

Fine Arts Lessons- Grade 5

Lesson #1: Puppet-Show Research

This year, visual arts will be a focus in each student creating their own puppet show for the drama unit. Students will write the script, create and build characters, and build a small set. Today, watch the videos below to learn more about making a puppet show and see some examples. Ask your student to start writing down ideas they have for the script, characters, and setting. Help them decide on a style (e.g. shadow puppets, sock puppets, clay puppets, etc.) and discuss who their audience will be and how to adapt their plans to interest that audience.

Video One- <https://www.youtube.com/watch?v=WSDjs8545SY>

Video Two- <https://www.youtube.com/watch?v=7kAN03LmM2o&t=32s>

Video Three- <https://www.youtube.com/watch?v=OwOcQqVZrgI>

Video Four- <https://www.youtube.com/watch?v=0TYWocXz3AU&t=1s>

Video Five: <https://www.youtube.com/watch?v=K6LmZ0A1s9U&t=13s>

Standards taught: 5.T.R.1, 5.T.R.3

Lessons #2-3: Puppet Show Writing

Using your child's ideas and decisions from the previous lesson, ask them to start writing the script. Use the worksheet below to help finalize planning, and then encourage your child to write down what characters will stay and do throughout their puppet show. Encourage your child to include several characters, information about the setting, a conflict (or problem) and resolution, a beginning, middle, and end (at least three scenes), and methods to appeal to their intended audience (e.g. music and fun colors for kids, more serious for adults). Give your child enough time to finish their script (with stage directions) and type it up.

Standards taught: 5.T.CR.1, 5.T.CR.3, 5.T.CR.6, 5.T.P.1, 5.T.P.6, 5.T.P.8, 5.T.R.2

Puppet Show Script Essentials

1. Who – List all characters and their descriptions
2. Where/When- What place, time, and setting do your characters live in
3. What is the problem or conflict? How does it start? How does it end? Does it teach the audience anything?
4. Why do your characters act the way they do and make those choices? What motivates them?
5. What happens in Act I, II, and III?
6. Who is going to watch your show? How are you going to get them interested?

Lesson #4: Script Review

Together, do a read-through of the script, noting any suggestions you have or changes they would like to make as they hear it aloud. Take time to edit these changes into the script. Encourage your child to mark off items on the worksheet from the previous lessons as they are in the script and add anything that is missing. Discuss how reading aloud, having suggestions from others, and reviewing their own work can improve the overall end product. Print a copy of the script for each person that will be helping with the final performance (e.g. friends, family, stage/lighting crew, puppet actors) and encourage them to highlight and practice their parts.

Standards taught: 5.T.R.4, 5.T.R.5, 5.T.R.6

Lesson #4-5: Set Building

Help your child gather supplies and create their own set for their puppet characters. Remind them that the set should reflect the when and where of their script. Together, research ways to make the setting accurate to the time and place they've chosen. For a puppet show, a simple curtain may be made, a small box may be used, or a large sheet may need to be hung for shadow puppets. Allow your child to build, paint, decorate, and create their set as needed over the next two weeks.

Additionally, encourage your child to make decisions about lighting (e.g. spotlights, dark scene changes, etc.), sound effects, music, and props that will be included and prepare those.

Encourage your child to carefully store their materials and final product so that it is safe until the performance.

Standards taught: 5.T.CR.2, 5.T.P.7, 5.V.C.1, 5.V.C.2, 5.V.C.3

Lesson #6-8: Puppet Creation

Over the next three weeks, encourage your child to create their puppet characters. Encourage the use of different materials (e.g. fabric, sticks, string, paper, clay) and help your child to capture the personality and impact of each character in the way they make their puppets. Is this puppet fancy, thin, strong, tired, poor, excited, strange? Where are they from? How can you show that in how you make the puppet? What can you add to help the audience understand the character?

Standards taught: 5.T.CR.5, 5.T.P.7, 5.V.C.1, 5.V.C.2, 5.V.C.3, 5.V.P.1, 5.V.P.2, 5.V.R.2, 5.V.CO.1

Lessons #9-13: Rehearsals

For Lesson 9, invite your child's puppet show team to come to rehearsal. Discuss the roles of each person, including your child- the director. Talk about rehearsals and how important they are to the success of the show, do a read-through, allow your child to provide feedback, and plan for future rehearsals (each week through Lesson 13). Encourage each child in control of a puppet to use different voices, accents, movements, tones, and gestures with their puppets to create a character based on the feedback for the director (your child).

For Lessons 10-13, hold regular rehearsals and allow the children to practice their parts, encouraging your child to lead each rehearsal and work with their team. Encourage each child to practice their lines between rehearsals, too.

During this time, allow your child to create invitations and/or flyers for their show and invite friends and family to the final performance (see Lesson # 15)

Standards taught: 5.T.CR.4, 5.T.CR.5, 5.T.CR.7, 5.T.P.3, 5.T.P.4, 5.T.P.5, 5.V.R.1

Lesson #14: Dress Rehearsal

Hold a final dress rehearsal for your child and their helpers. Allow your child to set up the full set, dress each character, and ask the puppet crew to dress in matching clothing. Run through the show as if it were the real performance and help get everyone excited about the performance. Run sound effects, lighting, curtain, and scene changes as if it were the performance. Encourage them to invite friends and family to next week's performance if they haven't already done so.

Standards taught: 5.T.CR.4, 5.T.CR.5, 5.T.CR.7, 5.T.P.3, 5.T.P.4, 5.T.P.5, 5.V.R.1

Lesson #15: Performance

Before the performance, make or purchase some simple refreshments. This may be cookies, cupcakes, a special treat your child likes, lemonade, etc. Save these for post-performance refreshments.

Allow your child to set up their stage/set, prepare their puppets, and dress in their matching crew clothing. As guests arrive, seat them in the audience, or put the crew backstage. Allow the children to perform the show and encourage applause from the audience. After the performance, allow your child to thank everyone from coming and offer refreshments.

Encourage them to gather feedback from the audience on what went well and what they could improve, but keep it a positive experience.

Standards taught: 5.T.P.2, 5.T.P.9

Lesson #16: Review

Before the break, take time to review the process of creating puppets, building a set, writing a script, and participating in rehearsals and a performance. Ask your child what they think went well and what they might do differently next time. Point out that taking time to review allows them to reflect and get better each performance.

Next, discuss some plays or shows that your child has seen, or watch one with your child. Discuss the performance, what the actors and director may have done to get ready, what went well and what they would change, and what the show taught them. Did it tell a story? Teach a lesson? Show parts of a certain culture?

Standards taught: 5.T.CO.1, 5.T.CO.2, 5.T.CO.3, 5.V.P.3, 5.V.CO.2

Lesson #17: Musical Terms and Elements

Explain that today, we will be starting our music and dance unit. Review each of the following terms, ensuring your child understands them. [This](#) is a good video to review terms.

Allow your child to ask questions, listen to a variety of sample pieces (e.g. classical, rock, jazz, pop, blues, country, techno, gospel), and discuss the elements of each and how those elements affect the music. Examples can be found [here](#)- or you can use your own. Preview music before the lesson to ensure it is appropriate for your child.

Finally, discuss the mood, emotion, and purpose of each sample piece. Watch and discuss this [video](#) to learn about mood. Then, discuss the following reasons people may make music and ask your child if they can think of an example of each: educational, historical, social, cultural, emotional connection or expression.

Standards taught: 5.M.CR.2, 5.M.P.2, 5.M.P.5, 5.M.P.7, 5.M.P.8, 5.M.P.9, 5.M.R.1, 5.M.R.2, 5.M.R.3, 5.M.R.4, 5.M.R.5, 5.M.R.6, 5.M.R.7, 5.M.CO.1, 5.M.CO.4, 5.M.CO.5

Lesson #18: German Folk Music and Dance

Over the next few weeks, take time to learn about traditional folk dances from different areas. My child has chosen German, Russian, Norse, Chinese, and Victorian dances, as these are particularly interesting to her. Below, I will provide lessons for these selections. However, if your child is interested in a different cultural or historical type of dance, research those together and learn more. As you learn about different dances in different cultures, compare dance moves, moods, purpose, techniques, and music to find similarities throughout cultures as well as unique aspects of each.

Germany has a rich dance culture and many traditional folk dances and music, some of which are becoming popular again. The Bankeltanz, or Bench Dance, involves couples dancing around, over, and on wooden benches. It comes in many variations and comes from different regions in Germany. The Bench Dance is very rhythmic, includes clapping, stamping, and spinning, and speeds up as the music gets faster. It is often accompanied by music such as polkas, waltzes, lancers, and marches. It is a social dance, often performed at celebrations. Traditionally it was used at weddings, harvest celebrations, and in taverns. In the modern day, it is often associated with Oktoberfest. The Bench Dance is playful, rather than formal, and is meant to show joy and celebration, leaving the choreography open to personal interpretations, and was meant to include onlookers, rather than simply being a performance piece. You can watch this dance [here](#).

The Rhinelander is a traditional folk dance, especially from near the Rhine and neighboring areas. It is best known for couples who take walking steps, lots of turns, and pivots. Like the Bench Dance, it is less formal, and a social dance. It is often accompanied by live music and has an upbeat tempo. It is slightly different in each region, but is meant to be playful and celebratory.

In the Rhinelander, which you can see [here](#), couples move in rotating circles while turning and creating shapes. Today, it is often performed at festivals and cultural celebrations.

Finally, the Siebenschrift (or Seven-Step), is one of the oldest known dances performed in Germany. It is known for a repeating pattern of seven steps and performed by couples, often in a large circle. It is meant to be a fun, social dance that is easy for beginners, but can be added to and changed to become more challenging and exciting as dancers learn more. You can see it [here](#).

Standards taught: 5.D.P.6, 5.D.P.9, 5.D.P.10, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.2, 5.M.P.6, 5.M.R.1, 5.M.CO.2, 5.M.CO.3

Lesson #19: Russian Folk Music and Dance

In Russia, one of the oldest folk dances is the Khorovod, which can be seen [here](#). The Khorovod is performed in a circle, often while singing folk songs. It is performed during seasonal celebrations and weddings and symbolizing unity and the cycle of nature. The circle that most of the dance creates, represents the sun.

The Beryozka, or Little Birch dance, is characterized by dancers who take tiny, rapid steps and appear to be floating across the stage. Dancers wear long skirts to hide the movements of their feet and give the illusion of floating. You can see an example [here](#). Though it is a newer dance, it has become a more well-known Russian folk dance.

The Barynya is a fast-tempo dance that is often improvised and includes clapping and stomping. Though it is usually performed in groups or pairs, you can see a solo example [here](#). It includes high-energy moves, bright costumes, and interaction between dancers and the audience. It is often accompanied by a folk song of the same name and is showcased at celebrations, weddings, and stage performances.

Standards taught: 5.D.P.6, 5.D.P.9, 5.D.P.10, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.2, 5.M.P.6, 5.M.R.1, 5.M.CO.2, 5.M.CO.3

Lesson #20: Norse Music and Dance

A folk dance from Norway is the Halling. This dance is traditionally performed by men. You can see an example of it [here](#). The Halling is known for jumps, spins, and acrobatics, including a trick in which the dancer tries to kick a hit that is suspended high above him. It began in farming towns, usually performed by men at celebrations, and was known for improvisational moves that showcased strength, balance, and rhythm. It is usually accompanied by a Haradanger fiddle

In Iceland, the Víkivaki, or circle dance, is performed as dancers sing a traditional Icelandic song. It is believed to be as old as medieval times. Dancers join hands in a circle and sing

while moving together in a steady rhythm, focusing most on the words of the song. The Vikivaki is a celebration dance and you can see an example of it [here](#).

The Polska, performed in Sweden and Norway, is known for flowing movements, turns, and live music. It varies slightly from region to region, but is usually danced by a couple. It is accompanied by fiddles and, sometimes, accordions. Many families and towns have their own version of the polska, an example of which can be seen [here](#).

Standards taught: 5.D.P.6, 5.D.P.9, 5.D.P.10, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.2, 5.M.P.6, 5.M.R.1, 5.M.CO.2, 5.M.CO.3

Lesson #21: Chinese Music and Dance

The Yangge Dance is one of China's most well-known folk dances. It began as a celebration of the end of the harvest in farm towns in northern China. Today, it is a well-known part of the spring celebration of Chinese New Year. The Yangge, which you can see [here](#), is performed in lines or circles and includes energetic movements, colorful costumes, and props such as fans, handkerchiefs, and umbrellas. It is usually accompanied by drums, gongs, or cymbals.

The Dragon Dance is also well-known and has been performed in China since ancient times. It is performed during festivals and celebrations and is said to bring good luck. It began as a way to pray for rain, harvests, and good luck. Today, it is performed during the Chinese New Year and Lantern Festivals. The Dragon dance requires 8-20 dancers, depending on how long the dragon is. The dragon is made of fabric with poles attached to it that allow dancers to move it in a way that makes the dragon look alive. Dancers have to coordinate with each other to make movements of the dragon realistic and have a leader at the front. The dragon dance is accompanied by loud, rhythmic music (usually drums, gongs, and cymbals), which makes the dance have an excited and hopeful mood. In China, the dragon is strong, wise, powerful, and good luck. You can see an example of the dragon dance [here](#).

Another lesser known and more regional folk dance from China is the Mongolian Bowl Dance. It originated in Mongolia and is characterized by dancers who do tricks and dance with bowls on their heads. It shows off the grace and balance of dancers while emphasizing the hospitality that Mongolia is known for. It is popular at celebrations such as weddings and festivals and is most often performed by women and girls. Horsehead fiddles, flutes, drums, and folk songs accompany it. You can see a performance [here](#).

Standards taught: 5.D.P.6, 5.D.P.9, 5.D.P.10, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.2, 5.M.P.6, 5.M.R.1, 5.M.CO.2, 5.M.CO.3

Lesson #22: Victorian Music and Dance

Reels and country dances were common at rural gatherings. Reels began in Scotland and became a popular part of Victorian social culture. Reels were often a part of less formal parties and celebrations and were enjoyed by the poorer social classes. However, at times they were a part of more formal balls alongside stiffer dances. Danced by couples, reels are performed in long lines where the couples can interact with each other and those around them. They often included skipping, turning, weaving through the other people, joining hands, and changing places with other couples. Reels are often accompanied by violins, piano, flute, accordion, or bagpipes and are fast-paced dances that require coordination with dancers around you. While at formal events dancers wore long dresses or tailcoats, in the country, dancers would simply wear their best clothing. You can see an example of a reel [here](#).

The Victorian Polonaise was a graceful opening dance at many balls. While it originated in Poland, the polonaise migrated during the Victorian era and was danced in England and North America, as well as in other parts of Europe. It was a way for couples to enter the ballroom and kick-off dancing in a graceful and fun manner, giving attendees a chance to see who was at the ball, what everyone was wearing, and who they might want to dance with later in the night. Couples would create a long line, each following those in front, and gracefully walk around the ballroom while creating a set of figures. It did not include any fancy footwork, but rather encouraged everyone to get on the dancefloor no matter their skill level. At times it included bowing and curtsying, couple turns, and different arm poses. It was used at country as well as formal balls and was accompanied by piano, string instruments, or full orchestras. You can see an example of the polonaise [here](#).

The Quadrille is a type of square dance for four couples. It is very formal and structured and follows specific rules and movements. It was often a part of balls and formal social gatherings. It originated in France, but quickly became popular in England and North America. Accompanying music is usually played on piano, violin, flute, or by an orchestra. The Quadrille was a formal dance and women wore long dresses while men wore tailcoats. It was a way to show off proper manners and formality while meeting and socializing with other people. You can see an example of the quadrille [here](#).

Standards taught: 5.D.P.6, 5.D.P.9, 5.D.P.10, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.2, 5.M.P.6, 5.M.R.1, 5.M.CO.2, 5.M.CO.3

Lesson #23: Dance Type Research

For this lesson, allow your child to choose a type of dance that they are interested in learning more about. This may be one from previous lessons, or one they have seen or heard about before. It may be a modern dance type, historical dance, or cultural dance. (My child has chosen tap as her study for this lesson). Take time today to help your child research the history, movement, significance, and modern takes on their chosen dance type and answer the questions on the following page. Discuss accompanying music, moods, emotions, and purposes of the dance. Use books, the internet, interviews with dancers or dance teachers, and their own experience for research. Then, ask your child to learn a simple part of their chosen dance and practice it.

Standards taught: 5.D.CR.1, 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.P.4, 5.D.P.5, 5.D.P.6, 5.D.P.7, 5.D.P.9, 5.D.R.2, 5.D.CO.1, 5.D.CO.3, 5.M.P.1, 5.M.P.2, 5.M.P.3, 5.M.P.4, 5.M.R.1, 5.M.R.8, 5.M.CO.2, 5.M.CO.3

Dancey-Type Research

1. What type of dance did you choose and why did you choose this one?
2. How did this type of dance start?
3. How has it changed over time?
4. What is the purpose or intent of this type of dance?
5. What types of movements does this dance use?
6. What kind of music usually goes with this dance?
7. What emotions, stories, or feeling does this type of dance convey?

Lessons #24: Dance Safety and Dance Terms

Briefly review the dance terms below with your child:

Review the following dance terms with your child, asking them to discuss some examples of each they saw in the video from the previous lesson. If needed, ask your child to watch the video again after discussing the terms, and point out an example of each.

Levels- In dance, there are three basic levels. Levels refer to how high or low the body is from the ground. Low level dancing requires the body to be low on the ground, even laying down. These movements often convey a feeling of dragging or being heavy. In the medium level, the dancer is usually standing and conveying movement of some kind. Often at this level, the dancer is moving across space, though not always. The high level in dance is usually conveyed by leaping, jumping, or being tossed into the air by another dancer. This level conveys lightness, ease, and joy.

Directions- The direction a dancer moves on the stage can also convey different emotions or parts of the story they are telling. Dancers may move forward, showing confidence, backwards, showing retreat, or across the stage. They may move straight left or right or in a diagonal motion. When many dancers are on stage, directions are limited based on the location of other dancers.

Pathways- Pathways are the directions and patterns a dancer moves in throughout the dance. If you were to draw a line across the stage behind the dancer's every movement, you would see the pathways or she used. Pathways may include movements that are straight lines, zig-zags, curves, or that use different levels. Pathways that are straight show a hurried or focused mood while pathways that curve or zig-zag show uncertainty or calm.

Focus- During a dance, the audience should be focused on the most important thing happening on stage. With a single dancer, the focus is usually on them. However, holding a prop can shift the focus from the dancer to the prop. When multiple dancers are on stage, the focus may shift from one to another by moving the person you want the focus on forwards, adjusting lighting, or freezing other dancers while the focus still moves.

Space- Dance space refers to the stage or performance area where the dance will be performed. Dancers have the opportunity to use the whole space in a series of movements and patterns to create the dance. When dancing with others, space must safely be shared and

carefully planned so that all dancers have enough room to perform their movements without colliding with others.

Positive/Negative Space- In dance, dancers, props, and the set create positive and negative space. Positive space is anywhere the dancer's body, prop, or set fills. If your body is there, you are creating positive space. Negative space is anywhere the dancer's body or prop is not. The gap between your arms, the area below your body during a leap, or the space between dancers is negative space. With smart use of these spaces, dancers can convey different emotions or parts of a story through the use of both positive and negative space.

Locomotor/Non-Locomotor Movements- Dance is a series of movements of the body and body parts. Movement can be either locomotor, where the entire body moves from one space to another, or non-locomotor, where the space doesn't change but a body part moves while occupying that space. Locomotor movements, such as leaping, skipping, running, or spinning can show energy and focus the audience. Non-locomotor movements, such as moving the arms or a single leg, are often expressive of an emotion and can hone the focus even more.

Pattern- In dance, a pattern is a series of movements that are repeated over and over again. Dances often repeat certain steps in a pattern several times.

Choreography- In dance, choreography is the act of arranging steps and movement into a complete performance. Dances that are performed are often choreographed with pre-planned and rehearsed movements and steps that the dancer has memorized.

Tempo- The tempo of a dance is usually measured in beat per minute (BPM) and refers to the speed of the music and/or dance movements. Hip hop, for example, often has a faster tempo than contemporary or ballet style dances.

Energy- Dance energy can change from dance to dance or throughout the same dance. Energy refers to the movements, speed, and overall feeling of a performance. It is the way a dancer performs the dance. Some dances are high energy, with big movements, loud music, fast tempos, and an excited dancer. Others may have a slow energy, with quiet or slower music, focused and controlled movements, and more expressive dancer. Energy expresses emotions behind the purpose or story of the dance. It can show anger, joy, sadness, struggle, or excited energy.

Next, discuss dance safety by reviewing the following:

Warm-ups- Dancers should stretch and use gentle movements to warm up their muscles before dancing. Like exercise, dance is strenuous and can cause injury if muscles are not warm. Warm-ups help blood flow to the muscles, increase flexibility, and help your heart and lung get ready for exercise.

Clothing and Hair- Dancers should wear comfortable clothing that is easy to move in. Leotards, leggings and a t-shirt, or shorts and a t-shirt allow the body to move while keeping you comfortable. Long hair should be pulled back, out of the face. Proper shoes should be worn (e.g. ballet slippers, tap shoes, jazz shoes) during dancing.

Distance- Dancers should keep a safe distance from other dancers, making sure there is enough room to move freely without hitting or kicking others. This is true while dancers are in one spot, and while they are moving about the dance floor. Do not rough house, bump into, or push other dancers. Stay on the dance floor and away from furniture, floor level changes, and other things you may bump into.

Hydration- Dance is an exercise for your body so it is important to stay hydrated while dancing. Be sure to take regular water breaks and to rest if you start to feel dizzy or unwell.

Cool-down- Like warm ups, it's important to cool down after dance. This allows your body to calm after exercising by performing slower movements and stretches. It helps your heart and lungs slow down over a longer period of time than by simply stopping, reduces sore muscles, and helps your body prepare for the next activity.

Finally, allow your child to apply what they've learned today by having a dance party and asking them to call out any of the above concepts. Play some music, clear some space, and have fun!

Standards taught: 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.R.1, 5.M.P.2, 5.M.R.1

Lesson #25: Choose a Topic

With your child, watch this [video](#). Talk about each dance, comparing and contrasting styles, music, tempos, dynamics, moods, and stories. Point out that each dance tells a story, either about the dancer or the story in the music. Discuss different elements of the dance that bring out parts of that story, including the emotions felt. Discuss the part the music played in each dance. Did it set the mood? Tell the story? Bring in history or culture?

Next, explain that your child will be choreographing their own dance that tells a story. Their dance should reflect something that is important to them: culture, history, a full story, or emotions that they need to share. Ask your child to think about what their topic will be and write it down before the art lesson next week. If they choose to tell a story, ask them to write down a beginning, middle, and end part for the story they want to tell and what feelings the character feels in each part.

Standards taught: 5.D.CR.1, 5.D.CR.3, 5.D.R.2, 5.D.CO.1, 5.D.CO.2, 5.D.CO.3, 5.M.P.2, 5.M.P.3, 5.M.R.1, 5.M.CO.3

Lesson #26: Music Selection

Ask your child to share their chosen dance topic or story. Ask them to explain why this topic is important to them and what emotions may need to be conveyed throughout the performance of this topic. Write down any ideas they may have.

Next, remind your child of the musical selections of dancers in the video from the previous lesson. If needed, review the video. Explain that this week, your child needs to choose the music for their dance story. They may choose a piece that already exists or they may compose their own. Ask your child to consider the elements of the music, how those elements affect the story, what emotions are present, and how the music they choose will help or hinder their message. Explain that the music has to go with their dance and make sense to the audience. Encourage them to ask for feedback about certain songs and choose their music by the lesson next week.

If your child has chosen to compose their own music, make a recording of their performance of this music so that they can use it to build and practice their dance in future lessons.

Standards taught: 5.D.CR.3, 5.D.CO.2, 5.M.CR.4, 5.M.CR.2, 5.M.CR.3, 5.M.CR.4, 5.M.CR.5, 5.M.CR.6, 5.M.CR.7, 5.M.P.1, 5.M.P.2, 5.M.P.3, 5.M.P.4, 5.M.P.10, 5.M.P.11, 5.M.R.5, 5.M.R.6, 5.M.R.8, 5.M.R.9, 5.M.CO.2, 5.M.CO.3

Lesson #27-28: Dance Creation

Ask your child to share their final selection of music for their chosen topic with you and explain the reasoning behind the selection. Discuss the dynamics, tones, feelings, and imagery behind the music and how it relates to the story they want to tell.

Over the next two weeks, allow your child to choreograph their dance. Remind them that their dance should convey their chosen topic in a way that works with the music and makes sense to the audience. Encourage your child to work on a small piece of their dance each day, recording a video or writing down their chosen dance moves. The next day, ask them to perform the dance up to the point they've planned, and then plan the next part. Take new videos or notes each day, helping them to remember and refine what they've already done. If their dance requires a partner, invite a friend or sibling to dance and work together each day.

Standards taught: 5.D.CR.1, 5.D.CR.2, 5.D.CR.3, 5.D.CR.4, 5.D.CR.5, 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.P.4, 5.D.P.5, 5.D.P.6, 5.D.P.7, 5.D.P.8, 5.D.P.9, 5.D.P.10, 5.D.R.1, 5.D.R.2, 5.D.CO.2, 5.D.CO.3

Lesson #29-32: Rehearsal

Over the next weeks, allow your child (and any partners) to practice the polish their dance. Encourage them to include movements and shapes that convey the message, practice the same moves over and over by checking their notes or videos, and work to get it nearly the same every time.

Set a date somewhere during week 34 for their performance and allow them to create invitations for friends and family to be their audience.

Standards taught: 5.D.CR.1, 5.D.CR.2, 5.D.CR.3, 5.D.CR.4, 5.D.CR.5, 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.P.4, 5.D.P.5, 5.D.P.6, 5.D.P.7, 5.D.P.8, 5.D.P.9, 5.D.P.10, 5.D.R.1, 5.D.R.2, 5.D.CO.2, 5.D.CO.3

Lesson #33: Dress Rehearsal

Hold a final dress rehearsal, allowing your child (and their partner) to wear the clothing they will during the performance, do their hair and make-up, and practice one final time before the performance. Encourage your child to do their best, rather than be perfect. Remind them that, if they mess up no one will know if they simply keep going, and that you are proud of them for working so hard to tell this story.

Standards taught: 5.D.CR.1, 5.D.CR.2, 5.D.CR.3, 5.D.CR.4, 5.D.CR.5, 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.P.4, 5.D.P.5, 5.D.P.6, 5.D.P.7, 5.D.P.8, 5.D.P.9, 5.D.P.10, 5.D.R.1, 5.D.R.2, 5.D.CO.2, 5.D.CO.3

Lesson #34: Performance

With friends and family in the audience, allow your child dress up, do their hair and make-up, and hold the final performance of their dance. Ask them to give an introduction, explaining the story of their dance, how the music was chosen, why this story is important to them, and how they've worked hard to complete this performance. Then, allow your child to perform and the audience to applaud their work. If you'd like, you can also include treats afterwards and allow your child to interact with their audience.

Standards taught: 5.D.CR.1, 5.D.CR.2, 5.D.CR.3, 5.D.CR.4, 5.D.CR.5, 5.D.P.1, 5.D.P.2, 5.D.P.3, 5.D.P.4, 5.D.P.5, 5.D.P.6, 5.D.P.7, 5.D.P.8, 5.D.P.9, 5.D.P.10, 5.D.R.1, 5.D.R.2, 5.D.CO.2, 5.D.CO.3

Lesson #35: Reflections

For the final lesson, ask your child to reflect on their musical selection, choreography, rehearsals, and dance performance. How did it go? What was the audience reaction? How do they feel they did? What part was the hardest? What was most fun? Did their story get told the way they thought? If they were to do it all again, what would they change?

Finally, praise your child for their hard work on this project and point out a few aspects that they did really well.

Standards taught: 5.D.CR.5, 5.D.P.8, 5.M.CR.7, 5.M.P.1, 5.M.R.8, 5.M.R.9

