**Abigail Dillard**

225-810-7017 • abigaildillard@gmail.com • www.anomalyofabigail.com

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Lesson Planning and Preparation | | | | | | | | | |
| Name: Abigail Dillard Date of Observation**:** 8/1/2018  Ages/Grades Number of Number of Number of Number of  Of Students: Students in Students Gifted Students  Grade 9 - 12 Class: 15 having IEP: Students: having ELL:  Lesson Title**:** Movement to Music | | | | | | | | | |
| 1. **Content (1A)**   Identify the enduring skills, concepts, and processes that your students should master by the end of the class/lesson.  TH:Cr3.1.I –Anchor Standard 3   1. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions. 2. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work. 3. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.   TH:Pr4.1.I – Anchor Standard 4   1. Examine how character relationships assist in telling the story of a drama/theatre work. 2. Shape character choices using given circumstances in a drama/theatre work.   TH:Pr5.1.I – Anchor Standard 5   1. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance. 2. Use researched technical elements to increase the impact of design for a drama/theatre production.   TH:Re7.1.I – Anchor Standard 7   1. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.   TH:Re8.1.I – Anchor Standard 8   1. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. 2. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work. 3. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.   Students will be able to explore through music the options of a character’s movements and impulses in a rehearsal situation. They will be able to physically explore the space through guided prompts of using a neutral body, an expanded body (height/arms out/tiptoe), and contracted body (ground level/crawling/arms close), etc. This should expand and utilize a students existing knowledge of viewpoints in a physical practicum. Students will exhibit their knowledge of investigating the collaborative nature of the actor, scene partner, and director and will explore the interdependent roles in drama/theatre work of group mind and collaboration as a whole. Students will do this through their participation in the activity termed, ‘movement to music’ and by discussing near the end the achievements, challenges, and moments they found while working and observing during the lesson. At the end of this lesson, students will have an understanding of movement to music and its insight and assistance for future work as an actor, director, designer, and overall collaborator.  The enduring understanding is the hope that the students will be theatre artists who refine their work and practice their craft through rehearsal and be theatre artists who make strong choices to effectively convey meaning. Also, those theatre artists develop personal processes and skills for a performance or design. Theatre artists reflect to understand the impact of drama processes and theatre experiences. Theatre artists’ interpretations of drama/theatre work are influences by personal experiences and aesthetics.  My musical content will be themed from the show /peh-LO-tah/ by Marc Bamuthi Joseph. This would be a proposed lesson plan assuming the students are interested in continued education after seeing the show in theatre. This would a way to continue interest in the theme, context of the show, or movement practices witnessed in the piece. | | | | | | | | | |
| **2. Student Characteristics (1B)**  a.Identify your students’ abilities regarding the identified enduring skills, concepts, and processes for your class.  These will be students interested in Seattle Children’s Theatre’s Drama School course, homeschool programs, and/or Young Actor Institute Students interested in extracurricular training. Students should have some concept of movement terms and performance experience as an actor or audience member. If not, they should students willing to participate physically in the workshop. This may be the first time students have discussed or been introduced to movement practices in depth.  Students should feel comfortable moving in a rehearsal space with peers.   1. Identify your students’ backgrounds, special needs, cultural differences, interests, and language proficiency.   N/A before session. | | | | | | | | | |
| **3. Learning Environment (2A-2E)**  a. Provide a rationale for learning theory or brain research applied in this lesson to meet students’ needs. **(2B)**  Information Processing Theory: Students will be exploring an introduction to movement practices and may gaining new information of movement techniques verbally and also becoming physically aware of the bodies endless abilities physically. One could have recurring sessions of this course and start on the track of information processing theory or one could adopt this as a personal warm up for a rehearsal or other theatrical/physical activity.  Attention Span Brain Research: Students will be sensitized the music around them and the peers in the room. The constant change of motion will allow new information, responses, and creativity to constantly be reengaged and re-stimulating attention span. The different rhythms and themes in music and movement should keep students focused and engaged longer.  Vygotsky: scaffolding, social learning, ZPD: Students are arranged to start facing each other on either side of the mats in the classroom. This encourages students to communicate visually, collaboratively, and helps to establish group mind. It fosters a social learning environment and helps them build knowledge of one another through response and physicalization.  Skinner: routine, reinforcement, and motivation (operant conditioning): Students have a routine in their classroom and rehearsal space. As this may be a group new to each other and to me we would start the class off with introductions and a led group stretch to make people feel directed by a teacher/director and physically warmed up for the activity. What they need for the class is available with the sound system set up and the mats laid out on the floor. The reinforcement of a typical routine helps manage the beginning of class and give the students an idea of what to expect from me as their teacher and from each other as a workshop class. I will use reinforcement and motivation when it comes to my students by encouraging ideas and risk taking in their ideas and physicality. By giving them the reinforcement and motivation they need, students will feel comfortable trying new things and pushing themselves in my classroom. I will also use this when it comes to behavior. I will reinforce the behavior I wish to see (kind, welcoming, friendly, and respectful). By creating a classroom where good behavior is recognized and bad behavior is not positively reinforced, my classroom will be a safe place to learn and explore.  Fred Jones: leadership, set the example: I will act in my classroom the way I wish my students to act (Encouraging to others, welcoming to others’ ideas, willing to try new things, and preserving even if the physicality grows tiring). By showing these qualities my students will have a representation of what is expected of them. Holding them to a high standard will make them try harder to reach that high standard. They will know that I expect more of them because I believe in them and know that they are more than “just a student/actor”.  Explicit instruction: This mode of instruction is extremely beneficial in an art classroom. It forces the teacher to break down the instruction into different categories, explain to the students the purpose of the lesson (real world application), and requires the lesson to be worked through at least 3 times/songs for movement. If it came time to lead their own course or practice they would be able to succeed and feel confident in spatial awareness, group mind, and personal instinct.  b. Describe strategies to support collaborative and individual learning. **(2A)**  This lesson requires individual and group work. Students begin as individual facing each other on the mats. The first one with an instinct based off the music jumps in and moves across the space to with spatial relationship, kinesthetic response, shape, gesture, repetition, architecture, tempo, duration, and topography (Viewpoints). When it comes time to respond and reflect on the day’s work, students will have an opportunity to reflect, question, and talk about their favorite, challenging, or intriguing moments. This could be furthered by also gaining permission to film the workshop and the students could have the opportunity to review visually what they had just done from an audience’s perspective. This could be furthered to an extended series of classes either before or after this workshop. Before could be a series taking an individual movement workshop to work through each viewpoint. To further this exploration, they could take moments they like, and the students could rework them, add to them, add vocals or write a script for them and present them as individual pieces.  c. Describe strategies to foster an environment respectful of diversity. **(2A)**  Students should/could be asked to dress in all black movement clothes. This create a more visual ensemble of the class from the moment they walk in. These students will automatically be working as a group and the goal is to foster collaboration. This could be inspired in the warm up by playing a group game that encourages connection and shared high-energy. I suggest the game Whoosh Whoa (1E). These students will work with each other to explore creatively and physically across the space and through the music. I would focus on the show /peh-LO-tah/ that in this scenario I am suggesting they might have recently seen as a part of the season at your theatre. It is a physical dance/theatre show and one might question as an audience member or theatre interest how you would get to such a physical show. This process of movement to music is an example of an entryway into physical and devised theatre. Students know they are able to ask questions and help one another when confused. They are expected to treat all of the art we discuss with respect as well as their classmates. Using the different cultures mentioned in the show, the various artists my music playlist may come from, and the representation in the student themselves helps me teach my students how to respectfully interact with people and things (cultures, traditions etc.) that are different than their norm.  d. Identify research-based classroom management strategies used in this lesson to support a positive learning environment (i.e. classroom procedures **(2C),** managing student behavior **(2D),** and organizing physical space **(2E).**  Fred Jones and Skinner provide my main strategies of classroom management. As mentioned above the use of operant conditioning and lead by example, I will teach my students what is expected of them through my actions and by reinforcing the behaviors I wish to see in my classroom. The organization of the classroom as a collaborative space and open floor plan allows students to collaborate and learn socially (Vygotsky: social learning). Allowing students to communicate using different learning styles (spatial, auditory-musical, kinesthetic, and interpersonal) helps students learn. The same goes for problem solving. A student might be stuck on the side and sense instinct to jump in but be afraid for whatever reason to do so. This can be encouraged by other partners waiting their turn, led by me, or also by adjusting their stance to the room (switching sides, retaining neutral body). This creates a community of learning and solidarity and involvement in the classroom and helps overall behavior. When it comes to behavior I will reinforce the behavior I wish to see and encourage it more often (i.e. working through problems, jumping in with instinct, staying on task, encouraging others etc.) Lastly, by being an example of what I expect of my students they will have clear expectations set for them to follow. I could join in for the first song and model behavior. That way my rules are not something posted on the wall, but something that is acted out through every class period. | | | | | | | | | |
| 4. **Learning Target(s)/Objectives (1E)**   1. The lesson’s learning targets/objectives should be student-centered, observable and measureable. The connections to the state curriculum/content area standards should be focused on the knowledge, skills, and/or processes identified in the learning targets/objectives**.** | | | | | | | | | |
|  | Learning Objective(s) | | | Formative assessment item(s)  Include the actual item(s) and attach scoring rubric. | Cognitive Level-  Level of cognitive demand using the Taxonomy, for each assessment item. | National and/or Washington Curricular Standards | Adaptations and/or Accommodations  For example, differentiated readability, guided notes, assistive technology, students with IEP's | |  |
|  | 1.Explore movement through music | | | Students will respond with impulse to the music played in the classroom  \*There will be a reflection period after to discuss strong and weak moments.\*   1. What did it sound like in the music that encouraged you to respond? 2. What viewpoint do you feel you utilized while exploring the space? 3. What was a moment that was really easy for you to follow the group mind? 4. When was it difficult to be cohesive as a group? 5. Did you learn something today? | Create  Apply | **TH:Cr3.1.I**   1. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions. 2. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work. 3. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/theatre work.   **TH:Pr4.1.I**   1. Examine how character relationships assist in telling the story of a drama/theatre work. 2. Shape character choices using given circumstances in a drama/theatre work.   **TH:Pr5.1.I**   1. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance. 2. Use researched technical elements to increase the impact of design for a drama/theatre production. |  | |  |
|  | 1. Discuss how Movement to Music is Applicable to utilize as an actor or how as the example to create a show like, /peh-LO-tah/ | | | Students will discuss their feelings and knowledge of a show they recently watched, the movement practices seen and performed and how they personally could utilize and adapt them | Evaluate/ Analyze/ Understand | **TH:Re8.1.I**   1. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. 2. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work. 3. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work. |  | |  |
|  | 3. Discuss after the exercise the strengths and weaknesses of different moments, discuss how we could expand what we learned today and apply it elsewhere, understand how we could utilize this in our personal practice. | | | Student will share their idea with the class in a round table discussion | Evaluate/ Analyze/ Understand/ Remember | **TH:Re7.1.I**   1. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.   **TH:Re8.1.I**   1. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works. 2. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work. 3. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work. |  | |  |
|  |  | | |  |  |  |  | |  |
| 5. **Resources (1D)**  Identify the resources including appropriate technology to support your instruction. Explain how the selected resources and  technology contribute to student learning. Cite sources when applicable.   1. Resources:   Research of /peh-LO-tah/: “/peh-LO-tah/ is a full-evening performance work that springs from a hypothesis linking the sport of soccer (often called “the beautiful game”) to local and global economic hierarchies, fan behaviors, political allegiances and social practices. It is a dance-theater work that draws simultaneously on the secular and folkloric movement styles of South Africa and Brazil and the movement strategies of their players on the field. It is an evening-length composition of narrative poems that investigate the underpinnings of yearning democracies under economic strain and social foment. It is a performed exposition of a truly global moment, represented by the moving body in full view and the animated body in shadow, a visual duality that speaks to the contradictory implications of the world’s most popular pastime.” (http://www.mappinternational.org/files/rf549891083c2e1/OneSheet\_pehLOtah\_R4.press.pdf)  (https://www.nytimes.com/2017/10/19/theater/review-peh-lo-tah-soccer-marc-bamuthi-joseph.html)  (https://live.arts.ncsu.edu/events/17-18-season/marc-bamuthi-joseph/)  (https://www.bam.org/dance/2017/pehlotah)   1. /peh-LO-tah/:   Panel and Excerpts: https://www.youtube.com/watch?v=vViOWrAfvwo   1. Viewpoints:   The Viewpoints adapted by Bogart and Landau are nine physical Viewpoints (Spatial Relationship, Kinesthetic Response, Shape, Gesture, Repetition, Architecture, Tempo, Duration, and Topography). There are also Vocal Viewpoints(Pitch, Dynamic, Acceleration/Deceleration, Silence, and Timbre).   1. Classroom/Tumbling Mats:   Mats to line the flooring of a classroom or stage space to perform on physically and safely.   1. Technology:   Sound System: The main instruction of this lesson will be done through the use of music provided by a playlist through a sound system. Students will participate in this activity by interacting with the music and moving through space and allowing the music to provide artistic medium and impulses to their choices, responses, and collaborations.   1. Music Playlist:   Adrenalina by Wisin, We Are One by Pitbull, Frio by Ricky Martin, Waka Waka by Shakira, Wavin’ Flag by K’Naan, Sign of a Victory by R. Kelly, Dar um Jeito by Carlos Santana, Tata Bom de Bola by Arlindo Cruz, La La La by Shakira, Time of Our Lives by Ahmed Chawki, Live It Up by Nicky Jam, Komanda by Polina Gagarina, Colors by Jason Derulo, Positivo by J Balvin, Turn Me Good by Wyclef Jean, Borrowed Time by Wyclef Jean, Ne me quitte pas by Wyclef Jean, Yanvalou Rhythm of Haiti by Jeff Pierre, Ede’m Chante by Boukan Ginen, African Tribal Drums by Demba Dyasan, South African Warcry, Malaika by Miriam Makeba | | | | | | | | | |
| **Scope and Sequence** | | | | | | | | | |
| 6. **Lesson Procedures (1E)**  In the table below, describe the chronological sequence of instruction. Add rows as needed. Ensure content-specific strategies showcase your pedagogical content knowledge.   * Expectations for Learning **(3A)** * Differentiated Activities **(3C)** * Formative Assessments **(3D)** * Class Discussion Questions **(3B)** * Pedagogical Content Knowledge **(1A)** * Developmentally Appropriate Activities **(3C)** | | | | | | | | | |
|  | | **Time:**  **2 hours** | **Description** | | | | |  | |
|  | | 20 min | Introduction and Warm Up:   * Led through a stretch, starting on the floor in your own space on your back, individually working from your feet to your head you sense the individual body parts and stretch and relax them. * The stretch should continue to half moon stretches and when ready should continue to cat cows on all fours. As they warm up they should start to think about energy in their body and think about harnessing that energy to one part of their body (i.e. right hand), after visualizing that they should follow through with the energy and try to stand up led by that body part and then return to child’s pose or all fours, visualize energy with a different body part and stretch out and up again, repeat a few times until they can comfortably stand. * Continue warm up with a simple sun salutation; neutral body, arms up over the head and to heart’s center, bend at the waist to touch the floor, come half way up, then swoop back down to touch the floor, lunge and place one foot back, turn toward the side into warrior 2, turn to the front with warrior 1, windmill your hands down to the floor, put both feet back into a plank position, push up, and on return up to plank, keep hips down and go to sphinx pose, then back up to downward dog, then hop or step back to a forward fold position, then lift arms up and over head to standing, and then you can repeat with switched legs.   (TH:Cr3.1.I, TH:Pr5.1.I)  -“How are you feeling physically?”  -“Check your body awareness.”  -“Notice the tightness in certain body parts.”  -“Be aware of maintaining even breathing.”  -Extended learning: additional sun salutations, additional time to individually stretch per individual’s need.  Feedback:  While practicing this warm up with them, I will talk through the move as well as physically show them the walk through of the warm up. Reinforcing posture in some and addressing modifications or incorrect techniques in others. (Ex. Keep your hips open to the front of the classroom. Please, continue to breath normally or through the pace of the warm-up. etc.)  The students can take individual time during breaks or after the workshop to jot down notes but should not be actively writing during the exercise. | | | | |  | |
|  | | 5 min. | Set Up- Have students sit on the mats in a circle as we discuss the process and rules of Movement to Music.   * Students should respond with instinct/impulse to the music to enter the mat. * Movement to music here, is categorized not as dancing but the use of viewpoint practices with a group in a defined space. * Students should feel free to explore characters, animals, inanimate objects, and their partners. They do not need to feel as though they are of a human/urban world. It should be obvious from an observer’s standpoint what they are vaguely a part of or exploring. * Clear and strong choices are encouraged. * The movement can be individual, collective, or group oriented. * There should be no more than 8 people on the mat unless instructed by the teacher. * There should be no actual violence on the mat but understood and agreed perceived violence (stage combat) is allowed. * When you no longer feel in the moment you should leave the mat. * If standing on the side of the mat you should remain in neutral body and be ready to jump in. * There should never be a moment where no one is on the mat but it is fine for just one people to be on the mat by himself or herself. * Save your partner. * At the end of a song in the playlist please pause in a final pose if on the mat. You should follow a new instinct/impulse or theme of movement when the new song begins.   Feedback- verbal feedback  “Any questions?”  “Can I explain anything further?”  “Do you agree with the ground rules?” | | | | |  | |
|  | | 40 min | Application: Students respond to the music following individual or group impulses/instincts.   * Students utilize viewpoints as they respond to the music. * Students choose to collaborate with others or work individually. * Students should remain focused on the task and be at a ready to respond.   Feedback- verbal feedback:  “Remember, to call back to the tempo of the music.”  “Try and find a partner in this moment. Is this person friend or foe. Showcase the relationship.”  “Keep in mind what an audience might be seeing in this moment.”  “As this song comes to end think about what your final pose showcases as the end to your story.”  “Don’t always choose to work solo or against the group mind.”  “Don’t forget to utilize the space (or other viewpoint).”  Feedback- awareness feedback:  \*students typically can sense the wrong choice, when hit with one work past or completely change it don’t get caught up in it.  \*look for connections and individual use of space | | | | |  | |
|  | | 5 min | Break: Students should take a break from constant physical activity and drink water if they hadn’t taken the chance before hand or take a restroom break and come back with a firmer ground for what we have been doing and the instincts to follow for the second half of the class. This can also be a chance to change to a different playlist with a different tempo or theme. | | | | |  | |
|  | | 35 min | Application Cont’d: Students respond to the music following individual or group impulses/instincts.   * Students utilize viewpoints as they respond to the music. * Students choose to collaborate with others or work individually. * Students should remain focused on the task and be at a ready to respond. * Students should think back on their earlier session and utilize those awareness and click into the group mind from that session. * On the very last song played, they will be instructed to all enter the mat to take on a final pose as a collective group. The final song should be chosen with a purpose and impose a final theme or rhythm or moment that you want to encourage. * At the end they should all hold the pose, and wait for instruction to turn their heads only to view the final picture.   Feedback- verbal feedback:  “Remember, to call back to the tempo of the music.”  “Try and find a partner in this moment. Is this person friend or foe. Showcase the relationship.”  “Keep in mind what an audience might be seeing in this moment.”  “As this song comes to end think about what your final pose showcases as the end to your story.”  “Don’t always choose to work solo or against the group mind.”  “Don’t forget to utilize the space (or other viewpoint).”  Feedback- awareness feedback:  \*students typically can sense the wrong choice, when hit with one work past or completely change it don’t get caught up in it.  \*look for connections and individual use of space | | | | |  | |
|  | | 15 min | Discussion: Students should congregate in a circle on the mats.   * Students will be allowed a water and restroom break before we start our discussion. * Students should feel free to discuss how they felt about the activity, what they discovered, moments that were intriguing to them that they observed or participated in, moments that challenged them, moments that felt really strong, moments that felt really weak, and ask questions they might have about the activity or a moment. * We could discuss the show they saw before they came, how it relates, how it differs. * We would discuss how they could add this to their own personal practice to get ready for a show, to stay physically aware of your own strengths and weaknesses, and how changing up the group, doing it with fewer people, or doing it solo might look like. * Reflect on the music how it added or detracted to the pieces, how they might go about selecting their own playlist. * Gain feedback from the students on the class, on the ground rules from the beginning, and the instructions and feedback given during the class.   Feedback: \*students should feel free to address feedback now as they reflect back | | | | |  | |
|  | | 15min. | Clean up: Students assist in rolling up the mats and setting the classroom back to its neutral space and collect all of their belongings and/or jot down any notes they wished to take of the experience before they leave. | | | | |  | |
|  | | | | | |