California County Superintendents Educational Services Association

K–6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons

CALIFORNIA COUNTY SUPERINTENDENTS ARTS INITIATIVE

Produced by:
Los Angeles County Office of Education in cooperation with Los Angeles Unified School District

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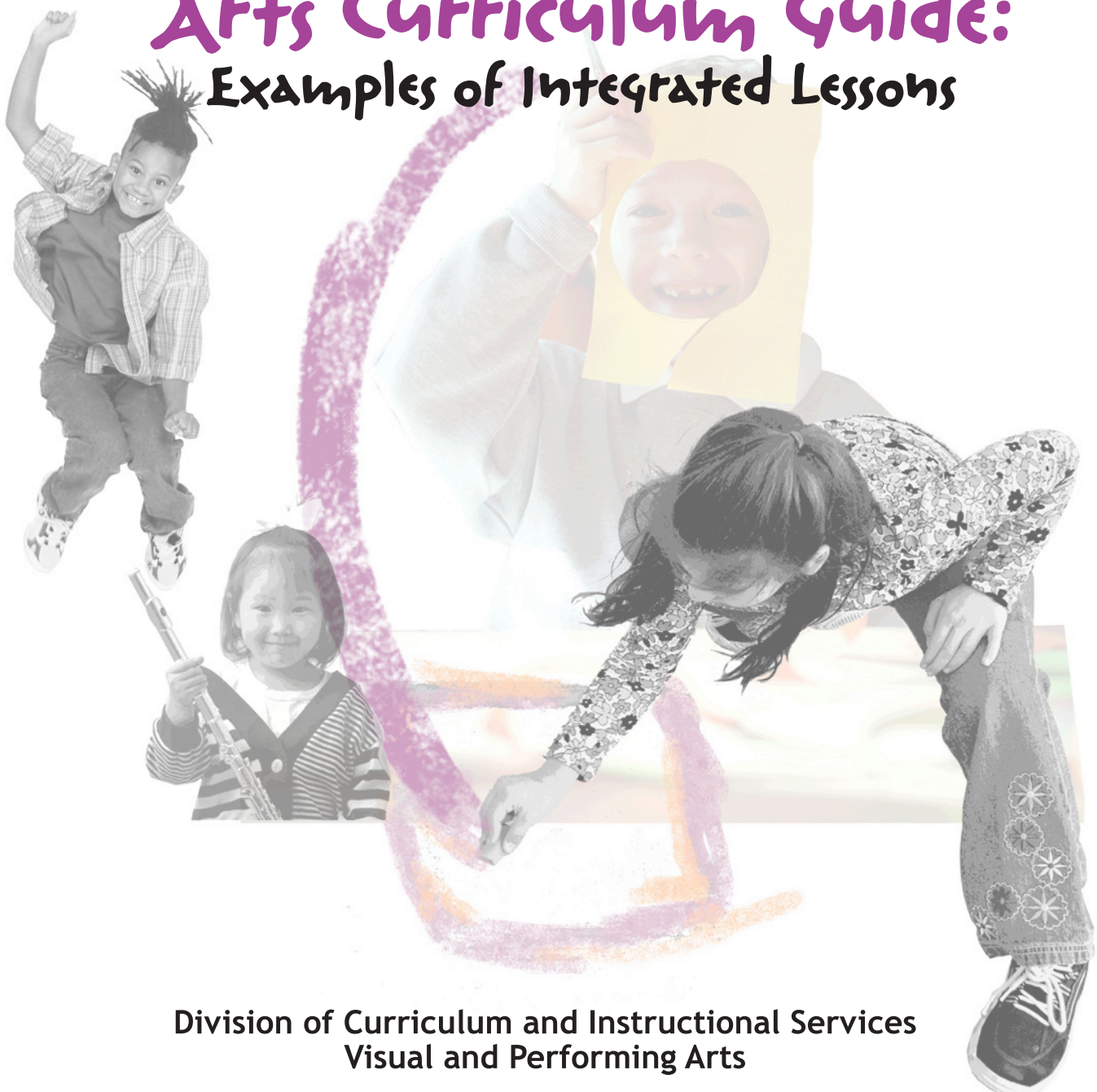
K-6 Visual and Performing Arts Curriculum Guide:

Examples of Integrated Lessons



Division of Curriculum and Instructional Services
Visual and Performing Arts

DANCE•VISUAL ARTS•MUSIC•MATH•SCIENCE•LANGUAGE ARTS•THEATRE•HISTORY-SOCIAL SCIENCE

California County Superintendents Arts Initiative

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Foreword

On behalf of the county superintendents of the State of California, we are pleased to introduce this ***K-6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons*** developed by the Los Angeles County Office of Education in partnership with the Los Angeles Unified School District as part of the (CCSESA) Arts Initiative and the Curriculum and Instruction Steering Committee (CISC) Visual and Performing Arts Subcommittee.

The California County Superintendents Education Services Association (CCSESA) is an organization consisting of the county superintendents of schools from the 58 counties in California working in partnership with the California Department of Education. The Curriculum and Instruction Steering Committee (CISC) is a subcommittee of CCSESA, consisting of county office associate superintendents, focusing on curriculum, instruction, and professional development. The Visual and Performing Arts (VAPA) Subcommittee includes regional arts leads representing all 11 service regions geared at strengthening support and service in arts education to California school districts. Through the CCSESA Arts Initiative and the CISC VAPA Subcommittee, county superintendents and their staffs are building capacity to advocate and increase visibility for arts education in California public schools. One area of this work is in the development of K-12 arts education curriculum resources aligned to the *Visual and Performing Arts Framework for California Public Schools*.

We appreciate the collaborative work and leadership of VAPA consultant for Los Angeles County Office of Education and Region 11 Arts Lead, Geraldine Walkup, and the LAUSD Arts Administrative Team of Richard Burrows, Director of LAUSD Arts Education Branch, and Robin Lithgow, LAUSD Elementary Arts Coordinator. We also wish to acknowledge the expertise and commitment of the writing team of teachers and arts specialists that contributed to this document. And we extend special thanks to Patty Taylor, CCSESA Arts Consultant, who contributed greatly to the development and finalization of the document as well as the CCSESA/CISC Visual and Performing Arts regional leads who provided input for this project.
It is our hope that this will be a tool for schools and districts as they implement the Visual and Performing Arts Content Standards and gather evidence of student learning in the arts disciplines of dance, music, theatre, and visual arts.

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Introduction

"During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented world, but through the arts, students' performance in other academic disciplines can be enhanced as well."
— Ernest L. Boy, *President of the Carnegie Foundation for the Advancement of Teaching*

The K-6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons was developed to provide elementary classroom teachers with a realistic and useful tool for creating arts integrated lessons. The connections made between disciplines are based on mutual concepts being taught. The guide includes standards-based lessons in dance, music, theatre, and visual art, integrated with science, history-social science, math and language arts. The lesson design is based on the principles of *Understanding by Design* by Grant Wiggins and Jay McTigue. Subjects and standards are chosen based on shared concepts or big ideas, from which essential questions are formed.

Recently there have been a growing number of publications that address how to create and teach integrated lessons. They provide information on criteria for integration, approaches to developing lessons, models of integration, and oftentimes samples of the lessons themselves. One example of such literature is the *Curriculum Resource Guide*, which can be located at *www.ccsesaarts.org*. Depending on the author and state of origin, a variety of terms are used to represent the same idea. Therefore, it is necessary to identify the definition of integration that guided that particular document. The authors of the *K-6 Visual and Performing Arts Curriculum Guide: Examples of Integrated Lessons* used the following definition of integration because equal attention is given to those subjects featured in the lessons.

Arts Integration is instruction combining two or more contents, wherein the arts constitute one of the integrated areas. The integration is based on shared or related concepts, and instruction in each content area has depth and integrity reflected by embedded assessments, standards, and objectives.
—*Southeast Center for Education in the Arts (SCEA), University of Tennessee*

Integrated instructional design requires that lessons include an opening, teaching strategies, materials/resources, closure, and assessments. The lessons included in this guide provide additional strategies to strengthen the teacher's delivery of the lesson and increase student learning. All the necessary components of a strong integrated lesson are included in the template. Please note that these lessons are not units of study and should be taught with this in mind.

Assessment

It is crucial that elementary teachers realize the importance of assessing students in the arts. The information gathered through ongoing assessment will inform the teacher of the level of knowledge and skill his or her students have mastered and what topics need to be re-addressed.

The guide includes a formative assessment at the end of each lesson in the form of open-ended questions that teachers can use to easily assess the targeted standard. To access more information on arts assessments, please go to the CCSESA Arts Initiative Website at *www.ccsesaarts.org*. Click the Toolbox tab and you will find the Arts Assessment Guide developed by the San Diego County Office of Education.

An Unfinished Canvas: Arts Education in California: Taking Stock of Policies and Practices

A cluster of research studies sponsored by the William and Flora Hewlett Foundation and conducted by SRI International have addressed the many barriers that exist in offering sequential standards-based arts education to California students. The reports also point to many challenges in implementing visual and performing arts in California public schools, citing particular needs at the elementary school level. To access the study, please go to *www.hewlett.org* to find copies of the report.

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Grade K Lessons

GRADE K	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/ELA	I Can Make Alphabet Shapes!
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do dancers and writers use lines?	Students will be able to use lines to write letters of the alphabet, and create shapes with their bodies.

Descriptors	DANCE	ELA
Standards	1.1 Build the range and capacity to move in a variety of ways.	1.4 Write uppercase and lowercase letters of the alphabet independently attending to the form and proper spacing of the letters.
Student Objectives	Students will be able to make the shapes of the letters of the alphabet with their bodies using straight and curved lines.	Students will be able to write and recognize the letters of the alphabet.
Assessment	Were students able to make the "shapes" of the letters of the alphabet with their bodies using straight and curved lines?	Were students able to recognize and write (form) the letters of the alphabet?
KEY KNOWLEDGE		
Prior Knowledg	• Body Awareness • Spatial Awareness: Personal Space • Able to freeze their body • Basic locomotor movements (e.g., walking, hopping, jumping, galloping)	• Lines: Curved, straight, zigzag, horizontal and vertical • Letter formation: uppercase and lowercase letters
New Concepts	• The body makes shapes using straight and curved lines.	• Lines form letters.
New Vocabulary	Shape, line, straight, curved, zigzag, travel, audience, freeze	Letters, alphabet, line, curved, straight, zigzag
SKILLS		
Prerequisite Skills	• Basic physical control of the body • Able to identify a type of line • Able to utilize a pencil and paper	• Able to travel through space with control • Able to recognize the alphabet
New Skills	• Uses the body as a tool to create a variety of shapes • Able to write letter forms	• Able to recognize that lines make letter shapes

MATERIALS/RESOURCES

- *Alphabet Movers* by Teresa Benzwie
- Drum or music (Suggested Music: Eric Chappelle. Music for Creative Movement, Vol. I - IV)
- Pencils and paper

New Vocabulary	Shape, line, straight, curved, zigzag, travel, audience, freeze	Letters, alphabet, line, curved, straight, zigzag
SKILLS		
Prerequisite Skills	• Basic physical control of the body • Able to identify a type of line • Able to utilize a pencil and paper	• Able to travel through space with control • Able to recognize the alphabet
New Skills	• Uses the body as a tool to create a variety of shapes • Able to write letter forms	• Able to recognize that lines make letter shapes

MATERIALS/RESOURCES

- *Alphabet Movers* by Teresa Benzwie
- Drum or music (Suggested Music: Eric Chappelle. Music for Creative Movement, Vol. I - IV)
- Pencils and paper

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Discuss the lines, shapes and forms of the alphabet letters. (e.g. The letter "L" has two straight lines.) 2. Look at your body and discuss the lines and shapes you see. (e.g. Can your bodies curve like the letter "C"? Can your body cross like the letter "X"?) 3. Read *Alphabet Movers* by Teresa Benzwie: Focus on the body illustrations and have students point out the lines, shapes and forms.
Aesthetic Exploration (10 minutes)	4. "Silent Alphabet": Teacher will prompt students by calling out a random letter. Students will physically respond by creating the letter with their body. Teacher will emphasize and encourage students to "freeze" the shape of the letter until a music cue or drumbeat is given. Teacher may call out as many letters as needed for student exploration. Teacher scaffolds students by asking questions: What part of your body is curved? Straight? What letter are you forming with your body? Is it curved? Straight? Curved and straight? Zigzag?
Creative Expression (30 minutes)	5. Continuing the "Silent Alphabet" students will now choose their own letter to demonstrate with their body. Teacher will prompt students when to change to a different letter using music cues or a drumbeat. 6. The teacher chooses a student to "unfreeze." That student will look around the room and say a letter they see. All students should remain frozen with their letter shape until prompted to change. (e.g. What letter do you see? Who is making what letter? Is the letter curved? Straight? Curved and Straight? Zigzag?) 7. Teacher will model how to travel a chosen letter around the room: • Choose a letter. • Create it with your body. • Freeze the letter shape and travel (examples for traveling—walking, sliding, jumping). 8. Students will choose their own letter to travel through space. Continue to use music or drumbeat cues to let students know when to freeze and move. 9. Repeat as needed for understanding. 10. Students are seated in a circle, each with a pencil and paper.

Creative Expression (30 minutes) (cont.)	11. One at a time students will take turns entering the middle of the circle and perform a letter of their choice. Teacher guides students through the same process of traveling their letter: • Choose a letter. • Create it with your body. • Freeze the letter shape and travel. 12. The audience (remainder of students in the circle) will observe the performer and write the letter they see on their paper. 13. Teacher will ask students questions about the letter. (e.g. What letter do you see? Is the letter curved? Straight? Curved and Straight? Zigzag?)
Reflection (10 minutes)	14. Pair share question: What is your favorite letter shape? Why? Students find a partner and take turns discussing their favorite letter shape. 15. Journal prompt: Students draw with their body making their favorite letter. 16. Open-ended questions: (e.g. What did you learn about letters? What lines did you see? Was it easy or difficult to create your letter shape? Why?)
Connections	
Extensions	Have students add sounds to their letters. Begin to form words with each student representing a letter with their body.
Differentiation	Review and model locomotor and non-locomotor movements. Continue to use the *Alphabet Movers* book as a reference and visual aid.

GRADE K	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/HISTORY-SOCIAL SCIENCE	SING WHEN IT'S YOUR TURN
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why do both musicians and students care about taking turns?	Students will take turns chanting and singing an echo pattern.

Descriptors	MUSIC	HISTORY-SOCIAL SCIENCE
Standards	2.1 Use singing voice to echo short melodic patterns.	1.1 Follow rules, sharing, taking turns.
Student Objectives	The students will chant and sing following an echo pattern.	The students will demonstrate an ability to take turns.
Assessment	Students will sing following an echo pattern.	Students will listen, and respond when it is their turn.
KEY KNOWLEDGE		
Prior Knowledge	N/A	N/A
New Concepts	Echo singing Call and response	Taking turns.
New Vocabulary	Echo Chant Sing Picnic	Copy/repeat Respond
SKILLS		
Prerequisite Skills	Keeping a steady beat Experience taking turns Using singing voice	
New Skills	Echo singing Call-and-response singing	Taking turns when singing Learning to listen and respond at the appropriate time

MATERIALS/RESOURCES
Making Music Grade K "Going on a Picnic" CD 7-1, Cards with pictures of picnic items, Speech Piece "Goin' on a Bear Hunt"

PHASE	LESSON
Warm-up (5 minutes)	1. Teacher sings "Hello boys and girls." Students sing back "Hello, Mrs. ..." 2. "Let's play a taking-turns game. I'll be the leader first. Listen to my clapping pattern and then echo what you hear." 3. Teacher then gives individual students the chance to be the leader.
New Concept (15 minutes)	4. Ask why it was important to take turns during the game, and then ask, "When else do you take turns?" (drinking fountains, raising hands to speak.) Discuss why we need to take turns for these activities. ***Going on a Bear Hunt*** 5. "Now we are going to do an echo chant." Discuss meaning of an echo. 6. Guide students to repeat and act out each sentence, echoing the teacher.
Review/Application (10 minutes)	***Going on a Picnic*** 7. "Let's listen to the song to find out what they are bringing to the picnic." Discuss picnics and what items are brought to a picnic. 8. Echo-teach the first two phrases of the song. 9. "In this song, instead of copying what I say, you are going to respond by answering my question." 10. Guide the class to sing the song, and keep the steady beat on their laps for the first two phrases of the song. Teacher sings the question, "Did you bring the____ (name of picnic item)?" The children sing the answer, "Yes, I brought the _____." 11. Teacher passes out picture cards of picnic items to each student.
Assessment (5 minutes)	12. Guide the class to sing the song again. Tell the students that when it's their turn, they should sing the answer to the question.
Closing (5 minutes)	13. Repeat the activity while marching around the picnic blanket and keeping the steady beat. 14. At the end, enjoy an imaginary picnic. Take turns in passing pretend food. 15. Discuss the essential question: Why do both musicians and students care about taking turns? Why is it important to take turns in our classroom and during music?

Connections	Read the story *Happy Birthday Moon* by Frank Asch.
Extensions	
Differentiation	

GRADE K	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/MATH	**Measuring Time and Change With *The Very Hungry Caterpillar*** **Duration: 50 minutes**
	ESSENTIAL QUESTION **How do things change over time?**	**INTEGRATED STUDENT OBJECTIVE** **The learner will demonstrate knowledge of calendar to show measurement of time and change by using their body to show action, objects and the ideas of time and change.**

Descriptors	THEATRE	MATH
Standards	**Creative Expression** 2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues and mirrors).	**Measurement and Geometry** 1.2 Demonstrate an understanding of concepts of time (calendar). 1.3 Name the days of the week.
Student Objectives	The learner will use their body to show action, objects and the ideas of change and time.	The learner will demonstrate knowledge of calendar to show measurement of time and change.
Assessment	Formative Teacher Observation	Formative Teacher Observation
KEY KNOWLEDGE		
Prior Knowledge	Body, voice, mind, pantomime	Calendar, week, change, time
New Concepts	I know I can use my actors' tools by myself and with others to show ideas (like change), symbols (like calendar) and characters.	I know that calendars measure time.
New Vocabulary	Transform, change	Seasons and comparisons
SKILLS		
Prerequisite Skills	Drama seeds into objects.	Count to 30.
New Skills	I work with partners to show a character doing something to an object. I work in a group to show the days of the week.	I can count off seven days on a calendar to show a week and I can tell what can change in a week (lose a tooth, rain, baby born, car breaks, new shoes, etc.).

MATERIALS/RESOURCES
Chart paper to construct calendar, *The Very Hungry Caterpillar* by Eric Carle, 20 12" x 12" squares of paper for extended calendar activity

PHASE	LESSON
Opening **Gathering/Warm-up** (5 minutes)	1. Students enter to "morning" music from *Peer Gynt* as though (pantomime) they are waking up very hungry. Teacher narrates an exploration. They look for something to eat in the "kitchen." They go "outside" to find something to eat in the "garden." 2. Students gather into standing circle and sing days-of-the-week songs. Half can sing while the others count to see how many days there are in a week. Switch.
Reviewing/ Previewing Vocabulary (10 minutes)	3. Students sit in circle for discussion. Sample questions: What are actors' tools? How have you changed since you were a baby? How do people change? What kind of food helps you grow? How is a day different from a week? What do we use to measure time? What do we use to measure a month? Review vocabulary: *character, setting, actors' tools, body, voice, imagination, calendar, week, change*. New vocabulary: *transform*
Exploring Creating **Exploring** (5 minutes)	4. Drama seeds into food and objects from the story.
Improvising/ Inventing (Story) (10 minutes)	5. Read the story to students. 6. Chart calendar to follow *The Very Hungry Caterpillar*'s journey from egg to butterfly. (A little over three weeks!)
Sharing/ Reflecting **Playmaking** (15 minutes)	7. Share-Invite seven volunteers to come up and stand in a line. Ask what the seven might be? Then ask, if Charlotte is Wednesday, who is _____? (Pointing to the student just before or after.) Then have student hold the book and invite volunteers to come up and be the objects in the story on the specific days. On Saturday he eats too much; students can decide how to "overdo" it. Repeat this with seven more volunteers and objects. Extend by assigning a caterpillar to "eat through" the fruit and food. Extend calendar with use of paper squares organized on the floor (when running out of students to use as days). 8. Walk about-Students spin chrysalises around themselves and gestate quietly as teacher counts off the days and weeks. Replay *Peer Gynt* music. At the end, all crawl out and become butterflies.
Reflecting/Assessing (5 minutes)	9. Students sit in circle for reflection. How are you like *The Very Hungry Caterpillar*? What is shorter, a day or a week? What changed in your life in the last week?

Connections	Science (nutrition, transformation)
Extensions	
Differentiation	(CRRE) (SP.ED) (EL)

GRADE K	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/SCIENCE	Plant Shapes: Showing the Diversity of Nature
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do scientists and artists show what they know about nature?	Students will understand how the art element of shape can be used to show the parts of a plant.

Descriptors	VISUAL ARTS	SCIENCE
Standards	2.3 Make a collage with cut or torn shapes/forms.	2c. Different types of plants and animals inhabit the earth. As a basis for understanding this concept students know how to identify major structures of plants and animals (e.g., stems, leaves, roots, arms, wings, legs).
Student Objectives	Students will create a collage using organic shapes.	Students will identify major structures of common plants.
Assessment	Did students use organic shapes to form one whole plant shape and correctly label the identified shapes?	Were the students able to identify the parts of a plant by name (root, stem, leaf, flower/fruit, seed)?
KEY KNOWLEDGE		
Prior Knowledge	Names of colors and geometric shapes	Know of different types of plants and trees
New Concepts	Artists use organic shapes (not just geometric) to make art about natural objects.	Plants have six main parts.
New Vocabulary	Organic/natural shape, free-form shape, collage, tear, observe	Nature, plant parts, root, stem, leaf, fruit, flowers, seed, earth
SKILLS		
Prerequisite Skills	Gluing with glue stick or liquid glue	Copy words from chart to paper. Labeling.
New Skills	Tear individual shapes. Paste shapes to put together one whole image of any plant shape.	Identify plant parts.

MATERIALS/RESOURCES
Magazines, construction paper: green, brown, red, yellow; blue or black tag paper; glue; pencil; oil pastels; chart of plant with parts labeled; a real potted plant; art reproductions of plant or garden landscapes and/or botanical drawings (botanicalartists.com) and examples of collages (Picasso)

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Teacher shows students the real potted plant, art reproduction, collage example, and chart of plant parts. 2. Teacher leads discussion on how artists and scientists show nature in drawings or paintings. 3. Display an illustration from a science textbook.

PHASE	LESSON
Aesthetic Exploration (20 minutes)	4. Whole class uses real plant to identify the plant parts (root, stem, leaf, fruit/flower, seed) and these same parts in the art reproduction and the plant chart. 5. In small groups students look through magazines and cut out pictures of plants. Students cut the pictures so that the parts of the plant are separate. They then paste them under the correct title of the part on a class tree map. 6. Review tree map as a whole group and discuss.
Demonstration (5 minutes)	7. Teacher models tearing each individual plant part separately and gluing them on tag board to create a whole plant shape. 8. Oil pastels are used to add detail to plant parts (e.g., leaf lines, petal detail). 9. Pencil is used to label the six different parts.
Creative Expression (30 minutes)	10. Student tears shapes and completes collage as modeled by teacher.
Reflection (10 minutes)	11. Class discusses Essential Question as a whole group.

Connections	Read *From Seed to Plant* by Gail Gibbons; *The Carrot Seed* by Ruth Kraus; *Flower Garden* by Eve Bunting.
Extensions	Make a collage of an animal and label the parts.

Grade 1 Lessons

GRADE 1	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/SCIENCE	The Water Dance
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why is it important for dancers and scientists to understand how and why things change, both movement and materials?	Students will demonstrate an understanding of change in the states of materials (water), and in the quality of their movement.

Descriptors	DANCE	SCIENCE
Standards	1.1 Demonstrate the ability to vary control and direct force/ energy used in basic locomotor and axial movements.	1.1 Materials come in different forms (states), including solids, liquids, and gases. As a basis for understanding this concept: a. Students know solids, liquids, and gases have different properties. b. Students know the properties of substances can change when the substances are mixed, cooled, or heated.
Student Objectives	Students will be able to vary and control the amount of energy/ force used in moving in and through space, and in freezing, or stopping their movement.	Students will be able to recognize and understand the different forms of water.
Assessment	Were students able to vary and control the quality of their movement? Were they able to execute slow, smooth and light movements as well as quick, sharp movement? Were they able to move easily between smooth to sharp movement?	Were students able to describe the different forms, or states, of water? Can they describe what causes water to change its form?
KEY KNOWLEDGE		
Prior Knowledge	• General and self-space • Spatial awareness • Body control • Tempo (fast/slow) • Levels (high/low)	• Water as a liquid • Water as a solid • Evaporation
New Concepts	• Energy Qualities, or Qualities of Movement	• Liquids, solids, gases have different properties • Mixing, cooling and heating can change the properties of a substance
New Vocabulary	Light, Smooth, Sharp, Energy Qualities	Solid, liquid, gas, heat, cool, melt, evaporate

SKILLS		
Prerequisite Skills	• Execute basic locomotor and non-locomotor movements. • Move and "freeze" with control and spatial awareness. • Execute basic movements at different tempos. in a closed one.	• Describe how water can be a solid or a liquid, and can change back and forth from one to the other. • Describe how water evaporates in an open. container but not • Change levels while moving.
New Skills	Execute basic locomotor and non-locomotor movements with different movement qualities, in particular, light, smooth, and sharp.	Describe the properties of liquids, solids and gases. Describe how the properties of substances (water) change when mixed, heated or cooled.

MATERIALS/RESOURCES
• Ice cubes (one per student) • Paper cup • A glass of water • Pencils • Paper • Vocabulary cards/poster of 3 states of matter • Drum or music (suggested music: "Eric Chappelle: Music for Creative Dance," Vol. I-IV)

PHASE	LESSON
Introduce Concept/Element Warm-up/Centering (10 minutes)	1. Teacher introduces lesson by showing students a glass of water: • What am I holding? How do you know? • How does water move? • Does it flow? Or move sharply? • Does water always have this form? Explain? 2. Teacher shows students ice cubes: • What am I holding now? How do you know? • Can you tell me how these ice cubes got to this form? 3. Teacher tells students that the form of water is changed when it is heated and cooled (e.g., Ice cubes). When water is kept in a freezer, the water changes from liquid to solid.
Exploration (Experimentation) (10 minutes)	4. Investigating water as a solid: Give each student an ice cube. How does the ice cube feel? Did you notice the ice cube is melting? Do you know what causes ice cubes to melt? Can we stop the ice cube from melting? 5. Students will put ice cubes in their own individual cups. (You will use them later, so keep them on your desk or in a safe area.) 6. Move into the dance space. Ask students to find their own "space bubble." Explore "melting" with body parts, and then with the whole body (e.g., melting arms, melting heads and spines). Ask students, "At what speed does water melt?" 7. Talk about how water moves (flows, rushes, drips, etc.). Cue the students to travel through space using water imagery and clear movement cues to vary the students' quality of movement (e.g., move smoothly through space like water flowing in a river, travel using quick sharp "dripping" jumps, skip lightly as a gentle rain).

PHASE	LESSON
Exploration (Experimentation) cont.	8. Explore how they would use their bodies to show the transformation of water to ice. Ask them, "How quickly or slowly does water turn into ice?" Explore traveling through space using water imagery, and "freezing" slowly and smoothly. Imagine a land where everything freezes quickly. Travel through space and practice freezing quickly and sharply. 9. Explore "frozen" shapes changing sharply from one to another. Explore "frozen" shapes that melt smoothly into another shape.
Improvisation/ Creation (Problems to Solve; Choices to Make) (20 minutes)	10. Use a musical selection in which flowing and percussive sections alternate (see Eric Chappelle's "Contrast and Continuum"). During the "flowing" musical section, cue students to travel smoothly and lightly through space to represent water in its liquid form. Ask them to change the quality of their movement when the music changes, executing "frozen shapes" that change sharply to represent the solid state of water. 11. Use verbal cues and imagery ("It's getting very cold," "The sun is hot") to prompt changing states of water. Cue them to "freeze" and "melt" as they make the movement transformations.
Performance/Sharing (10 minutes)	12. Divide the class in half and perform for each other. If time permits or as an extension: 13. Divide the room into "Liquid Land" and "Solid Land." 14. Assign half of the class to represent water as liquid, and the other group of students will be solid. 15. Provide flowing music, and have the liquid group move smoothly. 16. Provide abrupt, sharp music, and have the solid group demonstrate changing, frozen "ice cube" shapes. 17. Now ask the students to move between "Liquid and Solid Lands," melting in "Solid Land" before moving to "Liquid Land." Again, have them focus on freezing and melting as they move between the two. 18. After each performance have students reflect on what they saw. What movements demonstrated the flow of water well? How was ice demonstrated? **Journal Prompt:** Students return to their cups where they placed their ice cubes. Students will reflect on the ice cube transformation. What happened? Did it happen to every cup in the same way? Was it solid, liquid or both? How does it feel?
Connections	
Extensions	Introduce the water cycle. Begin to introduce tempo (speed) with movement and how temperature affects the speed of water transformation. Read *Water Dance*. Explore water verbs with movement. Watch a video of Doris Humphrey's *Water Dance*.
Differentiation	Review and model locomotor and non-locomotor movements before lesson. Provide visual aids, locomotor and non-locomotor word cards or pictures.

GRADE 1	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/ENGLISH LANGUAGE ARTS	RECITE AND MEMORIZE WITH RHYME, RHYTHM AND MELODY
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why is it important to use reciting and singing to help us remember?	Students will demonstrate their understanding of ways to memorize by singing a song and reciting a poem from memory.

Descriptors	MUSIC	ENGLISH LANGUAGE ARTS
Standards	2.2 Sing age-appropriate songs from memory.	Speaking applications 2.1 Recite poems, rhymes, songs and stories.
Student Objectives	The students will demonstrate their understanding of ways to memorize by singing a song from memory.	The students will recite a poem from memory.
Assessment	Can the students sing a song from memory?	Are students able to recite "Star Light Star Bright" from memory?

KEY KNOWLEDGE		
Prior Knowledge	Rhythm of the words	N/A
New Concepts	Memorizing using rhyme, rhythm and melody	Memorizing using rhyme Reciting to become better speakers
New Vocabulary	Practice Tune Melody Rhythm Solo	Recite

SKILLS		
Prerequisite Skills	Clapping the rhythm of the words Can show the difference between speaking and singing voice	N/A
New Skills	Learning how to use rhyme, rhythm and melody to memorize.	Learning how to practice reciting

MATERIALS/RESOURCES
Making Music Series First Grade "Wake Me Shake Me." CD 9-4 "Star Light Star Bright" CD 3-36

PHASE	LESSON
Warm-up (10 minutes)	Students are seated in a circle facing the teacher. 1. Listen to this song, "Wake Me Shake Me," and show me the steady beat by patting on your legs. a. You are going to clap hands with your neighbor in a moment but first let's practice in the air. Follow me as I clap my hands together and then clap hands with a pretend partner. b. Turn and face your neighbor as your partner. Do these same movements while keeping the steady beat during the song. 2. What things do we do in the morning to get ready to go to school? Tell me first, then sing it to me. (Give an example to the students, such as first speaking, then singing "I get out of bed.") Who else would like to volunteer? (Choose a few other students.)
New Concept (15 minutes)	3. If we speak the words to the song, "Wake Me Shake Me," it is a poem. Poems are spoken and often have rhyming words. 4. When we recite, that means we practice saying the words. It helps us to get better at remembering the words and our speaking. Please recite "Wake Me Shake Me" after me. Let me know if you can tell me where the steady beat is, even though we are not singing. (Help students to discover that a steady beat is there and can guide you when you are reciting a poem as well as when you are singing a song.) 5. Rhymes help us to remember songs and poems because the rhyming words sound similar. a. Let's all say the poem together from memory while we listen for the rhyming words. (Children recite from memory.) What are the rhyming words? 6. When you add the music, it becomes a song. a. The rhythm of the words helps us to remember the song because it is a pattern that is easy to remember. Let's all clap the rhythm of the words. (Guide students to clap the rhythm of the words.) 7. The tune makes it easy to remember a song because we can think about what the notes sound like. a. Let's all hum the tune of "Wake Me Shake Me." (Option: Instruct students to move their hands up and down to show which way the notes are going as they sing.) 8. Why is it important to use reciting and singing to remember? (Guide students in a discussion. "It will help us...")
Review/Application (10 minutes)	9. Now we are going to use what we just learned to memorize a new poem and song, "Star Light Star Bright." a. Repeat after me. First we're going to use the steady beat to guide us as we recite the poem. b. Next let's listen for the rhyming words in the poem, "Star Light Star Bright." c. Practice reciting the poem with your neighbor as you clap the rhythm of the words. d. Repeat after me to echo the song, "Star Light Star Bright." e. Let's all recite the poem together by memory. Now let's all sing the song together.
Assessment (10 minutes)	10. Who would like to volunteer to recite or to sing one of the songs we learned today, "Wake Me Shake Me" or "Star Light Star Bright"? (Tell the students that if they sing alone, this is called a solo.)
Closing (5 minutes)	11. One way to practice memorizing our songs and poems is to perform them when we are jumping rope. Let's all stand and pretend we have our ropes with us. Let's jump to the beat as we perform these two songs.
Connections	
Extensions	Students write their own suggestions for rhyming words in songs such as "Down by the Bay." Do a class activity and use a graphic organizer to show the differences among a speech, a poem and a song.
Differentiation	

GRADE 1	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/HISTORY-SOCIAL SCIENCE	The Golden Rule and The Boy Who Cried Wolf Duration: 50 minutes
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How does application of the "Golden Rule" affect the choices people make, and the jobs that they perform for the community?	The learner will understand how the Golden Rule affects community life, while realizing that some characters follow it and some don't.

Descriptors	THEATRE	HISTORY-SOCIAL SCIENCE
Standards	1.1 Observe and describe the traits of a character. 2.2 Dramatize or improvise familiar simple stories from classroom literature or life experiences. 3.3 Describe the roles and responsibilities of audience and actor. 5.2 Demonstrate the ability to work cooperatively.	1.1 (2) Understand the elements of fair play and good sportsmanship, respect for the rights and opinions of others, and respect for rules by which we live,including the meaning of the "Golden Rule."
Student Objectives	The learner will know that some characters follow the "Golden Rule" and some don't.	The learner will understand how the "Golden Rule" affects community life.
Assessment	Formative Teacher ObservationFormative Teacher Observation	
KEY KNOWLEDGE		
Prior Knowledge	Actors' tools, character, stage, plot, pantomime	Rights, responsibilities, community
New Concepts	I know that character traits affect how we perform characters.	I see what happens when the Golden Rule is not used. I know that others describe me based on what I do.
New Vocabulary	Audience, trait, Aesop, moral	Reputation
SKILLS		
Prerequisite Skills	I can use pantomime and improvisational skills.	I can do different kinds of jobs.
New Skills	I notice how others help when I am sharing something with the class. I think about what my job is, as a performer, audience member, or other kind of worker on a project.	I can recognize and describe "Golden Rule" behavior in myself and in others. I notice how my actions can affect others, both positively and negatively.

MATERIALS/RESOURCES
Wool, yarn, sweater, knitting

PHASE	LESSON
Opening **Gathering/Warm-up** (5 minutes)	1. Students enter as sheep or shepherd. 2. Guided activity using sound effects and pantomime. Shepherds then "sheer" sheep. Switch and new shepherds sheer new sheep. Ask all to pick up the piles of wool and take to "spinning wheel." Students "spin" wool into yarn. Students then sit in circle and knit sweaters. Move ahead in time and students are sitting next to piles of scores of sweaters they have "knit."
Reviewing/ Previewing **Vocabulary** (5 minutes)	3. Students sit in circle for discussion. Sample questions: What are you going to do with these sweaters you have knit? If you sell them, what will you spend the money on? So how does a person make money from sheep? What does a shepherd do? Is it an important job? What are the jobs people do in the theatre. Review vocabulary: actors' tools, character, plot, audience, rights, responsibilities, community New vocabulary: character trait, moral, reputation, Golden Rule
Exploring/Creating **Exploring** (5 minutes)	4. Chart—Ask students for jobs their parents do and write them down on a chart,discussing the importance of the jobs as they go along. Students do gesture/action that is a part of this job. Periodically ask why job is important; what happens if there's no one to do this job? Ask if the people who do these jobs need to use the Golden Rule, and what that means. What is something they would say at their job? How would they say it?
Improvising/ Inventing **(Story)** (10 minutes)	5. Walk about—Students choose a job from the chart and do their job in a "village." Students use dialogue in jobs that demonstrates application of the Golden Rule. 6. Read *The Boy Who Cried Wolf* to students. Ask why the boy decided to play a prank. Discuss what people can do if they get bored at work. What could the boy have done?
Sharing/Reflecting **Playmaking** (15 minutes)	7. Whole class—Quickly cast class into Boy, Sheep, Wolf (who comes on at the end) and townspeople in their jobs. Designate (or have students decide) where village area should be and where pasture area should be. Narrate story, stopping to let characters speak their minds.
Reflecting/Assessing (5 minutes)	8. Students sit in circle for reflection. Was the Boy using the Golden Rule on his job? What will happen to him and his job? How would you describe his character traits? What are the traits of the other characters? The wolf? The sheep? The people in the town?

Connections	
Extensions	Character Building—Why do people lie?
Differentiation	(CRRE) (SP ED) Multiple intelligences (EL) Descriptive language

GRADE 1	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/MATHEMATICS	STILL LIFE ARRANGEMENT
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do artists and mathematicians use space in their work?	Students will describe how artists and mathematicians use space in their work.

Descriptors	VISUAL ARTS	MATHEMATICS
Standards	3.2 Identify and describe various subject matters in art (e.g., landscapes, seascapes, portraits, and still life).	2.4 Arrange and describe objects in space by proximity, position and direction (e.g., near, far, below, above, up, down, behind, in front of, next to, left or right of).
Student Objectives	Students will identify various subject matters and describe the items and positions of a still life artwork.	Students will know that they can describe the location of an object in real space according to its position in relation to other objects.
Assessment	Were students able to successfully describe the components of a still life and portrait?	Were students able to successfully arrange objects into a still life and describe the still life using positional words?
KEY KNOWLEDGE		
Prior Knowledge	There are different kinds of artwork.	Names of solid shapes
New Concepts	Realistic still life artworks can be different from each other based on the type of objects used and their placement.	The description of an object's location can be changed if the object is moved or objects around it are moved.
New Vocabulary	Still life, Space	Position, proximity Near, far, below, above, up, down, behind, in front of, next to, or right of
SKILLS		
Prerequisite Skills	Basic observation skills Working in cooperative groups	Working with manipulatives Working in cooperative groups
New Skills	Oral communication skills in visual literacy Introduction of the first stage of art criticism (describe)	Planning to achieve a desired goal

MATERIALS/RESOURCES
Geometric solid models (e.g., spheres, cubes, cylinders, pyramids, tetrahedrons, etc.), plastic models or real fruit, such as oranges, apples, grapes, bananas

PHASE	LESSON
Student Engagement (5-10 minutes)	1. View examples of at least two genres (e.g., landscape, still life) of master artworks.
Aesthetic Exploration (10 minutes)	2. Think pair-share: Where are specific objects placed in the master artworks? 3. Group discussion: How can we place objects to mimic the still life of a master artist? Teacher can model various ways of positioning solid models.
Demonstration (5 minutes)	4. Define new vocabulary: landscape, still life; review directional words (e.g., near, far, below, above, up, down, behind, in front of).
Creative Expression (15 minutes)	5. In cooperative groups: Students configure objects, both geometric and organic fruit objects, into still life arrangements.
Reflection (10 minutes)	6. Cooperative group reports: Describe configuration of still life, using positional words to describe the arrangement.

Connections	
Extensions	Sketch contour outline of still life, emphasizing placement.
Differentiation	(CRRE) Physically explore objects in still life before configuration of still life.

Grade 2 Lessons

GRADE 2	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/ELA	Let's Make a Sequence!
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why does our writing need to be in sequence? Do we need sequence to tell a story through movement? How is sequencing used and applied in the larger world?	Students will be able to use the concept of sequence in both written narratives and dance patterns and phrases.

Descriptors	DANCE	ELA
Standards	2.1 Create and improvise movement patterns and sequences.	2.1 (a) Write brief narratives based on their experiences; move through a logical sequence of events.
Student Objectives	Students will be able to create a movement phrase in sequence.	Students will be able to describe in written form their morning events in logical sequence.
Assessment	Were students able to create a simple sequential movement phrase?	Were students able to write about their morning activities in a logical, sequential way?
KEY KNOWLEDGE		
Prior Knowledge	General and self-space Beginning and ending	Identify sequence and logical order.
New Concepts	Sense of sequence Combining movements	Sequential order in written form
New Vocabulary	Sequence, movement phrase	First, then, next, finally, sequence
SKILLS		
Prerequisite Skills	Execute basic locomotor and non-locomotor movements. Write complete sentences.	Execute clear beginning and ending shapes.
New Skills	Sequence movements to create a dance phrase.	Write about an experience in sequential order.

MATERIALS/RESOURCES
• list of locomotor and non-locomotor words posted for student reference • pencils • paper • music (suggested music: Eric Chappelle; "Music for Creative Movement," Vol. I – IV)

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Students are in an open space and teacher demonstrates a simple dance sequence. • Stretch • Jump • Shake • Walk • Repeat dance sequence several times until class is comfortable with movement. 2. Teacher explains that the previous movement was a *sequence* of movements. Discuss what they noticed about the dance sequence. Example: What movement was first? Then? Next? Last?
Aesthetic Exploration (10 minutes)	3. Create a discussion on other events that have a sequence. (e.g., making a peanut butter sandwich. brushing your teeth.) 4. Teacher will introduce the event of waking up in the morning. (What do you do first when you wake up in the morning?) 5. As a class, create a flow map with four sequenced events from student responses. Focus on first, then, next and last. 6. Once flow map is completed, allow students to explore the flow map through movement. (Show me how you would get out of bed in the morning. What do you do when you brush your teeth?)
Creative Expression (30 minutes)	7. Using the "waking up in the morning" flow map; students are given the task of using non-locomotor and locomotor movements at each sequenced event. 8. (First, I **jump** out of bed. Then, I **shake** out my "sleepiness," etc.) Explore other different outcomes as students plug in different movement words to the flow map. 9. Students will use their "waking up in the morning" movement sequence to write their narrative. Students should have four sentences in sequence. Students should use sequence words to begin their sentences (first, then, next, last). 10. Students will practice their "waking up in the morning" movement sequence after writing their narrative. 11. Students will find a partner and read their "waking up in the morning" sequence. 12. Students will then perform their "waking up in the morning" movement sequence.
Reflection (10 minutes)	As a whole group, ask some reflecting questions: Were you able to see the sequence of events through movement? What did you notice when you were writing down your "waking up in the morning" sequence? Was it easy or hard to add movement to your sequence? Why?

Connections	
Extensions	Dance out of sequence! Have students change the sequence of events.
Differentiation	Review and model locomotor and non-locomotor movements. Provide visuals of the movements as well as word cards.

GRADE 2	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/SCIENCE	Describing Pitch Through Movement and Comparison
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do we describe sound?	The student will be able to demonstrate and describe the relationship between pitch and size.

Descriptors	MUSIC	SCIENCE
Standards	4.2 Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.	1.G Students know sound is made from vibrating objects and can be described by pitch and volume.
Student Objectives	The student will be able show pitch through movement.	The student will be able to demonstrate and describe the relationship between pitch and size.
Assessment	Students use movement to show high and low.	The student will be able to physically show the relationship between pitch and length.
KEY KNOWLEDGE		
Prior Knowledge	Recognize loud and soft, high and low.	Sound is caused by vibration. Sound is described by volume.
New Concepts	Students can describe pitch with movement.	Pitch is the way to describe the highness and lowness of a sound.
New Vocabulary	Pitch: the way to describe the highness and lowness of a sound. High Low	Length Pitch: the way to describe the highness and lowness of a sound.
SKILLS		
Prerequisite Skills	Students have sung high and low notes. Students have experience changing volume with instruments and voice.	Experience comparing lengths of objects.
New Skills	Show high and low with movement.	To predict the highness and lowness of sound

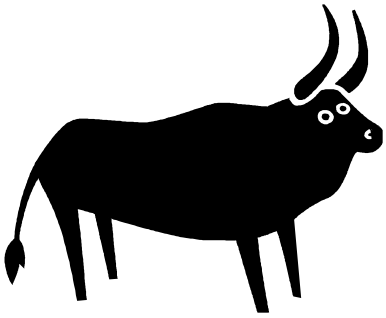
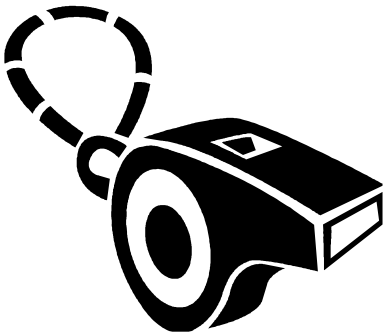
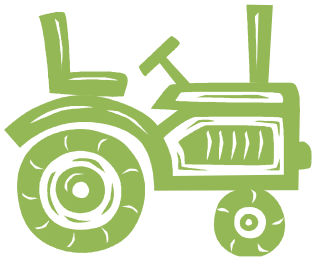
MATERIALS/RESOURCES
Resonator bells, boomwhackers and sound shapes Balance and motion FOSS Kit OR 4 sets of 5 PVC pipes cut in descending lengths (5.5, 5, 4.5, 4, 3.5 inches) and 1 dowel

PHASE	LESSON
Warm-up (5 minutes)	1. Sing "Hello, everyone" using hand signals to show high and low, students sing, "Hello, Ms. (Mr.) _____" Sing "How are you today?" Students sing "Very well, thank you." ***Please Porridge*** 2. Guide students to sing the song and use hands to show the high and low sounds. 3. Sing "Can you sing a high note?" in a high voice. Students repeat. Sing "Can you sing a low note?" in a low voice. Students repeat.
New Concept (15 minutes)	4. Ask the essential question: How do we describe sound? 5. Review what we already know about sound. Elicit prior knowledge from the children that sound can be described by volume (loud and soft). 6. "How else can we describe sound?" Various answers include high and low. 7. "We can describe sound by its volume and pitch." Define the terms volume (loud and soft) and pitch (the highness and lowness of a sound). 8. Put out high and low resonator bells. Play each once. Ask the question, "Do they sound the same?" Add a middle bell. 9. "Why do they sound different? This is what we are going to explore today. Why do different objects produce different pitches?"
Review/Application (15 minutes)	10. Invite the students to test the sounds produced by tubes of different lengths in groups of five children. Remind the children of the question, "Why do different objects produce different pitches?" 11. Tell the groups to prepare short oral presentations explaining what they have discovered. 12. Use the resonator bells to underscore the students' discovery that pitch is related to length. (Show the difference in length between the bells and play them again to further reinforce the concept.)
Assessment (15 minutes)	13. Guide the children to use the tubes to play patterns of low, medium and high (3 tubes). (Ask one student to play. Ask the other four to respond, showing the highness and lowness with their bodies.) 14. Bring out five boomwhackers. Ask five children to arrange themselves according to pitch, high to low. Ask five new children to arrange themselves from low to high. 15. Repeat this activity with sound shapes. 16. "Let's take the highest and lowest boomwhackers and play a game." a. Ask two students to each take a boomwhacker. b. Conduct or ask a student leader to conduct by pointing to one of the two students to tell him/her when to play. c. Instruct the rest of the class to physically match the pitch of the sound as the boomwhackers are played (moving hands or bodies high or low). 17. Repeat, observing students for comprehension. Then guide the students to repeat the activity, this time with their eyes closed. Observe to see how well the students are able to match their movement to the highness and lowness of the sound being played.
Closing (5 minutes)	1. Review the essential question: How do we describe sound? How do we describe the lowness and highness of a sound? How can we show this with our bodies? 2. Sing "Good bye, boys and girls." Students sing "Goodbye, Ms. (Mr.) _____."

Connections	
Extensions	Listen to the *Carnival of the Animals* and move to show high and low sounds (donkey, cuckoo bird).
Differentiation	

SOUNDS CAN BE HIGH AND LOW

We hear high sounds and low sounds. Which pictures show animals or things that make high sounds? Which pictures show animals or things that make low sounds?

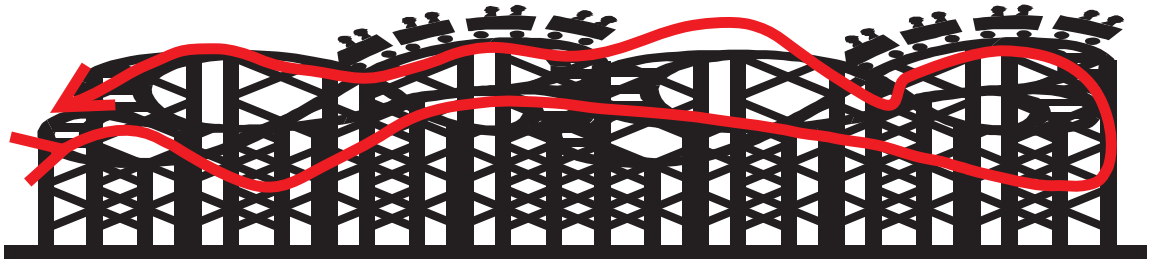





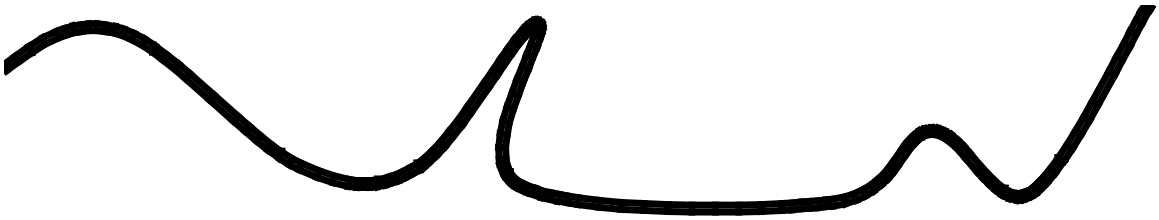
DAY	Activities:
1	Point to each picture, asking students to make the sound each picture represents.
2	Point to each picture, asking students to say high or low for each.
3	Ask students to name other animals or things that make high sounds.
4	Ask students to name other animals or things that make low sounds.
5	Ask students to draw two pictures, one representing a high sound and one representing a low sound.

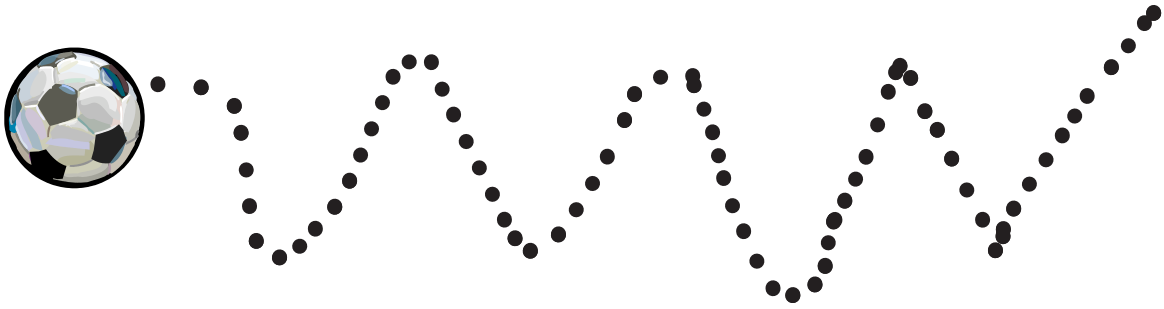

"I am looking to see who is showing me their best effort!"

WE CAN SHOW HIGH AND LOW SOUNDS

We can make high and low sounds with our voices.







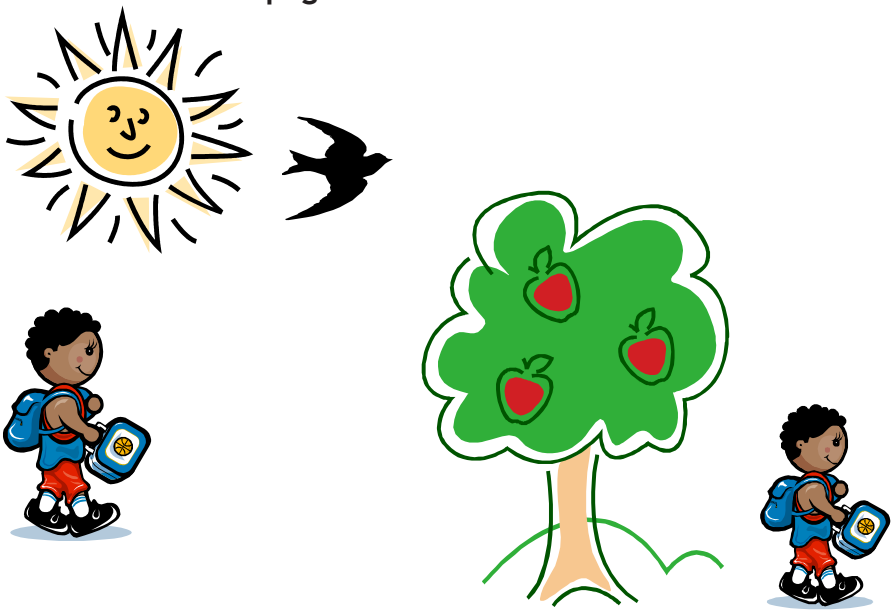
DAY	Activities:
1	Point to picture 1, asking students to move their voices up and down as you point.
2	Point to picture 3, asking students to move their voices up and down as you point.
3	Draw a picture on the board, then ask students to follow with their voices as you point.
4	Ask students to draw a picture they can follow with their voices. Let them practice it.

"I am looking to see who is showing me their best effort!"

WE CAN SHOW HIGH AND LOW SOUNDS

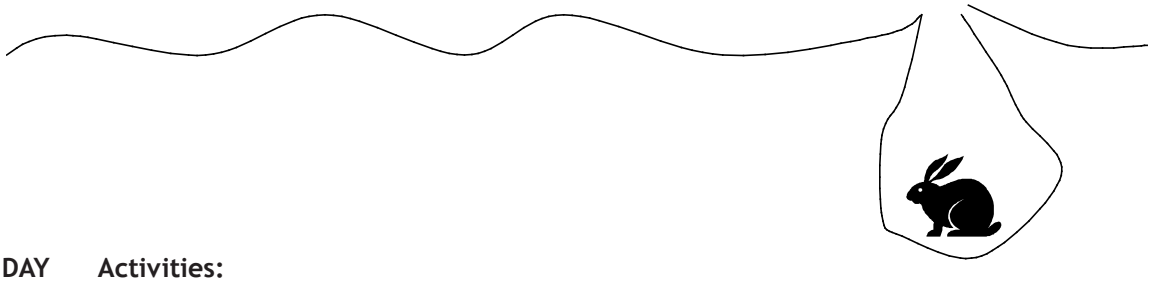
We can show high and low sounds by showing pictures of things that are normally high and low in space.

We can show high and low sounds by putting pictures higher and lower on a page.



DAY	Activities:
1	Point to the star and fish pictures, asking students to make a high and then a low sound.
2	Ask students to follow the other pictures and make high, medium and low sounds.

"I am looking to see who is showing me their best effort!"



DAY	Activities:
1	Point to the star and fish pictures, asking students to make a high and then a low sound.
2	Ask students to follow the other pictures and make high, medium and low sounds.

"I am looking to see who is showing me their best effort!"

GRADE 2	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/MATH	**Problem-Solving in Measurement and Storytelling** **Duration: 60 minutes**
	ESSENTIAL QUESTION	**INTEGRATED STUDENT OBJECTIVE**
	How do actors and mathematicians find different ways to solve problems?	**Students will use problem-solving skills in measurement and story development.**

Descriptors	THEATRE	MATH
Standards	1.2 Use body and voice to improvise alternative endings to stories.	Measurement and Geometry 1.1 Measure the length of objects by iterating (repeating) a nonstandard or standard unit. 1.2 Use different units to measure the same object and predict whether the measure will be greater or smaller when a different unit is used.
Student Objectives Assessment	Students will apply problem-solving skills and knowledge of plot and conflict to devise new endings to stories.	Students will understand the broader use of a standard versus a nonstandard unit of measurement in problem-solving.
KEY KNOWLEDGE		
Prior Knowledge	Pantomime, Character, Setting, Plot, Cooperation	Measurement
New Concepts	I can use what I know about the beginning and middle of a story to make an ending.	I know the difference between standard and nonstandard units. I know that it takes more small units than large units to cover the same distance.
New Vocabulary	Conflict, Alternative, Concept	Unit, Distance, Standard, Nonstandard, Estimate
SKILLS		
Prerequisite Skills	Pantomime, improvisation	Measurement
New Skills	I work with my classmates to come up with alternative endings to stories.	I measure distance with standard and nonstandard units. I predict if the quantity of units required to cover the distance will be large or smaller, depending on the size of the unit.

MATERIALS/RESOURCES
How Big Is A Foot? by Rolf Myller, "Royal" music (i.e., Handel or commensurate composer from other continents); chart paper, markers, a length of red butcher paper to make a "carpet" taped to the floor, various standard and nonstandard units of measurement (e.g., rulers, yardsticks, paper clip, banana, cucumber, cane, string, shoes, etc.)

PHASE	LESSON
Gathering/Warm-up (10 minutes)	1. Students enter to "royal" music, while pantomiming carrying "presents" for the queen. Students show weight, size, and shape of the present by the way they carry it. 2. Guided activity-"Measuring the Red Carpet" Choose a partner who has a noticeably different shoe size than you. Your job will be to measure the red carpet using your feet, heel to toe, counting how many "feet" for each of you. Record the findings on chart paper. At the end, see if students can guess who has the biggest feet and who has the smallest, based on the data. (Students can measure other distances around the room if they finish early.) 3. Students "estimate": How many paper clips would it take to measure a table? How many pencils? How many canes, etc. Draw conclusions. The smaller the unit of measure, the more the number.
Reviewing/ Previewing (10 minutes)	4. Students sit in circle. Review vocabulary: pantomime, character, setting, plot, measurement New vocabulary: Show and discuss standard and nonstandard units of measurement. Students can sort standard from nonstandard. Select which can measure distance. Discuss plot in terms of beginning, middle and end. Is there a beginning, middle and end on a ruler? How are measurement tools like actors' tools? Discuss conflict in terms of a problem that needs to be solved. Discuss alternatives as choices that can be made. (Save concept for reflection and discussion.)
Exploring (5 minutes)	5. Character walk-Students walk as characters from the story: jovial king, happy queen anticipating her birthday, all the kingdom sleeping on the floor because there's no such thing as beds, the prime minister, the chief carpenter and the apprentice. 6. Group assignments-Count off students by three or four so that there are three or four groups. Tell students these will be their acting troupes that will make up the ending to the story.
Vocabulary (10 minutes) Improvising/Inventing (Story)	7. Read story to where the apprentice is thrown into jail for making the bed too small for the Queen. The last question should be, "Why was the bed too small for the Queen?" Chart the characters and clarify the problem. If groups are small, the most important characters are the king, the queen, and the apprentice. Note the size of the characters in the story. Students may use prop standard and nonstandard units in their improvisations. Their task: the characters must retell the whole story ending with a proper-sized bed for the Queen. They must also answer the question: "Why was the bed too small for the Queen?" They should use the word "units" in their story. These guidelines are posted for students to refer to.
Playmaking (20 minutes)	8. Groups rehearse. Teacher circulates to facilitate. 9. Groups share their stories with made-up endings.
Reflecting/Assessing (5 minutes)	10. Students sit in circle for reflection. What can students say about what will happen in measurement depending on the size of the unit? Which groups had alternative endings that seemed really plausible? Share real ending of story. Which units of measurement are the most useful in certain situations? Journal prompt: Students make up phone conversation dialog wherein a buyer is calling a seller in another country to order a supply that can be measured in distance (fabric, rope, boards, flagpoles). The seller must be able to understand how much he must send.

Connections	
Extensions	
Differentiation	

GRADE 2	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/HISTORY-SOCIAL SCIENCE	Color and Personality: How We 'See' History
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do artists and historians portray historic heroes?	Students will understand how color choices can express the personality of a historic figure.

Descriptors	VISUAL ARTS	HISTORY-SOCIAL SCIENCE
Standards	5.2 Select and use expressive colors to create mood and show personality within a portrait of a hero from long ago or the recent past.	2.5 Students understand the importance of individual action.
Student Objectives	Student will use color to show an individual's personality.	Student will know about the importance of historic personalities.
Assessment	Were students able to paint a portrait using color as a means to express the personality traits of a historic figure?	Were students able to effectively describe the personality traits of a historic figure?
KEY KNOWLEDGE		
Prior Knowledge	Primary colors, secondary colors, portrait, feeling	History of hero (as), long ago and recent
New Concepts	Portraits can convey important information about the subject.	Heroes are people who made a difference.
New Vocabulary	Mood, personality, color expressionism (feeling), warm and cool colors, proportion	Long ago, recent, character, personality, traits, biography
SKILLS		
Prerequisite Skills	Basic drawing skills Basic painting techniques	Distinguish fact from fiction Be able to explain how the present is connected to the past.
New Skills	Watercolor resist technique, facial proportions, adding personality to a portrait through lines, shape and color	Interpreting information

MATERIALS/RESOURCES
Oil pastels or crayons, scratch paper, watercolor sets, watercolor brushes, containers, watercolor paper, pencil, fine portraits of heroes (e.g., George Washington, Sitting Bull, Cesar Chavez, Martin Luther King).

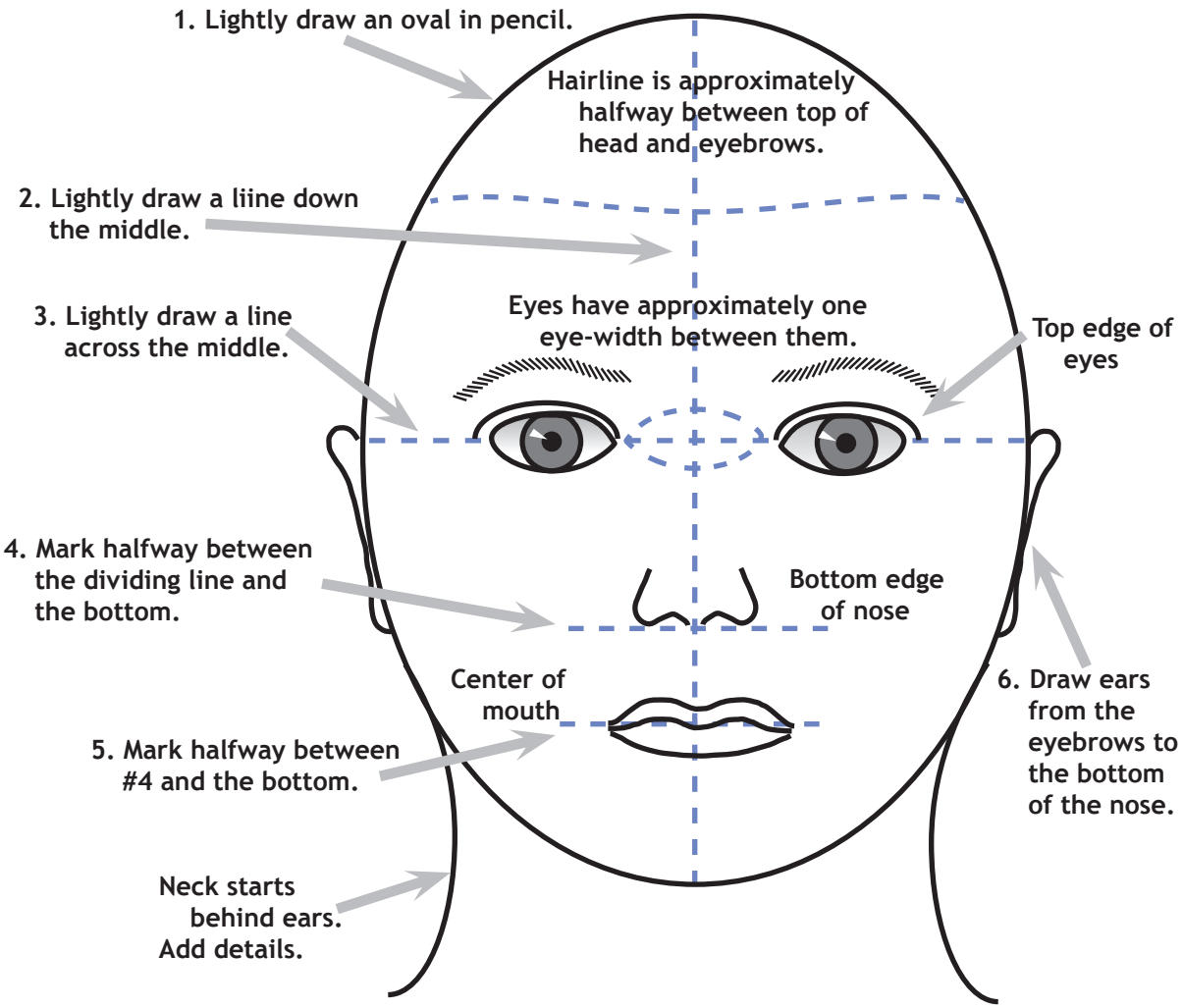
PHASE	LESSON
Student Engagement (10 minutes)	**Day One** 1. Teacher leads students in a discussion of defining the character of a hero. Apply to a suggested person.View various portraits (from several ethnic backgrounds) of historic personages. How do color choices convey mood, character? 2. Teacher reviews primary and secondary colors and introduces warm and cool color combinations. 3. Teachers asks, "How are colors used to express what the artist is trying to convey in regard to the personality of the person being depicted in the picture?" 4. Teacher asks: "Think of a hero in your life."
Aesthetic Exploration (10 minutes)	5. Students pair-share to select a hero in their life (mom, dad, grandparent) and list the qualities of that person. 6. Individually think and write down what colors you would use to express their personality and why. 7. Whole group shares findings.
Demonstration (30 minutes) **Reflection**	8. Teacher demonstrates the lesson. • How to set up desk for painting • How materials will be distributed • How to draw a portrait, using the correct proportions • How to mix paint: secondary, warm, cool colors • How to use wax resist • How to apply the paint to paper surface **9.** Students are instructed to write in a journal which historic figure they chose and why.
Student Engagement (10 minutes)	**Day Two** Students read short selection (independently or chorally) about a teacher-chosen hero. 1. Class participates in creating circle map/list of adjectives referenced in the reading. 2. Students are led to infer emotional characteristics of the hero. 3. Teacher-led discussion regarding: color/mood. **Demonstration — 4. On overhead teacher demonstrates how to draw a portrait using facial proportions**
Creative Expression (20 -30 minutes)	1. With teacher guidance students use pencil and paper to draw the outline of the historical figure they have chosen, using the correct facial proportions. (Remember, the proportions will not be as accurate due to age and skill level of the students.) 2. Students choose color(s) to convey the personality of the historical figure. 3. Students redraw the face using crayon on watercolor paper.
Demonstration (10 minutes)	**Day Three** 1. Teacher demonstrates how to mix colors and apply paint.
Creative Expression (30-40 minutes)	2. Students paint portrait.

Reflection	What learning will you take away from this project that you can use in future assignments?

Connections	Math proportions
Extensions	Display each step of the students' work (the process) and have them collaboratively give each step a title and explanation. Include readings of other cultural heroes throughout the unit.
Differentiation	(EL) Read *The Mixed Up Chameleon* by Eric Carle

Vocabulary	Cool colors: Colors suggesting coolness: blue,green, and violet. Portrait: A two or three-dimensional artwork created in the image of a person. Proportion: The relationship in size of one part to the whole, and of one part to the other. Warm colors: Colors suggesting warmth: red, yellow, and orange.

How to Draw a Face



Grade 3 Lessons

GRADE 3	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/MATH	FROM FRACTIONS TO RHYTHM
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why is the concept of fractional equivalency important to both dancers and mathematicians?	**Students will demonstrate an understanding of fractional equivalency by creating rhythmic movement phrases and notating those phrases with mathematical equations.**

Descriptors	DANCE	MATH
Standards	1.4 Expand the ability to incorporate spatial and time concepts in movement problems. 2.8 Create, memorize, and perform original movement sequences with a partner or a small group.	Math Reasoning 3.1 Compare fractions represented by drawings or concrete materials to show equivalency and to add and subtract simple fractions in context.
Student Objectives	With a partner, students will create, memorize and perform short phrases of rhythmic movement.	Students will be able to write simple mathematical equations that show equivalency, and add simple fractions within the context of those equations.
Assessment	Did students successfully create, memorize and perform a short phrase of rhythmic movement?	Were students able to successfully write two mathematical equations using equivalent fractions to represent their rhythmic pattern?
KEY KNOWLEDGE		
Prior Knowledge	• General and Self-Space • Rhythmic Perception • Dance Structure: Beginning, Middle, End	• Fractions as parts of a whole
New Concepts	• Duration and Note Value • Rhythm	• Fractional Equivalency
New Vocabulary	• Duration, Note Value, Rhythm	• Equivalent Fractions, Equivalency

SKILLS		
Prerequisite Skills	• Able to count, move and freeze to a steady beat • Able to move at different tempos • Able to execute basic locomotor and non-locomotor movements • Able to perform a dance sequence with a clear beginning and a clear ending	• Recognize, name and compare unit fractions from 1/12 to ½ • Recognize fractions of a whole and parts of a group • Understand that when all fractional parts are included, the result is equal to the whole and to one
New Skills	• Able to execute movements of different durations within a dance sequence • Ability to create and move to a rhythmic pattern • Able to create, memorize and perform an original movement sequence	• Compare fractions represented by concrete materials or drawings to show equivalency • Add simple equivalent fractions

MATERIALS/RESOURCES	
• Pie chart • Note value chart • Rhythm cards	• Drum or other percussive instruments • Clean, clear space

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Introduce concept of fractional equivalency using a simple pie chart or other concrete materials. 2. Practice comparing fractions to show equivalency. 3. Discuss how musicians and dancers use the concept of equivalency. Briefly introduce the concept of duration (how long something takes or lasts) and musical note value. Focus on whole note ("worth" four beats or counts), half note ("worth" two counts), and a quarter note ("worth" one count). Compare note values as fractions and equivalent fractions. 4. Introduce rhythm cards. A set of rhythm cards consists of: One 8x11 inch sheet of colored paper representing a whole note, or four counts; two half-sheets of a different color worth two beats each; and four quarter-sheets of yet another color worth one count each. Use the cards to show equivalency. 5. Take one whole sheet, one half-sheet, and two quarter-sheets and lay them in any order on the floor. Ask the students to determine the value of these four sheets (4 counts, 2 counts, 1 count, 1 count = 8 counts). 6. Focus on a grouping of eight beats total. Look at each individual rhythm cards as a fraction of eight (the whole). Write mathematical sentences using equivalent fractions to represent the value of the cards. 7. Introduce the concept of rhythm using the cards. Using the card sequence outlined in #5 or a new sequence of the same cards, ask the students to say the colors of the cards (make it a rhythmic chant), count out the card value (e.g., 1-2-3-4,1,1-2,1), clap the rhythm of the cards, clapping only once for each card, and holding it out for its full value. Vary the order of the cards, or rhythm pattern, and repeat the color, count, and clap sequence.
Aesthetic Exploration (10 minutes)	8. Explore the following movements: stretch, turn and jump. Use concepts of body, space, time and energy to vary the movements. For example, stretch on a low level and then on a high level; turn slowly, changing levels; jump, changing directions. 9. Add the movements to the rhythm patterns. The stretch will correspond to the four-count card; the turn to the two-count card; and the jump to the one-count card. Play with the movement in different rhythm sequences. Make sure the stretch is always a four-count movement; the turn a two-count movement; and the jumps one-count each. (If the students are ready to do so, have them count the sequences as eight-count phrases.)

Creative Expression (30 minutes)	10. Ask students to find a partner. Give each group their own set of cards as described in #5, and ask them to create their own eight-count phrase. 11. Have them write two mathematical expressions for their chosen rhythmic phrase, using equivalent fractions. 12. Ask students to repeat their rhythm sequence twice using different stretches, turns and jumps in the two sequences. Join the two sequences together to create a rhythmic phrase. Make sure the beginning and ending of the phrase are clear. 13. Perform for each other.
Reflection (10 minutes)	14. Discuss why it is so important for dancers, choreographers and mathematicians alike to understand the concept of fractional equivalency.

Connections	• Tap Dance • World Dance (Gumboot, Riverdance)
Extensions	• Create 16-count rhythmic phrases using rhythm cards. • Write mathematical equations with fractional equivalents whose sum is always 8/8. Convert these equations into a rhythm. • Add eighth notes to the rhythm card set.
Differentiation	• Set the rhythm pattern as a class. Use this structure to improvise variations of the stretch, turn and jump. Improvise as a group. Perform for each other within the improvised structure.

GRADE 3	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/SCIENCE	What Does It Sound Like and Why? Exploring Musical Instruments
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do the attributes of an instrument affect the sound?	Students will be able to describe and demonstrate how sound is produced on various instruments.

Descriptors	MUSIC	SCIENCE
Standards	1.5 Describe the way sound is produced on various instruments.	5.e Collect data in an investigation and analyze those data to develop a logical conclusion.
Student Objectives	The student will be able to describe and demonstrate how sound is produced on various instruments.	Students will be able to investigate musical instruments to collect data and use the data to explain how the attributes of the instruments affect their sound.
Assessment	The students will play and describe the sound of different instruments.	The students will collect data comparing attributes of different instruments and chart their results.
KEY KNOWLEDGE		
Prior Knowledge	Pitch Volume	Students know energy can be carried from one place to another by sound waves. Students know that many forces in physical sciences are invisible.
New Concepts	There is a relationship between material and quality of sound (duration, volume, pitch).	Students can identify the attributes (material, size, method of sound production) of a musical instrument and relate it to the quality of sound (decay, volume, pitch).
New Vocabulary	Duration, striking, shaking, hitting, scraping	Decay, pitch, volume, length, data, attribute
SKILLS		
Prerequisite Skills	Experience playing simple percussion instruments. Students have sung "John Kanaka."	Comparing and charting comparison
New Skills	Predict quality of sound based on the way the instrument looks and is played.	Apply data to a logical conclusion that they can demonstrate.

MATERIALS/RESOURCES
Making Music Grade 3, "John Kanaka" CD 2-37, assorted percussion instruments, timer, measuring tape

PHASE	LESSON
Warm-up (10 minutes)	1. Guide students to choose a percussion instrument to play and to sit in a circle. 2. Teacher (or student leader) plays a simple rhythm pattern. Guide class to repeat the pattern on their instruments. 3. Guide students to take turns playing individually and to focus on listening to hear the different instrument sounds.
New Concept (15 minutes)	4. Continue to guide students with individual playing until you see that the students show awareness of the different sounds. 5. Discuss the sound quality of each instrument (volume, pitch, and decay – how long it lasts), how it is created (by striking, shaking, hitting, scrapers), and begin to compare through discussion. 6. Ask the children to sort themselves into groups based on instruments that have similar attributes. (They might sort into groups by materials: metals, woods, skins; by the way sound is produced: shaking, striking, scraping; or size of instruments.) 7. Ask the groups to discuss why their instruments are similar. 8. Guide the whole class to collaboratively chart the results of their discussions. 9. Ask the children to sort themselves in a different manner to find other qualities their instruments might have in common. 10. Add these new results to the collaborative chart.
Review/Application (15 minutes)	11. Arrange the students in small groups and distribute a few instruments to each group arbitrarily. Ask the students to compare the instruments in a variety of ways. How they compare may be left up to students. Give each group a timer and a measuring tape. Tell them that they can choose to use these tools to measure decay, note material, size, and the manner in which sound is produced. 12. After eight minutes have the children share their strategies and then continue working to expand their exploration.
Assessment (10 minutes)	13. Give the groups an opportunity to chart and share their results. 14. Ask the question, "Which of these differences (things done differently to play the instrument) resulted in different sounds?" 15. Guide the students to form groups again and choose another way to demonstrate different ways showing the different qualities. Ask the students to demonstrate the differences they made (things they did differently to produce different sounds) while using the instruments. 16. Guide the students to take turns conducting by pointing to the different groups to show them when to play.
Closing (5 minutes)	17. Accompany the song, "John Kanaka," asking the different instrument groups to play at different times. 18. Guide the class to decide what group of instruments will play on which phrase. The game rule is that two instrument groups will play instruments while the remaining students sing. Rotate groups.

Connections	
Extensions	
Differentiation	

GRADE 3	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/LANGUAGE ARTS	Discovering the 5 W's with Nobiah's Well Duration: 50 minutes
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How does a character's motivation determine what happens in a story?	The learner will infer and understand a character's motivation through what they say and do and by examining the 5 W's.

Descriptors	THEATRE	LANGUAGE ARTS
Standards	1.2 Identify who, what, where, when and why (the five W's) in a theatrical experience. 3.2 Identify universal themes in stories and plays from different periods and places. 5.1 Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the five W's.	Literary Response and Analysis: 3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them.
Student Objectives	The learner will examine the five W's to understand a character's motivation.	The learner will infer a character's motivation through what they say and do.
Assessment	Formative Teacher Observation	Formative Teacher Observation
KEY KNOWLEDGE		
Prior Knowledge	Pantomime, improvisation, tableau	Who, what, where, when, why
New Concepts	I will relate the five W's with theatre vocabulary: character (who), setting (where and when), objective/motivation (why), plot (what). I will also understand how the five W's affect a character's motivation.	I will infer a character's motivation through what they say and do.
New Vocabulary	Character (who), Setting (where and when), Objective/Motivation (why), Plot (what)	Character (who), Setting (where and when), Objective/Motivation (why), Plot (what)
SKILLS		
Prerequisite Skills	Pantomime, improvisation, tableau, walk-about	Beginning, middle and end of a story
New Skills	I will continue to develop their skills in improvisation in various groupings.	I will be able to verbalize and write about the function of the five W's in a story.

MATERIALS/RESOURCES
Nobiah's Well by Donna W. Guthrie (Illustrated by Rob Roth), African music, digital camera, large vessel/water jug, and photos of a desert/dry land, a hyena, an anteater, and a hedgehog. Students should bring with them a heavy hardcover book (It will be used as a prop). Bubble maps of the five W's.

PHASE	LESSON
Opening Gathering/Warm-up (5 minutes)	1. Walk-about: Students will enter room and use their hardcover book as a water vessel. Show your vessel and model how you would carry it on your head. They will carry them on their heads to experience how the characters in the story would feel in their daily task of obtaining water for their families. • Students will walk around while you are changing the description on the walk. • "There is a drought and it is very desolate. It is dry, hot and dusty. It's getting hotter….even hotter than that….and the water on your head is gettin heavier… and heavier…you are thirsty…..even more thirsty… you can barely take another step…etc."
Reviewing/ Previewing Vocabulary (5 minutes)	2. Vocabulary and realia should be explored during the lesson when each concept is introduced. Story vocabulary: drought Theatre vocabulary: character (who), setting (where and when), objective/ motivation (why), plot (what), pantomime, improvisation, and tableau.
Exploring/Creating Exploring (5 minutes)	3. Share Photos: Realia are used to help students visualize what the animals and environment would look like and how the animals might move. 4. Pair students: Students stand in A line and B line facing one another about four feet apart.
Improvising/Inventing (20 minutes) (Story)	5. Students improvise: In lines the students improvise two possible scenarios based on the story. Do not use the characters' names. Emphasize who, what, where, when, and why. • boy/girl and thirsty animal- Animal asks for water and boy/girl needs to be convinced to share it. • boy/girl and Mother- Mother is angry that boy/girl gave water to animals and he/she wants to persuade their mother that they did the right thing. 6. Students improvise: In groups of four or five the students improvise two more possible scenarios based on the story. Do not use the characters' names. Emphasize who, what, where, when, and why. • boy/girl and thirsty animals- Animals come visit and ask for more water and he/she has none to share. • boy/girl and animals-Animals try to convince him/her to build a well and the boy/girl doesn't believe he/she is capable.
Sharing/Reflecting Playmaking (20 minutes)	7. Teacher reads story to class. 8. Students improvise: Divide the class in half. Each group will improvise their scenes simultaneously. • Have half of the class improvise how Nobiah might be treated after he is successful in building a well for the village. Who would be affected? What might they be doing and saying? Why might they be doing and saying these things? When might they be doing and saying it? Where might they be doing and saying? What might they be doing and saying? Have them create a dialogue. • Have students perform for each other. Have the groups freeze into tableaux. *Take Pictures!*
Reflecting/Assessing (5 minutes)	9. Have a reflective discussion: Ask questions. • Why did Nobiah give the water to the animals? • Were his actions (motivation) right, why or why not? • What would you have done if you were Nobiah? • Why did his mother become angry? • What would you have done if you were his mother? 10. Students will choose a classmate in a photo as a subject to analyze and write about the five W's. — or — 11. Use the illustration from Nobiah's Well to use as a journal prompt. Students will choose a character in Nobiah's Well as a subject to analyze and write about the five W's.

Connections	Can be connected to lessons dealing with character/kindness, emotions, science and the environment.
Extensions	Divide the class in half and have the groups improvise how Nobiah might be treated if he wasn't successful and his family was struggling because they had no water. After the lesson, have the students explore the same questions from parts 7 and 8.
Differentiation	(CRRE) Culturally relevant literature (SP ED) Uses multiple intelligences (EL) Language development—descriptive language

GRADE 3	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/HISTORY-SOCIAL SCIENCE	Geography of Landscapes
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do geographers and artists portray the geographical features of a region?	Students will study and illustrate different types of geological features.

Descriptors	VISUAL ARTS	HISTORY-SOCIAL SCIENCE
Standards	2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.	3.1.1 Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes).
Student Objectives	Students will create a landscape that shows the illusion of space.	Students will identify features of their geographic area/region.
Assessment	Did the student demonstrate knowledge of how to create the illusion of space through the use of overlapping shapes and changes in scale?	Can the student identify geographical features?
KEY KNOWLEDGE		
Prior Knowledge	Overlapping, relative size, placement	Geography, mountains, desert, river, map
New Concepts	Artists document landscapes in various ways.	Each region has unique geographical features
New Vocabulary	Atmospheric perspective, space, depth, foreground, middle background, landscape, seascape, texture	Geographic features (e.g., mountains, valleys, hills) ground, Geographic regions (e.g., coastal, valley, desert)
SKILLS		
Prerequisite Skills	Experience with watercolor/oil or oil pastels	Map reading
New Skills	Illustrate space in an artwork using foreground, middle ground, and background.	Identify geographic feature on a map. Identify and recognize geographical features in the local environment.

MATERIALS/RESOURCES
Oil pastel, watercolor sets, watercolor brushes, watercolor paper #90 lb., containers for water (suggest cover-ups for students and newspapers for desks), pictures of local landscapes, images of fine art landscapes

PHASE	LESSON
Student Engagement (10 minutes)	**Day One** 1. Take a walking tour of school campus or neighborhood. Look at local landscape. 2. Identify geographic features, if possible, such as mountains, hills, rivers (or cityscape or seascape).
Aesthetic Exploration (10 minutes)	3. Look at various artists' depictions of landscapes. 4. Think pair-share: What geographic features can you identify in the artworks? 5. Identify the foreground, middle ground, and background. 6. Discuss differences in scale, details, color, and placement.
Demonstration (15 minutes)	7. Guided practice: Demonstrate drawing a foreground, middle ground, and background in a landscape. Identify geographic features (e.g., mountains, valleys, hills, lakes, etc.)
Creative Expression (30 minutes)	8. Students observe and sketch a landscape from the neighborhood or create an imaginary landscape that includes geographic features.
Reflection (10 minutes)	Individual journal reflection: How did you show illusion of space? What geographic features did you include?
Student Engagement (10 minutes)	**Day Two** Students review and discuss placement, size, scale, color, and details of geographical features illustrated in art reproductions.
Demonstration (10 minutes)	Teacher demonstrates how to apply watercolors or oil pastels to the drawing paper.
Creative Expression (30 minutes)	1. Students redraw the preliminary drawing onto the final drawing paper. 2. Students use knowledge of scale, placement, detail, and color to complete picture.
Reflection	Individual journal reflection: What problems did you experience? What risks did you take?

Connections	
Extensions	Students work collaboratively on a landscape mural of their city.
Differentiation	Landscape can be done using colored pencils.
Vocabulary	Atmospheric Perspective: achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art Observational Drawing Skills: Skills learned while observing firsthand an object, figure, or place Scale: relative size, proportion, used to determine measurements or dimensions within a design or work of art Texture: The surface quality of materials, either actual (tactile) or implied (visual)

Grade 4 Lessons

GRADE 4	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/HISTORY-SOCIAL SCIENCE	DANCING MAPS
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why are maps necessary in our world? Why is the key, or legend, important on a map?	Students will understand and demonstrate how maps are used in both dance and social studies.

Descriptors	DANCE	HISTORY-SOCIAL SCIENCE
Standards	1.3 Demonstrate range and use of space, time and force/energy concepts.	4.1 Students demonstrate an understanding of the physical and human geographic features that define places and regions in California.
Student Objectives	Students will be able to create a pathway dance phrase going from a line on the floor to various planes and dimensions of space.	Students will be able to identify the location of the state capital and four regions of California.
Assessment	Did students successfully create a dance phrase using various pathways? Did they successfully represent the various regions as designated in the instructions?	Were students able to identify the state capital and the four regions of California?
KEY KNOWLEDGE		
Prior Knowledge	• Cooperative group work • Spatial awareness: personal space	• Location of California with respect to our nation and the world • Legend/key
New Concepts	• Floor design • Pathways	• Mapping skills • Regions of California
New Vocabulary	Pathway, Non-Locomotor Movement, Locomotor Movement, Tempo, Shape	Region,geography, mountain, desert, coastal plain, valley, key/legend
SKILLS		
Prerequisite Skills	• Execute a variety of locomotor and non-locomotor movements • Create group and individual shapes • Move using level (high, middle, low) changes	• With teacher's guidance, be able to label the map of California with the state capital, and the four regions of California.
New Skills	• Create a floor design • Move with increased awareness of space, time, and energy concepts	• Identify geographic regions found in California, and where they are located.

MATERIALS/RESOURCES

- California Regions Map. *www.eduplace.com*: Click on [Outline Maps], click on United States, click on California Regions
- Fradin, Dennis Brindell. *California: From Sea to Shining Sea*. Chicago: Children's Press, 1994.
- Knowlton, Jack. *Geography From A to Z: A Picture Glossary*. Illustrated by Harriet Barton. Harper Collins Publishers, 1988.
- "California's Gold." VHS, PBS Los Angeles, 1991-1995.
- Butcher paper, chart paper or legal-size paper with a blank map of California already drawn or printed on the paper (one per group of 4-5)
- Colored pencils, crayons or markers
- Sidewalk chalk, masking tape or blue tape
- Visual art drawings or things to represent the four regions and the capital to be placed on a large map (e.g., cactus drawing for the desert region, blue tape to run along the coastal region, orange cones for the mountain region, drawings of crops for the valley region, and black dot for the capital)
- Music (preferably without lyrics) with an exploring theme: Theme from "Mission Impossible"
- CD Player/iPod
- Large space such as the auditorium or outdoor space

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Before the lesson, draw a map of California with either sidewalk chalk (if outdoors) or create the map with masking tape or blue tape in a large space (auditorium). 2. Students enter and find their own personal space to warm up. 3. Review key social studies vocabulary: region, mountain, desert, coastal plain, valley, capital. 4. Introduce (or review) various pathways — curved lines, straight lines, zigzag. • In their own personal space, without traveling, students visualize painting with a paintbrush and their favorite color of paint: horizontal lines, vertical lines, curvy lines around their body, and zigzags on the floor. • Now use other body parts to paint with: elbow, head, nose, toe, shoulder, etc. 5. Travel pathways: dip your feet in the paint and paint straight lines around the room. • Call out different direction changes like backwards, sideways, forwards. • Repeat with zigzag and curvy.
Aesthetic Exploration (10 minutes)	6. Introduce (or review) the difference between making a shape, non-locomotor movement and locomotor movement. • Make a curved shape and hold it for five seconds. • Now descend your curved shape without traveling. • Make a shape with straight lines. • Now spin your shape without coming out of your shape. • Now try descending your straight shape. • Next make your straight or curvy shape and travel it around the room/open space without coming out of your shape. • Next try making your shape, come out of your shape and travel to a new spot in the space and freeze in a new shape. 7. Students bring their individual maps of California, already labeled with the state capitol and four regions and stand around the perimeter of the giant map. 8. Ask individual students to place the visual markers for the four regions and the state capital on the giant map. • Label each region with an assigned characteristic: Capital = beginning group shape, Mountains = high partner or individual held shape, Coast = Locomotor Movement north to south or south to north, Desert = slow tempo, Valley = descend to a low shape

PHASE	LESSON
	9. Half of the class (the other half of the class is watching around the perimeter) exploration: • Gather around the state capital and make a tall narrow still shape that connects with one partner. • Next have them travel with that partner on a straight path to the marker of the coastal plains. • Gallop on a curvy path (symbolizing the ocean waves) along the coastal plains. • Next glide on a straight pathway to the desert and reduce your speed to a slow tempo walk (reminding you of the heat in the desert). • Next travel to the mountains and make a high shape, symbolizing the mountains that are still (your shape can be connected with your partner or alone). • Finally travel on a zigzag path to the central valley and descend to a low level shape (symbolizing the descent from the mountains to the valleys) to end your dance phrase. 10. Repeat with the other half of the class.
	Day Two: Begin with short pathway warmup (same as first day) (10 min.) Finish Improvising (10 min.) 11. Divide students into groups of four to five. Each group needs to have a large map on legal-size or chart paper and four colored pencils and crayons or markers. 12. Have students label the state capitol and four regions of California with the same symbols that the giant map contains. 13. Explain that each group will be traveling through all of the four regions of California by designing a pathway map dance. • Start at the state capital and have students draw a pathway (straight, curvy or zigzag) to the first region they would like to travel to. • Continue designing pathways until each group has traveled to all four regions. 14. Instruct students to practice your pathway dance by walking through your map on the giant map outline.
Creative Expression (30 minutes)	15. Create your dance: • Decide on a beginning group shape at the capital • A locomotor movement to travel up or down the coast • A locomotor movement in slow tempo for the desert • A high partner or individual shape for the mountains • A descending low shape for the desert 16. Practice each part of your sequence on the giant map together with your group. 17. Notate your choices on your group map next to each region (e.g., spiral descent to a low, twisted shape in the valley). 18. Memorize your dance phrase by practicing it as a group several times. 19. Students will take turns explaining their group dance map then performing their dance phrase. 20. Remind students about what it means to be a respectful audience. 21. Audience will be watching for each movement change at each region.
Reflection (10 minutes)	In your group discuss the following questions: • What pathways did you see in the dances? • Did mapping out the pathways and regions help to clarify your dance? • Did dancing the regions and capital of California help you to remember their locations? 22. Reflect on the essential question with a partner in their group. Share with the class. (Think-Pair-Share) 23. Reflect on the essential question in a personal journal.

Connections	
Extensions	Redraw their maps with a key/legend that will communicate their ideas. In your small groups (four to five students) label the capital and four regions of California on an enlarged outlined map of California (poster/chart paper). Design a new pathway dance starting from the state capital and traveling to each of the regions throughout California on a large floor plan of California (already drawn or taped on the floor). Create a movement change at each region that relates to the region (e.g., group held shape in mountain region that symbolizes mountains). End at any region.
Differentiation	

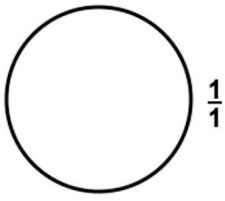
GRADE 4	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/MATH	FRACTIONS AND MUSIC
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How are fractions used to divide abstract things like time in music?	The student will be able read, write and perform rhythmic notation using fraction concepts.

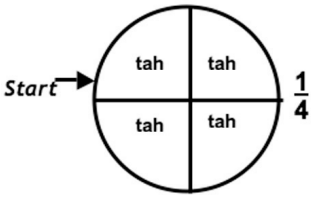
Descriptors	MUSIC	MATH
Standards	1.3 Read, write and perform rhythmic notation.	1.5 Explain different interpretations of fractions; for example, parts of a whole, parts of a set, and division of whole numbers by whole numbers. Explain equivalents of fractions.
Student Objectives	The student will be able to read, write and perform rhythmic notation using fraction concepts.	The student will interpret music notation as fractions.
Assessment	Did the student accurately write and perform their rhythm?	Can the student recognize music notation as fractions?
KEY KNOWLEDGE		
Prior Knowledge	Steady beat Rhythmic speaking using Tah, Ti Ti and Rest	Whole to part
New Concepts	Music notation	Be able to explain different interpretations of fractions
New Vocabulary	Rest Quarter/tah Eighths/ti-ti Beat box	Interpret
SKILLS		
Prerequisite Skills	Moving to a steady beat	Identify fractions and write using words and number symbols
New Skills	Reading rhythms as fractions Interpret, identify and match music and music notation to fractions.	

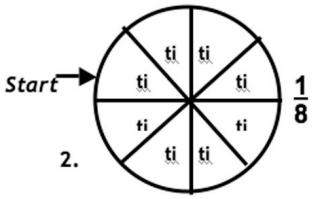
MATERIALS/RESOURCES
Rhythm Chart (To make overhead), Circle Worksheet "Making Music Grade 4," "College Hornpipe" CD 5-1, "Turn the Beat Around" CD 4-11, "Little Birdie" CD 4-15, Assorted Rhythm Instruments

PHASE	LESSON
Warm-up (10 minutes)	1. Echo my movements to the steady beat. • Make up your own movements to the steady beat. 2. Echo my movements as I perform some rhythms with movement. (Clap hands and/or do other body motions to different rhythms.) • Make up your own movements to the rhythms that I clap. 3. Follow my lead and clap as I point to these hearts on this overhead transparency (Rhythm Chart). They represent the steady beat. (Teacher points to each heart symbol, keeping time with the steady beat. See overhead graphic. Optional-Play music to accompany this beat activity, one piece or several. "College Hornpipe," "Turn the World Around," "Sonata in F Major for Bassoon," "La Peri," "Fanfare," and "Little Birdie.") • (Move to the next line.) These lines also represent the steady beat. As I point, clap and speak them by saying TAH. • (Move to the next line.) The Z symbol represents silence in music. We call it a rest. Clap this line but do not clap when I point to the rest symbol. • This next line uses "beat boxes" because some of the beats are divided. Clap two times when I point to a divided beat box. • Please say ti-ti when you clap the divided beats. • Underneath the divided beat boxes is a new way to show a divided beat. It shows two connected lines. Perform this line as I point to each symbol on the steady beat. • This is a rhythm in written and music notation. Clap the rhythm as I point, based on the previous lines.
New Concept (20 minutes)	4. Teacher asks the essential question - How are fractions used to divide abstract things like time in music?4. • Define the term fraction. (Elicit responses of how we define and interpret fractions.) • Can we use fraction circles to show how time is divided into parts? 5. We are going to create music rhythms using our circle worksheet (see worksheet graphic). Clap numbers 1-6 with a partner. 6. Next work with a partner to make four circle rhythms (numbers 7-10). If you have fraction circles use them first to create your rhythms before writing them on your worksheet. • Clap your circle rhythms. • Are we using fraction circles to interpret our musical patterns? (yes) • If rhythm is sound divided into fractions, how do musicians interpret this on paper? • What language can they use? (Rhythmic Notation) • Interpret your circle rhythms by writing them below each circle using the rhythmic notation that musicians use.
Review/Application (5 minutes)	7. Perform your rhythm with your choice of rhythm instruments.
Assessment (5 minutes)	8. Read and perform someone else's written rhythm notation.
Closing (10 minutes)	9. Take turns performing your rhythms to a variety of music. (Choose music with a strong steady beat as in #3 above.)

Connections	
Extensions	Explore how equivalent fractions can be used to add up to one measure (e.g., 1/8 + 1/8 + 1/4 + 1/2 = One four-beat measure).
Differentiation	Work one-on-one with student; pair with student leader; partner with child to demonstrate to others (EL).

1. 

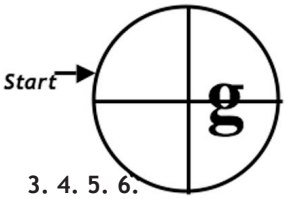


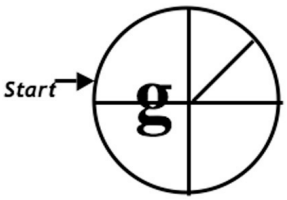
2. 

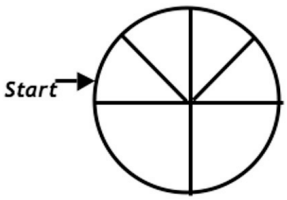
This is a whole circle. Clap & speak these 4 beats.
It can hold 4 beats.

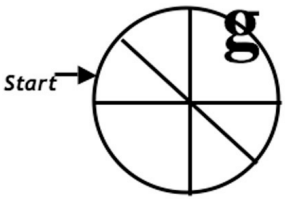
Clap & speak these
divided beats

Clap these fractions as rhythms.









3. 4. 5. 6.

Create your own fraction rhythms (Rule: Do not put a rest into a ti-ti divided beat, a division.)

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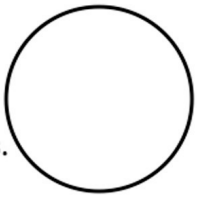
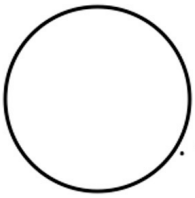
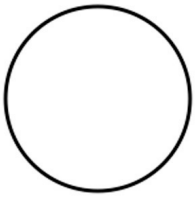
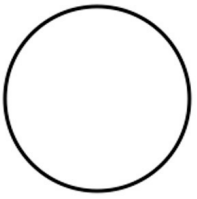
7. 8. 

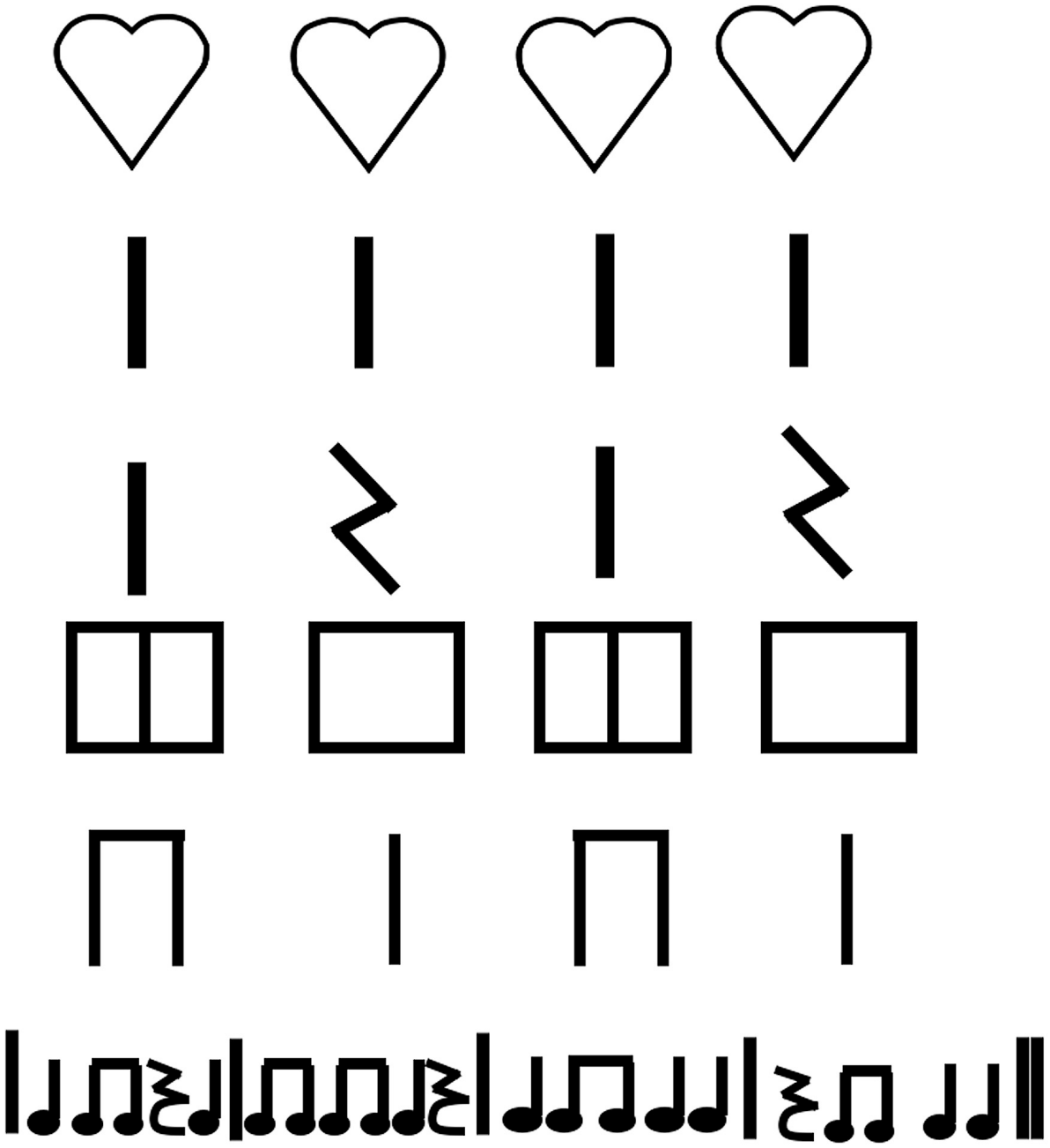


. 10. 



Music
Notation ↘

RHYTHM



GRADE 4	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/LANGUAGE ARTS	Characters and the World in Relation Duration: 120 minutes
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How does the way the character interacts with the setting and situation reveal the character's traits and motivation?	The learner will use improvisation to demonstrate how setting and situation can drive a character's choices and actions.

Descriptors	THEATRE	LANGUAGE ARTS
Standards	1.2: Identify a character's objectives and motivations to explain that character's behavior; 2.1 Demonstrate the emotional traits of a character through gesture and action.	2.2 (Comprehension and Analysis) Use appropriate strategies when reading for different purposes (e.g., location of information); 3.3 (Literary Response and Analysis) Use knowledge of the situation and setting and of a character's traits and motivations to determine the causes for that character's actions.
Student Objectives	The learner will use improvisation to show how characters interact with the setting and situation.	The learner will understand how setting and situation interact to drive characters' choices and actions.
Assessment	Criteria chart for tableaux and/or a/b improvisation to evaluate achievement of objective in theater.	Does the student show an understanding of the relationship of setting and situation to a character's behavior and choices? Use grade-level writing criteria to assess paragraph.
KEY KNOWLEDGE		
Prior Knowledge	How to represent setting with the three actor's tools	"Two Tickets to Freedom" (recently read) Basic knowledge of: The Civil War, slavery and the Underground Railroad
New Concepts	1. Characters make choices in response to their setting and situation. 2. Modulations of voice and different physical qualities, such as leading with different centers, help to create characters in performance.	1. Character traits are revealed through their actions. 2. Characters' choices and actions are affected by their setting and situation.
New Vocabulary	Leading center	
SKILLS		
Prerequisite Skills	Walk-about, tableau, a/b improvisation	1. Skimming text for information 2. Adjectives, adverbs, description, verbs, nouns
New Skills	Moving with leading centers of the body	Determining character traits from their actions

MATERIALS/RESOURCES
Two Tickets to Freedom: The True Story of Ellen and William Craft, Fugitive Slaves, by Florence Freedman (or any story with rich characters in dynamic interaction with their environment)

PHASE	LESSON
Opening **Gathering/Warm-up** (10 minutes)	1. Names and Gestures With Different Qualities: Students in a Circle. (May do one, two or all of these.) • Leader calls out an emotion, such as fear, and students say a line from the story or appropriate made-up line, such as "Do you have a ticket?" simultaneously, expressing that emotion. Gestures may be improvised, if desired. • Leader calls out a situation in an environment, such as "It's midnight and freezing," or "You must hide your real identity," or "You are suspicious of strangers around you." Students again respond, simultaneously, to the different prompts. • Silent Scream (Viola Spolin). Leader instructs students to imagine that their toes are screaming, then their knees, their thighs, their stomach, their chest, their neck, their head. When the whole body is silently screaming, instruct student to let out a real scream. The sound will be deafening, so instruct them to stop upon the leader's signal.
Reviewing/ Previewing Vocabulary (10 minutes)	2. Vocabulary: Civil War; slavery; Underground Railroad 3. **Bubble Maps.** Pass out bubble maps to groups of four or five. Each bubble map has one of the main characters in the center bubble. The group fills in their bubble map with adjectives that describe the character indicated on the bubble map. The main characters are **Ellen Craft, William Craft,** The **Conductor/Abolitionist** (combine with "Guard" for economy), the **Chief Officer** (combine with Yankee Officer), and the **Other Passengers**. For the Other Passengers, individual character traits may be inferred or imagined, but should be within range of believability. Also, look at the illustration in Open Court book for clues about character traits. What does the facial expression or bodily stance reveal?
Exploring/Creating **Exploring** (10 minutes)	4. Walk-abouts with Isolations. Leader directs students to develop character traits and emotions in their bodies. For example: • Leading with the top of your head (i.e., your face is pointed downward, arms at your sides). Walk slowly and deliberately. Look around, but keep your head down. Which character in "Two Tickets" does this feel like? • Straighten up, put hands on your hips, and jut out chin. Walk around. When you turn to look at someone, make the chin turn with the eyes. What character does this feel like? • Cradle one of your arms. Protect the arm as you walk through a crowded train. People are jostling you, but you protect the arm. Which character? • Lead with your sternum. Fill your upper chest with breath. Experiment with arms swinging confidently at your sides or clas behind your back. Character? • Cock your head to one side. Clasp hands over stomach. NOTE: Don't make this a guessing game. If some students call out the characters they think these are, it's fine, but ***don't*** say "Right" or "Wrong."

Improvising/ Inventing (Story) (20 minutes)	5. Tableaux. Groups reform to represent all five characters in a single group. (i.e., one member from each different bubble map group should be represented in the Tableau group). Each group creates a tableau representing the characters in each setting of the story. The settings, in the order they appear, are: 1) The passenger car; 2) the Chief Officer's office; 3) the dock at Havre-de-Grace; 4) the train to Philadelphia; 5) arriving at the boardinghouse. Leader tells students that, if their particular character is not in that scene, to play an object or another passenger. Remind students to show their character in an attitude and emotion appropriate to each situation. • Leader calls out each setting, and the students respond by creating a tableau. Allow a few seconds for negotiation and then call "Freeze!" Hold tableau for about five seconds. • While students are in tableaux, ask, "What is your character feeling right now? What is she/he thinking right now?" "What is the next action your character will take?" (Tell students not to call out, but to answer silently to themselves.)
Sharing/Reflecting Playmaking (25 minutes)	6. Improvised Scenes with Narration and A/B improvisation. Teacher assigns one setting to each group. (Whether you want each setting in the story represented is optional. Two groups could represent the same setting to show how it can be done differently.) Each group re-creates or makes a new tableau to represent characters in that setting. Then each actor creates a line to say to at least one other character in the scene and at least one specific action. Actor(s) representing objects or minor passenger characters will create a narration to introduce and end the scene. Begin and end the scene with a tableau. The emphasis throughout should be on expressing character traits, motivation and emotions. This step has three parts: • Creation (improvisation): Guided by teacher • Rehearsal • Performance
Reflecting/Assessing (20 minutes)	7. In performances, the audience should be aware of criteria chart for tableaux (stillness, silence, clear picture focus, dynamic energy) and for a/b improvisation (listening, cause-and-effect reasoning, concentration, staying in character). 8. Audience should provide feedback on content of tableaux. Ask: • Do the actors communicate at least one of their character's personality traits? • Is a specific emotion expressed? • Can you tell what a character's relationship to other characters and the environment is? • Are there any clues about what the setting is? 9. After performances and theatre-skills critique, students should individually write a paragraph about the character he or she played in a specific setting. Included should be: • An explanation in the student's own words of the character's immediate situation at that moment — How is the environment affecting the character's feelings and behavior? • The student's carefully considered assessment of the general personality or character traits of the character she played • What the character wants in that situation (immediately) and why they want it

Connections	Social Science (Civil War)
Extensions	
Differentiation	(CRRE) African-American History (SP ED) (EL) Bubble Maps, Total Physical Response

GRADE 4	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/SCIENCE	EARTH MOVES
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	What (scientific, environmental) ideas do artists communicate when they work with earth materials?	Artists communicate ideas by manipulating earth materials to simulate natural earth processes.

Descriptors	VISUAL ARTS	SCIENCE
Standards	2.3 Use additive and subtractive processes in making simple sculptural forms.	5.0 (Earth Sciences) Waves, wind, water, and ice shape and reshape the Earth's land surface. As a basis for understanding this concept, students know: a) Some changes in the Earth are due to slow processes, such as erosion; b) Moving water erodes landforms, reshaping the land by taking it away from some places and depositing it as pebbles, sand, silt, and mud in other places.
Student Objectives	Students will create ceramic relief sculptures of landforms using the additive and subtractive processes.	Identify factors that reshape land surfaces.
Assessment	Were students able to demonstrate knowledge and process of incorporating additive and subtractive clay techniques to a relief sculpture?	Identify and describe processes of land reshaping.
KEY KNOWLEDGE		
Prior Knowledge	2-Dimensional; 3-Dimensional; sculpture, clay techniques such as pinch, coil, slab, pattern	Properties of rocks-How rocks are made (rock cycle)
New Concepts	Contemporary art - land art, earth art Clay is an earth-based medium. Artists use earth in artwork.	Earth's land surface is constantly being reshaped by natural forces.
New Vocabulary	Additive, Subtractive, Relief Sculpture, Texture, Slip, Score, Glaze, Kiln	Erosion, Erosive Forces — deposit, silt, mud
SKILLS		
Prerequisite Skills	Experience with clay sculpting tool	Identification and description skills
New Skills	Manipulation of clay through additive and subtractive processes	Identification of land reshaping processes

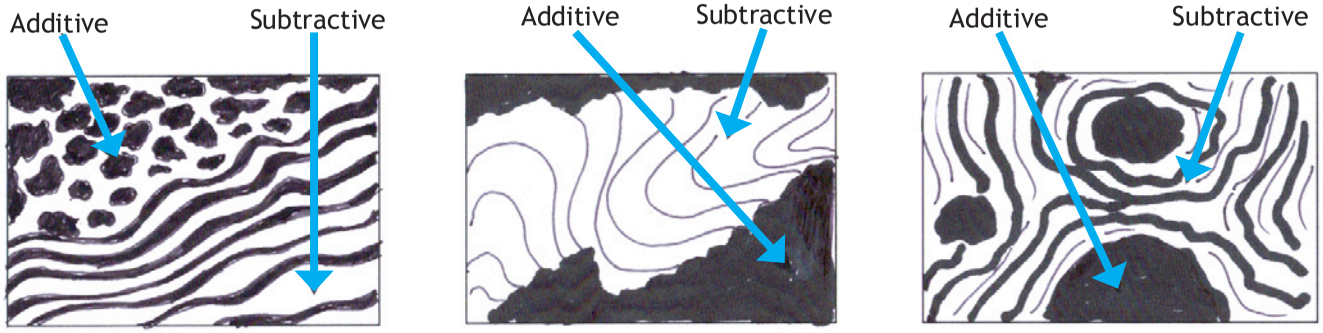
MATERIALS/RESOURCES

Images of Robert Smithson's "Spiral Jetty," works by Ana Mendieta, Michael Heizer's "Double Negative"
Chris Burden's "Exposing the Foundations of the Museum," images of beach or river erosion (e.g., before and after LandSat images of Mississippi River)

Images of erosion taken from a science textbook

Example of clay tile work

Pencils, 6x6 drawing paper or journals, clay, clay tools, rolling pin, sticks ½ inch thick, glaze, canvas cloth, containers for slip, newspapers, water or wipes (suggest cover-up)

PHASE	LESSON
Student Engagement (15 minutes)	**Day One** 1. View artwork from Smithson, Heizer, Burden. • Ask students, "Is this art? Why? Why not?" • Can the earth become a canvas? • How can Land Art be affected by erosion? 2. View Landsat images of Mississippi River 'before' and 'after' erosion. 3. Look at pictures in a state-adopted textbook that illustrate erosion. 4. Show an example of a relief sculpture (Lorenzo Ghiberti's "Bronze Doors for the Bapistry of the Florence Cathedral" 5. Think pair-share: Compare and contrast the art and nature — How are these works similar or different?
Demonstration (20 minutes)	6. Teacher: define and demonstrate; rolling a slab, making slip, using additive and subtractive processes to replicate earth surfaces, such as rocks, water and earth. 7. Allow time for students to experiment with clay. Give each student a small clump of clay and let them pull, roll, and pinch it, and make textures in the clay by either making marks or pressing objects into the clay. 8. Teacher asks: "How will you use additive and subtractive methods to replicate landforms?"
Aesthetic Exploration (15-20 minutes)	9. Have students sketch at least three drawings that represent earth surfaces affected by erosion. Discuss textures, patterns and the fact that some areas need to be higher (additive) and some areas lower (subtractive) in the compositions. Let students know they will be picking one to make into a ceramic tile. 

Reflection	10. Think pair-share (will also be reflection at end of lesson). What earth processes were artists emulating? What ideas might they be expressing?
Student Engagement (15 minutes)	**Day Two** Discuss with the students the theme of the project. "We have discussed and looked at art and nature both affected by the natural forces of wind and water that cause erosion and the reshaping of the earth." 1. Show two images from previous day (art/nature). 2. Summarize discussion from previous day. 3. Now we are going to recreate landforms, using the additive and subtractive clay technique. 4. Pass out drawings from yesterday. 5. Pass out pre-cut tiles. Students put their name on the back of the tile.
Demonstration (15 minutes)	6. Demonstrate how to roll clay shapes into rocks and how to remove clay to make wave shapes, etc. 7. Demonstrate how to attach pieces of clay to the tiles by using slip.
Creative Expression (30 minutes)	8. Have students choose the drawing they are going to recreate on their tile. 9. Pass out a piece of paper the same size as the tile (6 x 6). 10. Have students redraw the chosen drawing, making improvements to the design if necessary. 11. Have students recreate their drawing onto the clay tile, using the subtractive and additive method. 12. Have students cover tiles with plastic if they did not get finished. 13. Leave the finished tiles uncovered until they dry.
Reflection	Journal prompt: How did you use the additive and subtractive process in your artwork?
Creative Expression (30 minutes)	**Day Three** 1. Allow time for students who did not complete their tile. 2. Explain to students the next steps that will take place after tiles are fired (glazing). You will need to make arrangements to fire tiles if a kiln is not available at your school.
Refection	Journal prompt: What changes would you make if you were to design a new tile? Why?
	Day Four – Next Week 1. Demonstrate how to glaze tiles 2. Have students glaze tiles
Creative Expression (30 minutes)	Journal prompt: What earth process were the artists emulating? What earth processes were you emulating?
Extensions	1. Students can observe and record erosion in their neighborhood by taking pictures, drawing a picture, or describing in a journal. 2. Individual tiles can be combined to create a class tile mural. 3. Make tiles larger/thicker and use in a community school garden as stepping-stones or decorations. 4. Work with a community artist to help create the tile mural.
Differentiation	Collaborative groups/SDAIE techniques

Instructions for making a slab tile:

1. Place a ball of clay on a cloth-covered board.
2. Place one ½ -1 inch slat (depending on the width of the tile you are going to use) on each side of the clay.
3. Use a rolling pin to press down the clay, making it a slab. Roll to an even thickness.
4. Cut into 6x6 squares (cut an extra in case a student needs one).
5. Cover with plastic.

Glaze – See instructions on glaze. Recommend natural colors.

Vocabulary

Additive–Adding or combining materials
Carving–A method in which material is cut away
Ceramics–Art of making objects of clay, which are hardened by firing at a high temperature
Glaze–In ceramics, a thin, glossy coating fired into pottery
Score–Repeated scratching of a clay surface at the area that another scored piece of clay will be attached
Slip–A mixture of clay and water that is used to attach two scored pieces of clay together
Subtractive–Removing or taking away from the original material
Relief–Carving, molding, modeling, or stamping in which a design projects from the background surface

Grade 5 Lessons

GRADE 5	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/SCIENCE	Circulation Dance Duration: Three 50-minute lessons
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why is the concept of flow so important? Why is it important for dancers to create a movement sequence that flows? Why is blood flow vital to our circulatory system?	Students will be able to diagram and perform a complex dance sequence that reflects how blood lows through the circulatory system, fincluding the lungs (respiratory system).

Descriptors	DANCE	SCIENCE
Standards	2.1 Create, memorize and perform complex sequences of movement with greater focus, force/energy, and intent. 2.4 Demonstrate principles of opposing weight and force/energy, balance and counterbalance, or cantilever.	Life Sciences: 2b Students know how blood circulates through the heart chambers, lungs, and body and how carbon dioxide (CO2) and oxygen (O2) are exchanged in the lungs and tissues.
Student Objectives	Using the concept of flow, students will be able to diagram and perform a complex dance sequence that reflects how blood flows through the circulatory system, including the lungs (respiratory system).	Students will be able to complete a diagram that tracks the blood flow through the circulatory system, including the lungs (respiratory system).
Assessment	Were students able to successfully diagram, create and perform their phrase? Did they successfully execute their movement with continuous flow?	Were students able to successfully complete a diagram representing the flow of blood through the circulatory system?
KEY KNOWLEDGE		
Prior Knowledge	• Able to work cooperatively in groups • Spatial Awareness: Personal Space	• Whole-group brainstorm on "What do we know about the human circulatory systems?"
New Concepts	• Flow • Sequence • Relationships: meet and part • Counterbalance • Balance	• Body Systems • Human Anatomy • Heart Chambers
New Vocabulary	Flow, Sequence, Balance, Counterbalance, Expand, Contract, Descend	Circulatory System, Respiratory System, Heart, Pulse
SKILLS		
Prerequisite Skills	• Spatial Awareness • Partner Work	Sequence of the blood flow through the circulatory system and respiratory system
New Skills	• Complex sequence • Moving with flow	

MATERIALS/RESOURCES

- Circulation and respiration diagram, *www.macmillanmh.com/science*. Go to grade 5, Chapter 1, Lesson 5 "Science in Motion"
- Diagram of heart and lungs
- Steps of the dance sequence (one per group of 4-5) located in Improvisation Section
- Blank paper for each group to diagram their dance
- Large space

PHASE	LESSON
Introducing Concept/Element Warm-up/Centering (15 minutes)	1. Brainstorm the importance of sequence and flow. 2. Brainstorm: "What do we know about the human circulatory system?" Introduce the circulation and respiration diagram. • Show the chambers of the heart, how blood comes in, goes to the lungs, leaves and comes back (with fresh oxygen) to the body. • Discuss the importance of the sequence and the flow. 3. Explain that we will explore the concept of flow in movement and compare it to the flow of blood in the circulatory system. 4. Jog in place or jump rope for two minutes. • Have students take their pulse for 30 seconds. • Record and compute their pulse rate. • Explain that your pulse is caused by the stopping and starting of the blood as it rushes through your arteries. • Pulse points are the spots on your body where an artery is near the surface of the skin. • One pulse point is inside of your wrist beneath your thumb. • Another is on the side of your neck beneath your ear and slightly forward. 5. Make connections between pulse (expand and contract) and the heart muscle. • In a circle explore the idea of expand and contract. • Open your body into a giant X, expanding in both directions. • Imagine your legs have roots into the floor and your arms are reaching toward the ceiling. • Close your body into a tight ball, making your body as small as possible. • Now imagine you are the heart expanding as it fills with blood and contracting its muscles, squeezing the blood and pumping the blood out. 6. Explore different ways of expanding and contracting,with a partner using counterbalance (pull/push): • Expand and contract, connecting both hands. • Expand and contract, linking elbows, arm to leg, etc.
Exploring (Experimentation) (10 minutes)	7. Explore different ways of expanding and contracting, maintaining a continuous flow: • Expand and balance on one leg, contract into a twisted ball. • Expand and reach out to a neighbor next to you. • Contract and descend to a low level on the floor. • Expand and connect to another neighbor next to you. • Contract into a partner shape. • Expand and connect to another group of two so you have a group of four. • Contract into a group shape.

	8. Keeping a continuous flow, expand and travel to a new spot in the room. Contract and travel to your next spot. 9. Introduce the idea of meeting and parting. Expand and travel to a new partner. Contract back to your own spot. Repeat, meeting a different partner.
Improvising (Problem to solve; Choices to make) (25 minutes)	**Day Two:** Repeat with exploration improvising to finish up diagrams (10 minutes) 10. Divide into groups of four to five students. 11. Give each group the steps of the dance sequence. 12. Students will diagram their dance by labeling the steps and drawing arrows to indicate the flow (include a sample diagram). • Step 1: The group will begin in two different spaces in the room (two dancers in one spot, two-three in another spot). • Step 2: Travel together to meet at the heart (the center of the space) and create a sequence of expand and contract, staying in the center. • Step 3: Part and travel in partners or trios (if it's a group of five) to the two lungs and create a balance and counterbalance sequence duet or trio in the lungs. • Step 4: Travel back to the heart (center of the space) to meet again and repeat the expand-and-contract sequence staying in the center. • Step 5: Part together, traveling out of the heart through the aorta, then separate to an individual space, symbolizing different parts of the body.
Composing (15-20 minutes)	**Day Three:** Repeat 13.After diagramming their dance, students will create their dance using their diagram to remember the sequence. exploration to use as warm-up 14. Students practice repeating their sequence to maintain a continuous flow in their dance (symbolizing the blood flow).
Performing/Sharing (15 minutes)	15. Each group performs their dance and shares the diagram of their dance. 16. Remind students about what it means to be a respectful audience. 17. Audience will be watching for each step of the dance sequence. 18. Can use chance music. Can perform once with music, once without music, or use two different music choices.

Connections	Physical Education: Why does our heart beat faster when we exercise?
Extensions	
Differentiation	

GRADE 5	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/ENGLISH LANGUAGE ARTS	Music Can Communicate a Story
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How does music's power to inspire affect an artist like a writer's contribution to society?	Students will show their understanding of how tempo and dynamics in music communicate ideas by writing a narrative.

Descriptors	MUSIC	ENGLISH LANGUAGE ARTS
Standards	4.1 Identify and analyze differences in tempo and dynamics in contrasting music selections.	Writing Strategies 1.1 Create multiple-paragraph narrative compositions: Establish and develop a situation or plot. Describe the setting. Present an ending.
Student Objectives	Students will show their understanding of how tempo and dynamics in music communicate ideas by writing a narrative based on how these elements occur in a musical selection.	Students will write a narrative inspired by an instrumental selection.
Assessment	Did the students respond at various tempos and dynamics based on the music?	Does the student narrative demonstrate that the student clearly understands the correct writing process as well as to use specific music elements and mood of the music for inspiration?
KEY KNOWLEDGE		
Prior Knowledge	Dynamics Tempo	Steps for writing multi-paragraph composition. Elements of narrative composition.
New Concepts	Learn how tempo and dynamics in music can communicate ideas and mood.	Visualization
New Vocabulary	Dynamics — Loud to Soft Tempo — Speed (Fast to Slow)	Plot Setting Ending Narrative
SKILLS		
Prerequisite Skills	Recognize fast, slow, loud and soft	Knowledge of the format for multiple paragraph narrative compositions
New Skills		Being able to base a narrative on a musical selection

MATERIALS/RESOURCES
Making Music, Fifth Grade, "The River," a suite by Virgil Thompson CD 6 -13, "Infernal Dance" from "The Firebird Suite" by Stravinsky CD 8-28, CD Player, Music Elements Chart Example of Narrative Graphic

PHASE	LESSON
Warm-up (5 minutes)	**Day One** 1. We'll begin today with an activity based on music elements. Your instruction is simply to make your hands move big and small according to the music that you hear. Please close your eyes while listening and moving to the music. Teacher writes on the board: hands, big and small. Teacher plays 30 seconds of the finale from "The River," a suite by Virgil Thompson (CD 6-13 in the Fifth Grade Making Music). (This is an instrumental piece with obvious short sections of loud and soft music.) 2. Continue with the activity but now open your eyes to see how your classmates are moving. (Leave the music playing for one more minute so the students can observe each other.)
New Concept (30 minutes)	3. A composer writes music to communicate ideas. When we hear music it inspires ideas in us. What did you hear in the music that determined when you would move your hands big or small? (Lead students to notice that the loudness and softness in the music were the music elements most often chosen to guide the students as to when they would move their hands.) What are some examples that show that how each student moved their hands was unique to that student? (One student might have made their hands look like they were holding a big ball to indicate "big" while another student might hold both hands up to reflect what they felt was "big" in the music.) 4. How does music inspire ideas, mood and imagination? We are going to talk about two elements that a composer uses to communicate ideas and mood in music. Dynamics describes the loudness and softness in music. Tempo describes the speed of the music. 5. When you hear music at the movies, what is the connection between the elements, dynamics and tempo, and the moods and ideas that they inspire in the story? Guide the students to make a connection between the music elements, mood, and ideas (e.g., slow-sad-leaving friends. See Chart). 6. We're now going to create a story based on elements in the music and the mood that they create. We are going to talk about what comes to mind when you listen to this music. • Teacher encourages further discussion about setting, plot, characters, ending and sequence. • Teacher uses a graphic organizer to display student ideas (See Chart of example).
Review/Application (15 minutes)	7. I'd like you to visualize a story while the music is replayed. Pay particular attention to how the dynamics and tempo elements in the music influence your story. (Teacher may opt to give the students the opportunity to repeat the process on their own with a new music selection. "Infernal Dance" from "The Firebird Suite" by Stravinsky in Making Music Fifth Grade CD 8-28 is suggested.) 8. Write a rough draft of a narrative composition based on the ideas we have discussed today.
(10 minutes)	**Day Two** 9. Divide into pairs and discuss the elements of dynamics and tempo while the music is playing.

Assessment (25 minutes)	10. Work on your final draft. (While the students work on their final draft, the teacher speaks with each student individually to see if the student can show that their story is an appropriate match with the dynamics and tempo elements as well as the mood of the music.)
Closing (15 minutes)	11. Who would like to share their stories? (Teacher chooses a few students to share their stories.) 12. Let's listen to the music and reflect on the stories we have just heard as we listen. 13. Tell the students about the ideas the composer intended to communicate when they wrote the music.

Connections	
Extensions	Repeat the same process with another piece of music. Learn the music symbols that represent dynamics and tempo.
Differentiation	

MUSIC ELEMENTS		Mood OR Emotion	Idea or Inspiration About
DYNAMICS	LOUD	Angry Triumphant Heroic	A Storm Winning a Medal Rescuing
	SOFT	Sad Happy Relieved	Losing a Pet Finding a Pet Arriving Home
TEMPO	FAST	Excited Happy Anxiety	Racing Dancing Visiting
	SLOW	Peaceful Sad Boredom	Flower Growing After a Fire Doing the Same Thing

GRADE 5	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/HISTORY-SOCIAL SCIENCE	The Causes of the Colonist Rebellion
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How can examining a moment of conflict through tableau help us understand its causes, effects and implications?	The learner will use tableau to demonstrate their understanding of the conflicts that occurred during the Revolution.

Descriptors	THEATRE	History-Social Science
Standards	1.2 Use body and voice to improvise alternative endings to stories.	5.4.1. Understand how political, religious, and economic ideas and interests brought about the Revolution (e.g., resistance to imperial power, the Stamp Act, the Townsend Acts, taxes on tea, Coercive Act.)
Student Objectives	The learner will use tableau, dialogue, and improvisation to understand the causes of a popular uprising.	The learner will be able to understand how the unfair demands of a government can lead to popular uprising.
Assessment	Rubric	Rubric
KEY KNOWLEDGE		
Prior Knowledge	Tableau, improvisation, body, voice and imagination, and character	Students need to know about the New World and the colonists relationship with the Indians. What brought on democratic ideas in colonial America? How was the Boston Tea Party a result of this democratic thinking?
New Concepts	A tableau is a frozen image that communicates a thought, idea, or a concept. I can create a character within a historic tableau to help me understand the character's thoughts and motivations.	People need to feel empowered. It is important that individuals are involved in decisions that affect them. I will understand the idea of empowerment and cause and effect.
New Vocabulary	Tableau, frozen, focus, levels, detail, pantomime	Tariff, protest, petition, boycott, repeal, empowerment
SKILLS		
Prerequisite Skills	Walk-abouts, space bubble, pantomime A/B improvisation, creating dialogue	Understanding cause and effect, double bubble thinking map Summarizing and researching
New Skills	Exploring character through tableau and dialogue Creating a historical tableau that freezes a moment in history	Applying knowledge from history text to create tableau and dialogue

MATERIALS/RESOURCES
Pictures of the Boston Tea Party, history text, and patriotic music

PHASE	LESSON
Opening **Gathering/Warm-up** (5 minutes)	1. Students march into patriotic music. Such as: *Yankee Doodle* 2. Students form a circle first followed by two parallel lines facing one another. 3. Music will stop. Students will play a theatre game entitled "West Side Story." (This game is played to help the students experience being an oppressed group, and experience being an aggressive group.) a. Students in parallel lines will position themselves across the room from each other a couple of feet in front of the sidewall. b. There is line **A** and line **B**. The middle person in line **A** starts making a noise with a movement. Everybody in line **A** copies the movement and sound of the person in the middle as line **A** walks slowly toward line **B**. c. Line **B** stands there with their hands to their sides. Once line **A** gets directly in front of line **B,** line **B** starts backing up until they are backed up to the opposite side wall. d. This process is reversed with line **B** taking the lead.
Reviewing/ **Previewing** **Vocabulary** (15 minutes)	Students sit in their lines for discussion. The group talks about how they cooperated with their group to challenge the opposing group. SAMPLE QUESTIONS: How did it feel to face a group of people and have to retreat? How did it feel to be the aggressor? Do you feel that you should be involved in decisions that affect you? How did you use your body, voice and imagination to intimidate the opposing line? Review tableau and dialogue. 4. In groups of four the students will review their Social Studies Textbooks and exam pictures of the Boston Tea Party. They should answer the following questions about the illustrations: **Who** do you see in this image? **What** are these people doing? **When** might this be happening? **Where** might this be happening? **Why** do you think they are doing these things? **How** are they doing these things? 5. Groups of four or five students will act out what a protest meeting might have been like before the Boston Tea Party. What might Samuel Adams have said to get the group to protest against the British? Think about an unjust situation in your own life. **Example:** How might you feel if your friends do not do all of their homework and in return the principal rewards them with extra time at recess and a field trip? You, on the other hand, turn in all of your homework and the principal rewards you with more homework. Think of how unjust it was for the colonists to pay more and more taxes without being given anything in return. In your group, come up with some statements that the colonists might have voiced to protest the way King George III was treating them.
Exploring/Creating **Exploring** (5 minutes) **Improvising/** **Inventing** **(Story)** (15 minutes)	6. **In space bubbles** students will act out dressing like Mohawk Indians. They will also pantomime rowing a boat. They will then pantomime dumping the boxes of tea into the Boston Harbor. (The teacher will guide the students through these pantomimes by reading the corresponding event from the Social Studies text) 7. Students will get into groups of five or six. Tableau: **Beginning, middle, and end.** Students will form a tableau of the **beginning** of the Boston Tea Party. (Which might be dressing like the Mohawk Indians and discussing plans for the dumping of the tea) The **middle** of the Boston Tea Party. (Which would be rowing out to the harbor and actually dumping the tea. There can also be students watching from the deck either cheering the colonist on or being angry about the colonist actions.) Finally, the end of the Boston Tea party (which might be the colonist rowing back and a few colonists trying to recover boxes of tea from the water.)

Sharing/Reflecting Playmaking (15 minutes)	The criteria for the tableaux: A. The image must be frozen B. There must be levels C. The image should have focus, show action, and communicate the thoughts of the character. 8. Students will show the class their tableaux. The teacher will bring to life various characters in the tableaux. When the students are brought to life as their historical characters, they will say a line of dialogue that their character might have said.
Reflecting/Assessing (10 minutes)	9. Discussion of how it felt to act out history. Would you be brave enough to stand up for something you believed in? **Journal Prompt:** Do a double bubble map. Examine the pros and cons of the Boston Tea Party. Then write a letter to King George III telling him why you felt it was important to participate in the Boston Tea Party. (Does the student understand the reason that the colonist felt that they had to take action against the British?)

Connections	
Extensions	Apply to other conflicts leading to the Revolutionary War
Differentiation	(CRRE) People from different cultures coming together for a common cause (SP ED) Different modalities of learning (EL) Graphic organizers

GRADE 5	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/MATH	ILLUSION OF SPACE
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How do artists create illusion of depth through mathematical means?	Students will be able to describe one-point perspective in mathematical terms

Descriptors	VISUAL ARTS	MATH
Standards	2.1 Use one-point perspective to create the illusion of space.	2.1 Measure, identify and draw angle, perpendicular and parallel lines, rectangles and triangles by using appropriate tools (e.g., straightedge, ruler, compass, protractor, drawing software).
Student Objectives	Students will create a drawing using one-point perspective to create an illusion of space.	Student will use straightedge, ruler or drawing software to identify and draw perpendicular, parallel and angled lines.
Assessment	Did the student create a drawing that creates the illusion of space using one-point perspective?	Did the student accurately use measuring tools to draw perpendicular, parallel and angled lines in a one-point perspective drawing?
KEY KNOWLEDGE		
Prior Knowledge	Background, foreground, middle ground	Identify and use of measuring tools
New Concepts	One-point perspective is a tool to create illusion of space in 2-dimensional artwork.	Measuring tools can be utilized to create one-point perspective drawing.
New Vocabulary	Perspective, illusion, horizon line, vanishing point, converging	Angles, parallel lines, perpendicular lines, rectangles, triangles
SKILLS		
Prerequisite Skills	Pencil or software drawing skills	Use of straightedge or ruler, or software drawing experience
New Skills	Ability to create one-point perspective drawings	Ability to quantify one-point perspective drawing through the use of perpendicular, parallel and angled lines.

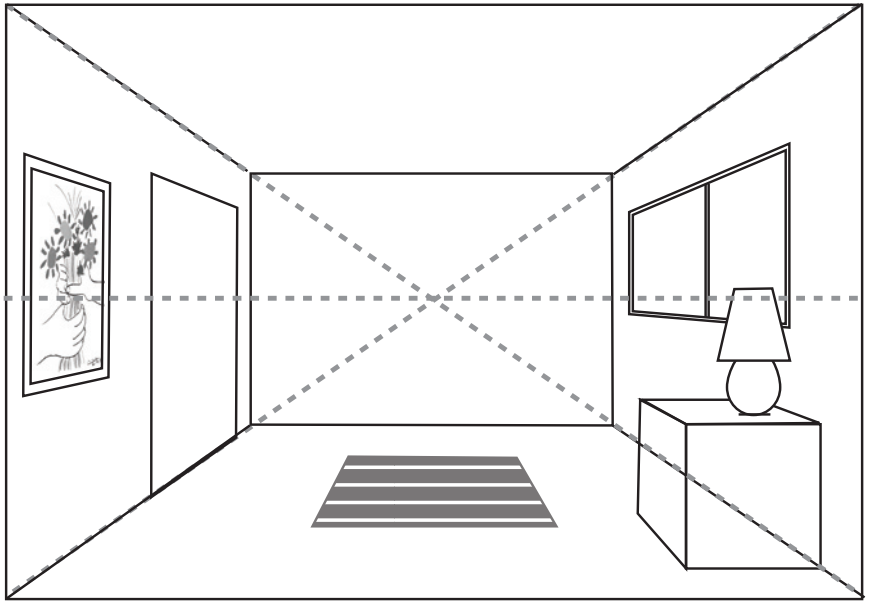
MATERIALS/RESOURCES
One-point perspective images (e.g., Da Vinci's "Last Supper") in transparency form, and fine art reproductions, overhead projector, copies of one-point perspective drawing, pencil, drawing paper, or computer with drawing software, tracing paper

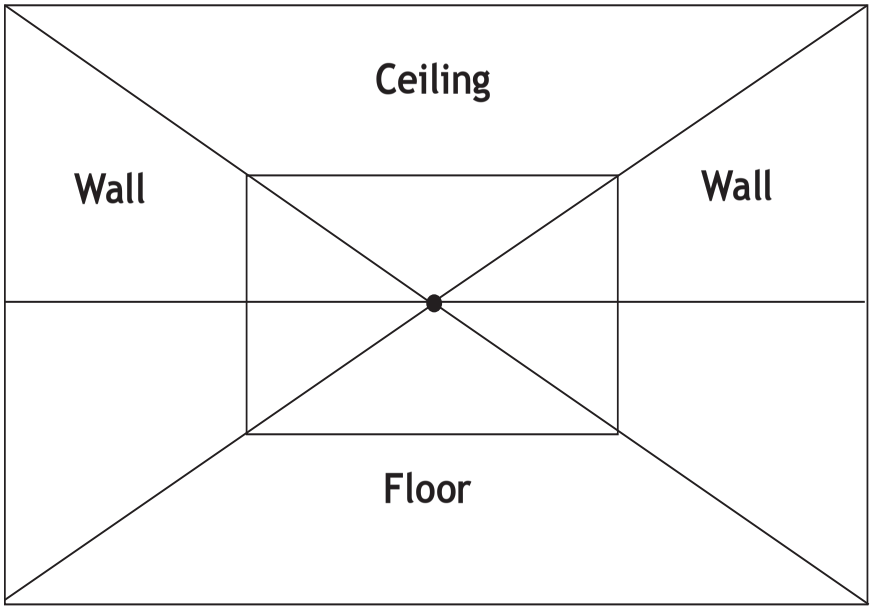
PHASE	LESSON
Student Engagement (5-10 minutes)	1. In a hallway or in front of the class, have three students, about the same height, stand at different distances in a line, and ask them to hold a piece of rope. Have remaining students notice that the student who is farther away looks smaller than those standing closer. Why? 2. View images of one-point perspective masterworks (e.g., Da Vinci's "Last Supper" or Vermeer's interior studies) 3. Superimpose sightlines that lead to vanishing point (e.g., Christ's head in "Last Supper") over masterwork.
Aesthetic Exploration (5-10 minutes)	4. Think pair-share: What is the viewer drawn to? Why? • What other techniques did Da Vinci use to create the illusion of space (overlapping, color)? 5. Have students use tracing paper and handout of a one-perspective drawing, label sight lines to vanishing point at their desk. 6. Have a student come up and demonstrate superimposition of sight lines to vanishing point with a different artwork.
Demonstration (10-15 minutes)	7. Define and demonstrate how to draw an interior one-point perspective drawing with angled, perpendicular and parallel lines.
Creative Expression (20-30 minutes)	8. Student creates original interior drawing using one-point perspective.
Reflection (10 minutes)	9. Pair-share and journal prompt: How did you create illusion of depth?

Connections	Discuss other art forms that include the use of mathematical terms. (Origami)
Extensions	Figures and color can be added to one-point perspective drawing.
Differentiation	Students can work in pairs with larger paper.

Directions for drawing one-point perspective interior:

1. Pass out 9x12 white drawing paper. Place the paper horizontally (landscape).
2. Have students draw a **light** line down the middle of the paper (horizontally).
3. Measure to the middle of the line and place a vanishing point.
4. From the vanishing point draw four **ligh**t lines to the four corners.
5. These will become the guidelines for drawing objects in the room.
6. Draw a light rectangle in the center of the paper.
7. Now they have created an interior.
8. Have them add objects by starting at the vanishing point and keeping parallel to the guidelines.





Grade 6 Lessons

GRADE 6	CONTENT INTEGRATION	TITLE OF LESSON
	DANCE/MATH	Mathematical Reasoning and the Creative Process
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	Why is it critical for mathematicians and choreographers to master problem-solving skills?	Students will be able to solve a given math and a given choreographic problem, and compare the processes.

Descriptors	DANCE	MATH
Standards	2.1 Invent multiple possibilities to solve a given movement problem and develop the material into a short study.	Mathematical Reasoning: 1.3 Determine when and how to break a problem into simpler parts. 2.4 Use a variety of methods, such as words, numbers, symbols, charts, graphs, tables, diagrams, and models to explain mathematical reasoning.
Student Objectives	Students will be able to 1) create a short dance study with a partner based on multiple possibilities for meeting and parting; 2) chart the various movement possibilities using any of a number of methods (e.g., grid, chart) as a part of the creative process; and 3) explain their process to others.	Students will be able to use mathematical reasoning skills to solve a complex problem, and explain the way in which they reached their answer using any of a variety of methods (e.g., words, charts, numbers, tables).
Assessment	Did the students successfully create a dance study using various ways of meeting and parting? Were they able to successfully chart possibilities and explain their process?	Did the students successfully create a dance study using various ways of meeting and parting? Were they able to successfully chart possibilities and explain their process?
KEY KNOWLEDGE		
Prior Knowledge	• Improvisational process • Elements of dance (body, space, time, force) • Dance structure: beginning, middle, end	• Mathematical reasoning skills
New Concepts New Vocabulary	• Improvisation to dance study • Charting movement possibilities Dance study, duet	• Mathematical reasoning skills
SKILLS		
Prerequisite Skills	Improvise freely Create simple dance studies with a beginning, middle and end Use elements/concepts of dance to explore movement possibilities	Able to determine when and how to break a problem into simpler parts in order to solve it Able to explain their mathematical reasoning in solving a given problem

New Skills	Focus on one movement problem, from exploration to dance study Use any of a variety of methods to chart movement possibilities Explain process used to create study	Able to determine when and how to break a problem into simpler parts in order to solve it Able to explain their mathematical reasoning in solving a given problem

MATERIALS/RESOURCES

- Large, clean space
- CD player, various musical selections for exploration/improvisation
- Chart paper

PHASE	LESSON
Student Engagement (5-10 minutes)	1. Discuss the mathematical reasoning process (e.g., that students need to make decisions about how to approach problems, and use strategies, skills, and concepts to help them find the solutions). 2. Discuss the creative process (e.g., exploration, improvisation, movement choice and development) 3. Compare and contrast the mathematical reasoning process and the creative process. 4. Assign a specific math problem, which requires students to use the mathematical reasoning process. Ask them to explain their reasoning process using words, numbers, symbols, charts, graphs, tables, diagrams or models. Share as a class or in small groups.
Aesthetic Exploration (10 minutes)	5. Ask students to choose a partner. As a class, explore various ways to meet and part. Use concepts of body, space, time and force to cue and uncover multiple movement possibilities (e.g., travel quickly on straight pathway to meet your partner, move slowly away on a curving pathway; move smoothly towards your partner, percussively away, etc.). 6. Ask students to continue exploring with their partner to find multiple possibilities for meeting and parting. Instruct them to use a grid, table, diagram or other graphic means of organizing and recording possibilities.
Creative Expression (30 minutes)	7. Ask students to make movement choices from the possibilities explored and recorded, and to develop them into a short movement study with a clear beginning and ending. 8. Practice and perform for each other. Ask each pair to explain how they made their movement choices for their study and share their grid, table, etc.
Reflection (10 minutes)	9. Revisit the discussion comparing the mathematical reasoning process and the creative process. 10. Ask each pair to complete this sentence: "The mathematical reasoning process and the creative process a choreographer uses are similar because...."

Connections	Compare and contrast to other processes used in school (e.g., writing process and scientific process).
Extensions	Create a "Chance Dance" and relate it to experimental probabilities in math.
Differentiation	In finding multiple possibilities for "meeting and parting," give the students a pre-made grid with movement possibilities for "meeting" listed across the top, and possibilities for "parting" listed down the side. Let them make choices from matching possibilities on the grid.

GRADE 6	CONTENT INTEGRATION	TITLE OF LESSON
	MUSIC/HISTORY-SOCIAL SCIENCE	Mythology and the Music of Ancient Greece
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How has the significance of music in the mythology of Ancient Greece influenced our society today?	The student will describe the role of music in the mythology of ancient Greece.

Descriptors	MUSIC	HISTORY-SOCIAL SCIENCE
Standards	3.2 Listen to and describe the role of music in ancient civilizations (e.g., Chinese, Egyptian, Greek, Indian, Roman). 5.2 Identify career pathways in music. Student objective(s): The student will describe the role of music in the mythology of ancient Greece.	World History and Geography: Ancient Civilizations Standard(s): 6.4 Explain the significance of Greek mythology to the everyday life of people in the region and how Greek literature continues to permeate our literature and language today, drawing from Greek mythology and epics, such as Homer's *Iliad and Odyssey*, and from *Aesop's Fables*.
Student Objectives	The student will describe the role of music in the mythology of ancient Greece.	The student will describe the role of music in the mythology of ancient Greece as it relates to the everyday life of the ancient Greeks.
Assessment	Does the student's music and mythology project reflect an understanding of the role of music in Greek Mythology? it pertains to their everyday life?	Does the student's music and mythology project reflect an understanding of the role of music in Greek mythology and as
KEY KNOWLEDGE		
Prior Knowledge	Role of music in the United States Scales	Ancient Greek history Ancient Greek mythology Understanding of ancient timeline
New Concepts	Role of music in mythology	Role of music in the history of Greek mythology and how this has impacted our society today
New Vocabulary	Musicologist Modes Authentic	Culture
SKILLS		
Prerequisite Skills	N/A	Research skills
New Skills	N/A	N/A

MATERIALS/RESOURCES
Ancient Greece Chart #1- Greek History, #2 Music and Mythology, Access to the Internet for all groups. Optional: equipment to show video clips from the Internet ***or*** an ancient Greek music CD. (*Musique de la Greece Antique, Melpomen: Ancient Greek Music, Music of the Ancient Greeks*), Map of Greece Additional Books: *Usborne Story of Music* by Eileen O'Brien (1998). For kids--*Music of the World* by Andrea Bergamini (1999). For teens--*Ancient Greek Music* (Clarendon Paperbacks) by M. L. West (reprinted 1994). For teacher--*Music in Ancient Greece and Rome* by John G. Landels (2001). For teacher (mainly about who played it and where, and for whom)--*Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* by Thomas J. Mathiesen (2000). For teacher (about Greek musical theory)--*Music and the Muses: The Culture of Mousike in the Classical Athenian City* by Penelope Murray and Peter Wilson (2004).

PHASE	LESSON
Warm-up (10 minutes)	**PART 1 (Day One)** 1. Today we will travel back in time to learn about the role of music in Ancient Greece. We will be musicologists, people who study music in cultures. Musicologists look at the history of music within the culture to find the ways it impacts the society. Musicologists also explore music theory, the roles of philosophy, science, the arts, sociology, psychology, and math in musical expression. We are going to begin with a game to review what we have studied previously about the history of the Ancient Greeks in order to frame our work. 2. Please work together in groups of two's and three's. I am going to distribute a worksheet (#1 Daily Life). Which group will be the first to fill in at least two answers in each category? (Fill answers in on a displayed chart while playing the game.) Why do you think it will be more meaningful to study the role of music in relationship to this background?
New Concept (30-40 minutes)	3. Music got its name from the *muses,* the daughters of Zeus and patron goddesses of intellectual endeavors. Mythology was very much involved in the daily life of the Ancient Greeks. The function of music in Ancient Greek society was connected to their mythology. 4. It will be your job to work within an Internet research group to discover information in one of nine categories to answer the question, "How is music involved with Ancient Greek mythology?" I will pass out a music mythology chart for your reference (#2 Music Mythology). You will format your descriptions by answering three questions. First, "How is music involved with ancient Greek mythology?" Then, "How did this affect the everyday life of the Greek?" and "What can we predict about how it will impact us in the future?"
Review/Application (25 minutes)	**PART 2 (Day Two)** 5. Today each of our groups is going to share what you uncovered. "How is music involved with Ancient Greek mythology?" "What happened?" "Why did it happen?" "How does this impact us now?" "What can we predict about how it will impact us in the future?" (Teacher guides the discussion.)
Assessment (15 minutes)	6. Please finalize your group papers and hand them in to me. (Teacher will determine how well the students answered the three questions.)
Closing (10 minutes)	7. Let's watch/listen to some of the music of Ancient Greece. (optional videos) *http://www.youtube.com/watch?v=jAAOR-OuykU* Ancient Greek music with images *http://www.youtube.com/watch?v=LvgtAHV4mzw&feature=related* Reproduction of lyre and pipes *http://www.youtube.com/watch?v=Y_94QbWV440&feature=related* "Song of Seikilos" lyre 8. Do you think this music is authentic? How does this music relate to the music of today?

Connections	Geography: refer to the map of Greece.
Extensions	
Differentiation	

GREEK ANCIENT HISTORY ANSWER SHEET

Category	Possible Answers
Location	Among hills and mountains near the Mediterranean Sea. The richness of the soil was limited.
Home/Architecture	Most homes were built from stone or clay. They were planned around a courtyard, had high walls and a strong gate. Much of Greek home life centered around the courtyard. Columns were prevalent in other architecture.
Work	Farmers, ship builders, fishermen, traders
Clothing and Food	The Greek men wore tunics made of wool and linen. The Greek women wore wool and linen cloths that were pinned around them in different styles. All wore leather sandals. The Greeks ate grains — mostly wheat, vegetables, especially legumes, such as beans and peas. They also ate fish, consumed olive oil, bread and wine.
Philosophy/Science (Science was considered to encompass Medicine, Astronomy and Mathematics.)	The Greek philosophers emphasized the "question." Socrates' philosophy lived on through his student Plato, who asserted that the most important activity was the search for knowledge. Science was thought of as a way to organize and create order out of chaos. The philosophers posed many questions of philosophy, science and mathematics to come up with theories that would answer them based on observation and reasoning.
Religion/Mythology	There were 12 main Greek gods, male and female with distinct personalities. Myths, which were communicated through oral tradition, explained their relationship to humankind.
Government	The men of Athens met every week to discuss how best to govern and formed the first democracy.
Education	This was a bit different in each city. Children were schooled by their mothers until the age of six or seven. Sparta's education was focused on developing a strong army. Boys in Athens went to school from 7 to 14 years of age. They learned reading, writing, mathematics and poetry in the morning. They had sports and wrestling activities in the afternoon. When boys became 14 they learned a trade. Girls were taught homemaking and did not go to school. Some girls were educated at home.
Sports	Sporting events were held to honor the gods. The Olympics were held every four years to honor Zeus. The Olympics held such importance that wars were suspended during the time they took place.
Entertainment	Children played a variety of games centered mostly around physical contests and games of wit. Adults: Poetry was held in high esteem as were concerts and theatre.
War	Frequent conflicts occurred between the Greek city-states. Primarily part-time volunteer citizen armies conducted these wars.

Greek Ancient History Worksheet: Write two answers for each category.

Category	Answers
Location	
Home/Architecture	
Work	
Clothing and Food	
Philosophy/Science (Science was considered to encompass Medicine, Astronomy and Mathematics.)	
Religion/Mythology	
Government	
Education	
Sports	
Entertainment	
War	

How is music connected to Ancient Greek mythology?

Questions:	How did this affect the everyday life of the Greek? What can we predict about how it will impact us in the future?
1. Philosophy	
2. Science (Considered to include Medicine, Astronomy and Mathematics)	
3. Religion/ Mythology	
4. Education	
5. Sports	
6. Entertainment	
7. Musical Instruments	
How is music involved with Ancient Greek mythology?	

Questions: How did this affect the everyday life of the Greek? What can we predict about how it will impact us in the future?	
2. Science (Considered to include Medicine, Astronomy and Mathematics.)	Pythagoras discovered a connection between math ratios and music by dividing a string in half. He then played the long and short strings to compare them. See Philosophy for Science and Astronomy connection. See Religion/Mythology for Medicine connection.
4. Education	Music is closely related to other sciences, such as mathematics and philosophy. Thus it was one of the important subjects in young people's education. Music played a decisive role in moral education as well, being closely connected to mythology. Boys were taught music at school, specifically to play the lyre as well as other instruments. Girls were often taught at home. Consequently, all the citizens were proficient in music.
5. Sports	Sports games such as the Olympics were put on to honor the gods. Music was always present at these ceremonies.
6. Entertainment	Music was present at the beginnings of drama. According to Aristotle, the dithyrambs (hymns) performed in honor of Dionysus (the god) evolved into the Greek tragedy. Musicians competed for prizes in music contests.

metmuseum.org/explore/publications/.../greek/divided/e-Key-Aspects.pdf Key Aspects of Ancient Greece
http://www.woodlands-junior.kent.sch.uk/Homework/greece/schools.htm
http://www.mythweb.com/ Myth Resources
http://ancienthistory.pppst.com/greece.html Free power points
http://www.bbc.co.uk/schools/ancientgreece/timeline/index.shtml Timeline
http://members.aol.com/bkdonnclass/Greeklife.html#menu Meet the Greeks
www.historyforkids.org/learn/greeks/index.htm

GRADE 6	CONTENT INTEGRATION	TITLE OF LESSON
	THEATRE/SCIENCE	Theatre as a Tool in Environmental Activism Duration: 120 minutes
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How can theatre artists communicate the concerns of environmental scientists?	The student will understand that the elements of theatre, as well as the elements of nature, play a significant role in the success of a theatrical production and the habitats required to support nature.

Descriptors	THEATRE	SCIENCE
Standards	1.2: Identify how production values can manipulate mood to persuade and disseminate propaganda; 5.1: Use theatrical skills to communicate concepts or ideas from other curriculum areas, such as a demonstration in history/social science of how persuasion and propaganda are used in advertising.	5(e): Students know that the number and type of organisms an ecosystem can support depend on the resources available and on abiotic factors, such as quantities of light and water, a range of temperatures, and soil composition.
Student Objectives	The student will understand that the elements of theatre (light, sound, blocking, acting techniques) can manipulate mood and opinion.	The student will understand that healthy habitats need to be maintained by protecting indigenous organisms.
Assessment	Rubric	Rubric
KEY KNOWLEDGE		
Prior Knowledge	1. An understanding of setting as the environment of a scene or play 2. Understanding of conflict as resulting from opposing objectives and motivations 3. A basic understanding of the factions involved in the conflict over the Ballona Wetlands (or other local wetland habitat)	1. A basic understanding of the relationship among organisms and abiotic elements in an estuarial wetlands habitat 2. A basic understanding of the ecological history of the Ballona Wetlands
New Concepts	Theatre as a tool for political activism	Relationship among science, politics, and theatre arts
New Vocabulary	Activism, propaganda, mood, manipulation	Abiotic, acidity, alkalinity, herbivore, carnivore
SKILLS		
Prerequisite Skills	How to use the tools of the actor to represent characters, human and animal	Internet research
New Skills	Ability to detect and control mood and message with different choices in how the elements of theatre (sound, light, blocking, and acting) are used	To communicate, as an ecological scientist or activist, your concerns to a theatre artist

MATERIALS/RESOURCES
For pre-lesson background, various websites can be consulted, such as *www.ballonafriends.org*; *www.tongva.com*; recordings of the sounds of an estuarial wetlands environment; pictures of different wetlands and several of estuarial wetlands

PHASE	LESSON
Opening **Gathering/Warm-up** (10 minutes)	1. Forming a circle: Students enter to the sounds of a wetlands habitat (if available). Encourage students to physicalize any responses as they enter and make a circle. 2. Wetlands Soundscape: Have a quick review of the elements of an estuarial wetlands habitat: ocean, river, birds of several kinds, rain (in winter), etc. Assign each student a sound to make, and then, on the leader's signal, all make their sounds together to create the environment. Point out that some sounds will be continuous (e.g., the ocean) and some intermittent (e.g., the birds).
Reviewing/ Previewing Vocabulary (10 minutes)	3. Cover the new theater vocabulary: activism, propaganda, mood, manipulation 4. Review important vocabulary of ecology: ecosystem, habitat, niche, interdependence 5. Discussion. Can theatre influence our opinions? Discuss advertising. What makes an effective advertisement? Can theater techniques be applied to affect people's opinions about more important matters, like the health of our planet?
Exploring/Creating **Exploring** (30 minutes)	6. Groups of Five: Circle Maps. Each group is given a large sheet of butcher paper. In the middle of each sheet of paper is a large circle with one of the political factions involved in the struggle over Ballona: 1) the real-estate developers and corporate interests; 2) the activist groups "Friends of Ballona Wetlands"; 3) the ecological scientists (Groups 2 and 3 might be combined); 4) the ocean and rivers; 5) the birds, fish and plants; 6) ordinary citizens who want jobs and homes; 7) Tongva Native Americans (original inhabitants of Ballona); 8) the politicians. (Note: Groups may prepare ahead by doing particular research on the interests of one group.) Niche Needs and Relationships: In new bubbles, students write in the needs and/or desires of their particular faction. Draw lines connecting the center bubble to the other bubbles. If two outer bubbles connect in some way, draw a line connecting them.
Improvising/ Inventing (Story) (30 minutes)	7. Depositions. Still in the same groups of five, students confer among each other about the merits of their particular case. If needed, one person in the group can play the attorney who elicits pleas and complaints from the other members of the group,who, in role, articulate their objectives and motivations. Encourage students to use their actor's tools to create and maintain a definite character. 8. Mock Trial or Hearing. With the leader in role as Judge, members from the different factions take the stand and plead their cases. The more actual research that the students have done that gets into their testimony, the better. For example, the Least Terne, a wetlands bird, might say, "The only place I can land to lay my eggs is estuarial wetlands. Golf courses and parks don't have the native grasses that I need to survive." Or, from the Pickleweed, a native Ballona Wetlands plant: "Since my roots have been cut off from the ocean, I can't get the salt that I need to thrive and then cry out of my stalks to nurture my home. I haven't been able to cry for the longest time, and I'm just an emotional wreck!" The Developers: "The Los Angeles area needs more homes and businesses to accommodate its growing population and compete in a global economy! Besides, this wetlands area is just a wasteland; it's useless!" The Activists/Scientists: "Wetlands habitats support 30 percent of all organisms on our planet! Many of these organisms are links in key ecological systems that ultimately affect the health of the earth and its inhabitants. The wetlands are beautiful, natural places that must be restored, protected and passed on to our descendents." The Tongva Native-Americans: "Our ancestors lived, worked and prayed on this land for thousands of years. It must be preserved to honor the human history of this region." The Leader/Judge maintains control of the court at all times, discouraging cross-talk between factions. However, for dramatic effect, a Developer's testimony might be interrupted by the plaintive cry of a bird or mournful susurrus of the starving plants.

Sharing/Reflecting **Playmaking** (30 minutes)	9. Manipulating the Elements of Theatre: Selection of Content and Choices in Form • Reminding the students that their purpose now as theater artists is to create a play that will persuade opinion in the Environmentalists' favor, cull the choicest arguments and lines from the improvisation above (a digital video might be used to record these). • Arrange these *strategically* to create a kind of script. (The degree of actual documentation of this "script" would be up to the classroom teacher/leader.) • Manipulate the order of events, and use other plot devices to angle the conflict to favor the ecologists • Include elements of sound and light, if available, to intensify mood. • Rehearse • Perform • Videotape the play.
Reflecting/Assessing (10 minutes)	10. View Video. Discuss. Does the play do the job of persuading viewers to side with the Environmentalists? If not, what can be changed to make this happen, or what can be done to make it even more persuasive? Are the Developers' interests represented so unflatteringly as to demonize them? If so, is this in the best interests of the Environmentalists? Discuss the need for mutual cooperation between corporations and ecologists to make progress in preservation.

Connections	Political science, social activism
Extensions	Field trip to Ballona Wetlands through "Friends of Ballona Wetlands" organization
Differentiation	(CRRE) Native American history (SP ED) (EL) Total Physical Response

GRADE 6	CONTENT INTEGRATION	TITLE OF LESSON
	VISUAL ARTS/ENGLISH LANGUAGE ARTS	CULTURAL ARTIFACTS
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE
	How does a work of art reveal characteristics about a culture?	Students will be able to compare and contrast works from various periods and cultures through the effective use of identification.

Descriptors	VISUAL ARTS	LANGUAGE ARTS
Standards	3.3 Compare, in oral or written form, representative images/ designs from at least two selected cultures.	1.2 Create multiple-paragraph expository compositions: a. Engage the interest of the reader and state a clear purpose. b. Develop the topic with supporting details and precise verbs, nouns and adjectives to paint a visual image in the mind of the reader. c. Conclude with a detailed summary linked to the purpose of the composition.
Student Objectives	Student will be able to compare images from two cultures and explain how the art reveals the characteristics from the society in which it was created.	Students will be able to write a multi-paragraph composition that effectively answers the essential question.
Assessment	Did the students successfully compare images from two selected different cultures in oral and written form?	Did the students successfully write a multi-paragraph expository composition comparing two masks from different cultures?
KEY KNOWLEDGE		
Prior Knowledge	Elements of art (line, color, shape, space, texture, value), media	How to use organizational tools (Venn Diagram) in pre-writing.
New Concepts	Art objects/images reveal their culture that produces them Each culture has distinctive characteristics	Academic language strengthens compare-and-contrast essays. In my opinion… There is evidence of…
New Vocabulary	Principles of art (balance, repetition, rhythm, proportion, variety, emphasis, harmony, unity) characteristics	Evidence, predict, perspective, inferred, summarize
SKILLS		
Prerequisite Skills	Compare/contrast, contour drawing	Paragraph form/ Venn Diagram
New Skills	Looking for meaning Identify cultural characteristics	Writing exhibits student's awareness of audience and purpose

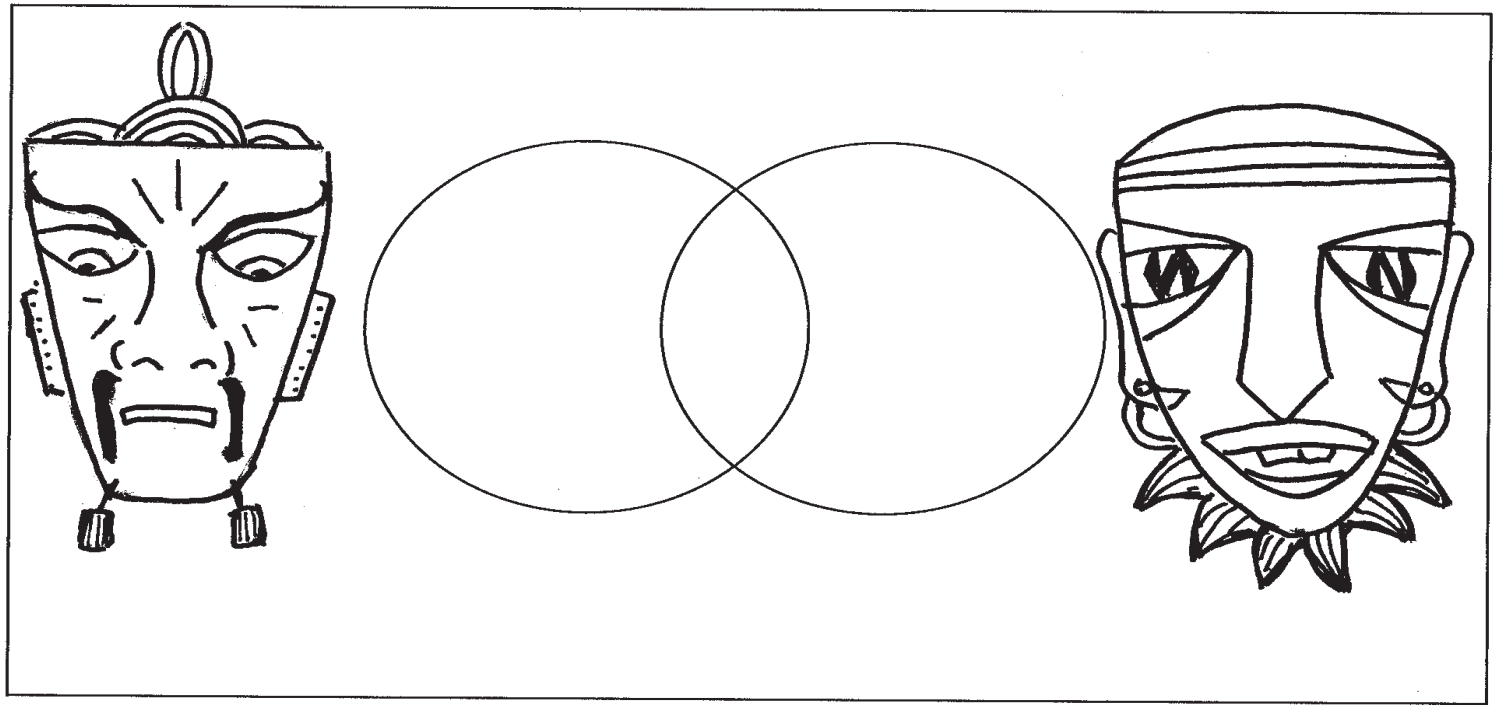
MATERIALS/RESOURCES
Slides/textbooks/transparencies of images from two cultures, journals, art word bank, Venn diagram, markers

PHASE	LESSON
Student Engagement (10 minutes)	1. Teacher will display two masks from different cultures and ask students to compare/contrast them orally. Teacher will record student responses on a large class bubble map. Teacher asks students: • "How would you describe each mask?" • "What art elements are the same?" (texture, color, etc.) • "What art principles are different?" (balance, patterns, etc.) • "What do you think the masks were used for?"
Aesthetic Exploration (10 minutes)	2. Students think-pair-share about their initial observation and go deeper by discussing: • What is culture? • How are masks used today or in their own culture?
Demonstration (10 minutes)	3. Teacher demonstrates how the collaborative teams will work together to create their own Venn Diagram and visual images. 4. Teacher draws a contour drawing of two masks one on each side of the Venn Diagram. 5. Teacher demonstrates how to record the similarities in the middle of the map and the differences on either side. 6. The group will be responsible to share out at the conclusion of the lesson.
Creative Expression (30 minutes)	7. Each collaborative group receives pictures of two masks, from different cultures and a large sheet of butcher paper. Students will draw large Venn Diagram in the middle of the paper. 8. Students will draw a contour drawing of each mask at either side. 9. Students will fill in the thinking map with observations they have made and with the use of art word bank. 10. Groups take turns sharing their findings with the class using academic language during the presentation.
Reflection (30 minutes)	Write a multi-paragraph using a variety of effective and coherent organizational patterns, including comparison and contrast, order of importance, and climatic order in response to the essential question: How does a work of art reveal characteristics about a culture?

Connections	What are artifacts from our culture?
Extensions	Continue exploration of a culture through its writings, artwork, historic figures, etc.
Differentiation	Collaborative groups/display classroom thinking map

Example of Assignment

Example: Word Bank
Balance
Ceremony
Color
Culture
Emotion
Expression
Facial Feature
Focal Point
Line
Materials
Pattern
Shape
Space
Symbol
Texture



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Glossary of Selected Terms

acting - t. The process by which a person uses the entire of self-body, mind, voice, and emotions-to interpret and perform the role of an imagined or assumed character.

actor-t. A person, male or female, who performs a role in a play or other entertainment.

actor's position-t. The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).

additive-v. Refers to the process of joining parts together to create a sculpture.

background-v. The part of the picture plane that seems to be farthest from the viewer.

beat-m. A unit of measure of rhythmic time.

character-t. The personality or part an actor re-creates.

choreography-d. The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.

collage-v. An artistic composition made of various materials (e.g., paper, cloth, wood) and glued onto a surface.

composition-m. The creation of original music by organizing sound. It is usually written for others to perform.

conflict-t. The opposition of persons or forces giving rise to dramatic action in a play.

contour drawing-v. The drawing of an object as though the drawing tool were moving along the edges and ridges of the form.

counterbalance-d. A weight that balances another weight. The term usually refers to one or more dancers combining their weight in stillness or in motion to achieve an independent movement or design. A limb moving in one direction must be given a counterweight.

creative movement-d. Dance based on improvisation; the free exploration of movement, usually stimulated by an emotional or narrative theme (e.g., anger, war) or the exploration of an element of movement-time, force, or space (e.g., finding ways of moving on various levels or with varying amounts or qualities of force or energy).

dance-d. (1) A unified work similar to a poem, a piece of music, a play, or a painting. Its structure has a beginning, middle, and end unified by a purpose or set of movement themes into a recognized form. Often, it is rhythmic or is accompanied by music. (2) The field of study including the functions of dance in society past and present, methods of choreography and performance, kinesiology, dance therapy, dance education, dance medicine, and other related studies.

dynamics-m. Varying degrees of volume in the performance of music.

elements of art-v. Sensory components used to create works of art: line, color, shape or form, texture, value, and space.

elements of dance-d. Sensory components used to create and talk about dance: force, space, and time. (See the individual entries in this glossary.)

elements of music-m. Form, harmony, melody, and rhythm as well as the expressive elements of dynamics, tempo, and timbre (tone color).

elements of theatre-t. The individual components used to create and talk about works of theatre: character, dialogue, music, plot, and theme.

force or energy-d. This element is characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement (i.e., ways in which to release energy) are sustained, percussive, suspended, swinging, and collapsing.

foreground-v. Part of a two-dimensional artwork appearing to be nearer to the viewer or in the front. The middle ground and the background are the parts of the picture that appear to be farther and farthest away.

form-d. The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA call and response, rondo, theme and variation, canon, and the interrelationships of movement within the overall structure).

form-m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.

form-v. A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

genre-d. A class or category of artistic endeavor having a particular form, content, or technique (e.g., ballet, modern, tap, jazz, Indonesian, East Indian, Bugaku). Each kind of dance is characterized by a recognizable technique, system, vocabulary of movement, composition, form, and way of performing.

genre-m. A type or kind of musical work, such as opera, jazz, mariachi.

genre-t. A category of plays characterized by a particular style, form, and content (e.g., tragedy, comedy, tragicomedy, melodrama, farce). In electronic media, genre refers to categories of films, videos, and other media that share narrative and stylistic characteristics, such as the Western or gangster film and slapstick comedy.

geometric-v. Refers to shapes with uniformly straight or curved edges or surfaces.

gesture-t. An expressive movement of the body or limbs.

improvisation-d. Movement created spontaneously, ranging from free-form to highly structured, always including an impromptu element of chance.

improvisation-m. Spontaneous creation of music.

improvisation-t. A spontaneous style in which scenes are created without advance rehearsing or scripting.

informal theatre-t. A performance focusing on small presentations, such as one taking place in a classroom. Usually, it is not intended for public viewing.

linear perspective-v. A graphic system used by artists to create the illusion of depth and volume on a flat surface. The lines of buildings and other objects in a picture are slanted, making them appear to extend back into space.

locomotor-d. Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.

medium-v. A material used to create an artwork.

melodic and rhythmic form-m. The organization and structure of a composition and the interrelationships of musical events within the overall structure.

melody-m. An organized sequence of single notes.

middle ground-v. The area in a two-dimensional work of art between the foreground and the background.

mood-v. The state of mind or feeling communicated in a work of art, frequently through color.

motivation-t. A character's reason for his or her actions or words in a play, film, television program, or video.

movement-v. The principle of design dealing with the creation of actions. It is a way, implied or actual, of causing the eye of the viewer to travel within and across the boundary of a work of art.

movement problem-d. A specific focus or task that serves as a point of departure for exploring and composing, usually with particular criteria.

narrative-t. Sensory development that has a beginning, middle, and end.

negative-v. Refers to the shape or space that exists or represents an area unoccupied by an object.

notation-m. Written music indicating pitch and rhythm for performance.

one-point perspective-v. A means of illustrating three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point, known as the vanishing point, on the horizon.

organic-v. Refers to shapes or forms with irregular edges or to surfaces or objects resembling things in nature.

pantomime-t. Acting without words through facial expression, gesture, and movement.

pattern-v. Lines, shapes, and colors repeated in a variety of predictable combinations.

perspective-v. A system for representing on a two-dimensional surface three-dimensional objects viewed in spatial recession.

pitch-m. The location of a note as to whether it is high or low.

plot-t. That which happens in a story: the beginning, which involves the setting, the characters, and the problem they are facing; the middle, which tells how the characters work to solve the problem; and the ending, in which the problem is resolved.

primary colors-v. The painting pigments of red, yellow, and blue. From those pigments all paint colors are created. Magenta, cyan, and yellow are primary hues to create all other hues used in printing and new media.

rhythm-d. The organization or pattern of pulses or beats, metered or unmetered, involving music or sounds made by the human body; the dance pattern produced by the emphasis and duration of notes in music.

rhythm-m. The combination of long and short, even or uneven sounds that convey a sense of movement in time.

sculpture-v. A three-dimensional work of art, either in the round (to be viewed from all sides) or in bas-relief (low relief, in which figures protrude slightly from the background).

secondary colors-v. Colors that are mixtures of two primary hues: orange, made from red and yellow; green, made from yellow and blue: and violet, made from blue and red.

sequence-d. The order in which series of movements and shapes occurs.

setting-t. The locale of the action of a play.

shape-d. The positioning of the body in space: curved, straight, angular, twisted, symmetrical or asymmetrical.

shape-v. A two-dimensional area or plane that may be open or closed, free form or geometric, found in nature or made by humans.

space-d. The immediate, spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance.

space-v. The emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by the space around and within them.

spatial-d. Of or relating to space or existing in space.

still life-v. An arrangement or a work of art showing a collection of inanimate objects.

subtractive-v. Refers to a sculpting method in which the original material is removed (the opposite of additive).

tableau-t. A silent, motionless depiction of a scene created by actors, often from a picture. The plural is tableaux.

tempo-m. The pace at which music moves according to the speed of the underlying beat.

theatre-t. (1) The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place. (2) Art that is focused on the audience and includes such activities as acting, directing, designing, managing, and performing other technical tasks leading to formal or informal presentations.

theatrical conventions-t. The established techniques, practices, and devices unique to theatrical productions.

theatrical experience-t. Events, activities, and productions associated with theatre, film and video, and electronic media.

theatrical games-t. Noncompetitive games designed to develop acting skills. They were popularized by Viola Spolin.

three-dimensional-v. Having height, width, and depth. Also referred to as 3-D.

time-d. An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.

tone-m. Multiple meanings: a sound of distinct pitch, quality, or duration; a musical note; the quality or character of a sound; the characteristic quality or timbre of a particular instrument or voice.

vanishing point-v. In perspective drawing a point at which receding lines seem to converge. Usually located on the horizon line.

volume-t. the degree of loudness or intensity of a voice.

Blank Templates

DANCE

GRADE	CONTENT INTEGRATION	TITLE OF LESSON
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE

Descriptors	Art Discipline	Integrated Discipline
Standards		
Student Objectives		
Assessment		
KEY KNOWLEDGE		
Prior Knowledge		
New Concepts		
New Vocabulary		

SKILLS	
Prerequisite Skills	
New Skills	

MATERIALS/RESOURCES

PHASE	LESSON
Student Engagement (5-10 minutes)	
Aesthetic Exploration (10 minutes)	
Creative Expression (30 minutes)	
Reflection (10 minutes)	

Connections	
Extensions	
Differentiation	

MUSIC

GRADE	CONTENT INTEGRATION	TITLE OF LESSON
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE

Descriptors	Art Discipline	Integrated Discipline
Standards		
Student Objectives		
Assessment		
KEY KNOWLEDGE		
Prior Knowledge		
New Concepts		
New Vocabulary		

SKILLS	
Prerequisite Skills	
New Skills	

MATERIALS/RESOURCES

PHASE	LESSON
Warm-up (_____minutes)	
New Concept (_____minutes)	
Review/Application (_____minutes)	
Assessment (_____minutes)	
Closing (_____minutes)	

Connections	
Extensions	
Differentiation	

THEATRE

GRADE	CONTENT INTEGRATION	TITLE OF LESSON
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE

Descriptors	Art Discipline	Integrated Discipline
Standards		
Student Objectives		
Assessment		
KEY KNOWLEDGE		
Prior Knowledge		
New Concepts		
New Vocabulary		

SKILLS	
Prerequisite Skills	
New Skills	

MATERIALS/RESOURCES

PHASE	LESSON
Gathering/Warm-up (_____minutes)	
Reviewing/ Previewing Vocabulary (_____minutes)	
Exploring (_____minutes)	
Improvising/ Inventing (Story) (_____minutes)	
Playmaking (_____minutes)	
Reflecting/Assessing (_____minutes)	

Connections	
Extensions	
Differentiation	

VISUAL ARTS

GRADE	CONTENT INTEGRATION	TITLE OF LESSON
	ESSENTIAL QUESTION	INTEGRATED STUDENT OBJECTIVE

Descriptors	Art Discipline	Integrated Discipline
Standards		
Student Objectives		
Assessment		
KEY KNOWLEDGE		
Prior Knowledge		
New Concepts		
New Vocabulary		

SKILLS	
Prerequisite Skills	
New Skills	

MATERIALS/RESOURCES

PHASE	LESSON
Student Engagement (5-10 minutes)	
Aesthetic Exploration (10 minutes)	
Creative Expression (30 minutes)	
Reflection (10 minutes)	

Connections	
Extensions	
Differentiation	

Best Practice in Arts Integration

This program evaluation has been assembled from many years of working with administrators, teachers, and artists to home in on what makes quality arts integration. We have found that quality arts integration is a community effort. Though integrated instruction can be done by one or two lone teachers, best practice in arts integration requires commitment from many teachers, teaching artists, administrators, parents, and the community. The rewards are many including gains in student learning, lower rates of disciplinary action, and rejuvenated instructional practice – to name only a few. Please use this evaluation to help zero in on what you are doing well in arts integration and what you might further develop.

And remember that discipline based instruction is essential and hitched (arts enhanced) instruction is also valuable. Integration is not an "all and always" proposition but "some and sometimes" - when most appropriate to instruction. Good luck!

	Indicators of Best Practice in Arts Integration	Evident	Not yet evident
The Students	1. Achieve learning in each subject as evidenced by some type of evaluation or assessment: their own or teacher created.		
	2. Employ higher order thinking skills such as problem solving, critical analysis, and synthesis.		
	3. See and comment on connections between subjects being taught before the teacher makes them explicit.		
	4. Find the material relevant and can extract meaning that relates to their every day lives or culture.		
	5. Are engaged in independent creative work focusing on the process or finalization of an art work, project, or event.		
	6. Are actively involved and engaged in their own learning processes.		

	Indicators of Best Practice in Arts Integration	Evident	Not yet evident
The Classroom Teacher and Art Educator	1. Play an expanded or redefined role in the classroom. No longer the art teacher, social studies teacher, etc., the teacher is a facilitator opening the door to various subjects.		
	2. Include classroom management practices/strategies that arise from or support the arts.		
	3. Deliver instruction in each subject as needed to support each subject (e.g. there is modeling, guided practice, and independent practice that impacts instruction of each subject).		
	4. Embrace the arts as an academic subject with value equal to all other subjects taught.		
	5. Seek proficiency and experience (if not expertise) in the arts in order to connect subjects to the arts with confidence.		
	6. Show evidence of risk taking (e.g. teaching subjects new to them, using new strategies, acting as advocates for the arts).		
	7. Are willing to revise or even discard favorite lessons and activities as part of the integration planning and implementation process.		

An Outside Teaching Artist (Optional)	1. Plays an expanded or redefined role in the classroom. The TA is no longer the visiting artist, but is a mentor, coach, curriculum advisor to the classroom teacher; as well as a partner with the art educators.		
	2. Includes and demonstrates classroom management practices/strategies that arise from or support the arts.		
	3. Delivers instruction in each subject intermingled as needed to support each subject (e.g. there is modeling, guided practice, and independent practice that impacts instruction of each subject).		
	4. Embraces learning about other academic subjects.		
	5. Participates in professional development in general teaching pedagogy.		
	6. Shows evidence of risk taking (e.g. teaching subjects new to them, using new strategies, acting as advocates for the arts).		
	7. Is willing to revise or even discard favorite lessons & activities as part of the integration planning and implementation process.		

	Indicators of Best Practice in Arts Integration	Evident	Not yet evident
The Lesson/Unit	1. The arts sit equally with the other subject area(s).		
	2. There is a structure (framework) that scaffolds the learning for subjects being integrated. This framework forms itself naturally or is created by design.		
	3. There is a "natural" content-to-content connection that links subjects. The learning in one subject improves the learning in the others – and so it is for each subject in the lesson or unit.		
	4. Standards and objectives are evident for each subject being taught.		
	5. An essential question or some other hook combines the subjects in a joint way – setting up the connection for students either explicitly or implicitly.		
	6. Vocabulary for both subjects is defined and used accurately.		
	7. Reflection occurs in each subject.		
	8. An arts process or product (e.g. planning, practicing, personal reflection, revision) is included in the lesson or unit.		
	9. There is room for creative thought with questions, processes, and activities that demand open ended thinking - where there is no right or wrong answer and no one way to accomplish the task.		
	10. The target content and skills are grade level appropriate (as grounded by standards and objectives)		
	11. There is a seamless flow among the subjects. Subjects appear to be intertwined.		
	12. Larger concepts take precedence over details and facts		

	Indicators of Best Practice in Arts Integration	Evident	Not yet evident
School/ Curricular structures that support integration	1. Curriculum maps for content areas, including the arts, are in place and used as a tool for planning.		
	2. Planning time is scheduled for research and development of integrated instruction.		
	3. Discipline based and integrated assessment tools have been developed.		
	4. Professional development is designed and sequenced in both integration theory and practice.		
	5. Professional development is designed and sequenced in content areas with which teachers are unfamiliar.		
	6. There is a school-wide vision for arts integration that is discussed, documented, and shared.		
	7. There is documentation of student learning either for communication to parents, as a record of accomplishment to the community, as a component of assessment, and/or as a teaching device.		
	8. There is parent and community involvement in the arts integration process; they understand the vision and support the classroom efforts through volunteerism or verbal support.		
	9. Administrative and staff attitudes support the arts as equal to other content areas.		