provide a venue for student feedback, teacher feedback and a culminating conversation about the unit. Review of the recorded mirroring activity will provide the instructor with a demonstration of student understanding of the activity.

### Summative Assessment:

*Please refer to the attached rubric.*

### Notes:

This lesson can be modified and/or developed for all grade levels. The length of the unit can vary and can be extended over one or two one-hour classes.

# Mirroring Assessment Rubric

Name: \_\_\_\_\_

Partner's Name: \_\_\_\_\_

**1. I was aware of my personal space**



**2. My partner and I used different levels**



Levels used: \_\_\_\_\_

**3. My partner and I changed directions**



List directions: \_\_\_\_\_

**4. My Partner and I created shapes with our bodies**



Shapes made: \_\_\_\_\_

**5. My partner and I moved at different speeds and followed the tempo of the music**



Describe: \_\_\_\_\_

**6. I followed my partner's movements**



**7. My partner followed my movements**

## Mirroring Assessment Rubric



8. I made eye contact with my partner



9. I felt confident when moving



10. I felt comfortable dancing in front of my classmates



11. I was respectful when watching the other partners when they showed their mirroring skills



12. I described the movements that my partner and I created



13. I described movements created by my classmates



14. Which did I like best – being the movement leader or the mirror? (please circle)

Why? \_\_\_\_\_