

ARTS IMPACT LESSON PLAN

Dance and Reading Infused Lesson

Beginning, Problem, Solution Dance

Author: Debbie Gilbert Grade Level: First



Enduring Understanding

Determining the beginning, problems, and solution of a story can enable readers to tell or dance its plot.

Lesson Description (Use for family communication and displaying student art)

In this reading and dance lesson, students listen to a folktale about three little animals. Students notice the words in the story that tell about senses and emotions. They chart the action words in the beginning, problems, and solution of the story. They create and perform movements that show what happened in the plot of the story.

Learning Targets and Assessment Criteria

Target: Identifies words in the story that tell about senses and feelings.

Criteria: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

Target: Creates a dance to show what happens in the plot of the book.

Criteria: Performs movements that show the important actions of the beginning, problems, and solution of the book.

Target: Responds to the story sequence dance.

Criteria: Chooses a word to describe a movement from the beginning, problems, or solution of the dance.

Vocabulary

Arts Infused:

Action
Beginning, middle, end
Beginning, problems, solution
Expression

Reading:

Folktale
Plot

Arts:

Choreographer
Level: high and low
Movement
Space: self and general
Shape
Tempo: fast and slow

Materials

Museum Artworks or Performance

Seattle, WA

Pacific Northwest Ballet
UW World Series of Dance

Tacoma, WA

Broadway Center for the Performing Arts

Materials

The Three Little Javelinas by Susan Lowell or other book selection; *Reading Dances* music CD by Debbie Gilbert; *Music for Creative Dance, Volume III* by Eric Chappelle; Music player; Computer w/internet access and projector; Chart paper & markers; Class Assessment Worksheet

Connections:

Teachers College Readers Workshop

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

- 1.1.1 Elements: Shape, Space, Level
- 1.1.2 Elements: Tempo
- 1.1.4 Principles of Choreography: Form
- 1.2.1 Skills and Techniques: Locomotor and Non-locomotor Movements, Focus and Concentration
- 1.4.1 Audience Skills
- 2.1.1 Creative Process
- 2.2.1 Performance Process
- 2.3.1 Responding Process
- 4.2.1 Connection between Dance and Reading

Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see:

<http://www.del.wa.gov/development/guidelines/>

(1st grade) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): refine skills for moving from one place to another (locomotor skills); develop skills for moving in place (non-locomotor skills).

continued

Video:

Hopi and Pueblo Indian "Eagle Dance":
<http://www.youtube.com/watch?v=OO2g9tgWjBU>

Zuni "Buffalo Dance":
http://www.youtube.com/watch?v=s0hSKyTR_Xg

Early Learning Guidelines continued

(1st grade) 5. Communicating (literacy): Speaking and listening (language development): follow directions, retell stories, and explain visual information; describe characters, settings, and major events in a story using details. Reading: identify and explain story elements – character, setting, events.

(1st grade) 6. Learning about my world: Arts: create and respond to arts; become aware of skills needed to dance around the room; create spontaneous drama, music, and dance, with other children or alone.

Common Core State Standards in ELA

For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELAstandards/>

RL.1.1. Ask and answer questions about key details in a text.

RL.1.2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.

RL.1.3. Describe characters, settings, and major events in a story, including key details.

RL.1.4. Identify words or phrases in stories that suggest feelings or appeal to the senses.

RL.1.9. Compare and contrast the adventures and experiences of characters in stories.

SL.1.2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

College and Career Ready Students in Reading

Demonstrate independence.

Build strong content knowledge.

Respond to the varying demands of audience, task, purpose, and discipline.

Comprehend as well as critique.

Value evidence.

Come to understand other perspectives and cultures.

ICON KEY:

 = Notes specific *Readers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

Introduce movement safety and the dance concepts of self and general space, shape, high and low levels, and fast and slow tempos.

Do the BrainDance of Expression. Discuss the meaning of any emotion words from the BrainDance that are unfamiliar.

Read a selection of Three Little Pig stories from around the world. A sample list is included with this lesson. You could choose to do this after the lesson.

Use thinking strategy: visualizing/sensory.

This process could be used to dance any story or folktale.

Lesson Steps Outline

Day One

1. Prepare students for dancing the plot of a folktale.

2. Read aloud the beginning of *The Three Little Javelinas* by Susan Lowell.

Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

3. Chart the beginning of *The Three Little Javelinas*.

4. Discuss expectations for safe dancing. Chart student response.

5. Lead students in *BrainDance of Expression* warm-up.

Music: "BrainDance of Expression, First Grade" #2 *Reading Dances* by Debbie Gilbert.

6. Conduct an exploration of dance concepts of self and general space, shape, tempo, and level. Use a drum for accompaniment.

Criteria-based process assessment: Moves in self and general space. Freezes in shapes. Dances with fast and slow movements and high and low movements.

7. Lead students as they choreograph the beginning of the story. Remind them to use what they have learned about dance to generate ideas for movements. Music: "Fiesta" #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning of the book.

8. Direct students in rehearsal of the beginning section of the dance. Narrate the dance.

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning of the book.

9. Guide reflection.

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the beginning of the dance.

Day Two

1. Describe the plan for Day Two: creating the “Problem” part of the dance.
2. Show video examples of southwest Native American dances that portray animals’ sensory and emotional actions. Discuss how the dancers’ movements show the movement of the animals.
3. Lead students in *BrainDance of Expression* warm-up.
Music: “BrainDance of Expression, First Grade” #2 *Reading Dances* by Debbie Gilbert.
4. Read aloud the problems of *The Three Little Javelinas* by Susan Lowell. Ask students to visualize and use their senses as they listen.

Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

5. Chart the problems in *The Three Little Javelinas*.

6. Lead students as they choreograph the problems in the story.
Music: “Fiesta” #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

Criteria-based teacher checklist: Performs movements that show the important actions of the problems of the book.

7. Direct students in rehearsal of the “Beginning” and the “Problem” sections of the dance. Remind students to use their senses to make the dance more interesting. Narrate the dance.

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning and problems of the book.

8. Guide reflection.

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the problems of the dance.

Day Three

1. Describe the plan for Day Three: creating the solution part of the dance and then performing the Beginning, Problem, and Solution Dance.

2. Lead students in *BrainDance of Expression* warm-up.

Music: "BrainDance of Expression, First Grade" #2 *Reading Dances* by Debbie Gilbert

3. Read aloud the solution of *The Three Little Javelinas* by Susan Lowell. Ask students to visualize and use their senses as they listen.

Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

4. Chart the solution in *The Three Little Javelinas*.

5. Lead students as they choreograph the "Solution" of the story.

Music: "Fiesta" #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

Criteria-based teacher checklist: Performs movements that show the important actions of the solution of the book.

6. Direct students in rehearsal of the "Beginning", "Problem", and "Solution" sections of the dance. Narrate the dance.

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning, problems, and solution of the book.

7. Guide students in the performance of the Beginning, Problem, and Solution Dance. Ask half the class to perform the dance and half to be the audience, then they will switch roles. Review performer and audience behavior.

Criteria-based teacher checklist, peer assessment: Performs movements that show the important actions of the beginning, problems, and solution of the book.

8. Guide reflection.

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the beginning, problems, or solution of the dance.

LESSON STEPS

Day One

1. Prepare students for dancing the plot of a folktale.

 Making a connection with prior knowledge

 You can choose any variation on the three little animals folktale for this lesson. Choose what works best for your class.

- *There are many stories from around the world about three little pigs or other animals that outsmart a wolf or other animal. What stories about three little animals do you know?*
 - *This is a story from the southwestern United States, called The Three Little Javelinas. Today, we are going to begin the creative process of dancing that story.*
 - *We'll **generate ideas** for our dance. We'll start our dance by dancing the beginning of the story.*
-

2. Read aloud the beginning of *The Three Little Javelinas* by Susan Lowell.

 Creating mental images

 While reading the story, periodically check for comprehension by asking what pictures they see in their minds, what sounds they hear, what smells they smell, and what emotions the animals are feeling in the story. Students can respond verbally individually or they can respond by demonstrating a sensory or emotion word with a movement.

- *I am going to read the beginning of the story. Listen for the actions that happen at the beginning of the story.*
- *As you listen, use your senses and your imagination. Let the words help you see pictures in your minds, or hear sounds, or smell smells. Using your senses will help you understand what happens in the story.*
- *What seeing, hearing, smelling, or feeling words did you hear? Show me what that would look like with a movement.*

Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

3. Chart the beginning of *The Three Little Javelinas*.

 Monitoring comprehension and meaning

- *What are the action words that tell us what happened in the beginning of the story?*
 - *I will write the action words down on our chart because that will help us **generate ideas** for our dance.*
-

4. Discuss expectations for safe dancing. Chart student response.

- *Now, it's time to dance. What do you do when you are dancing so that everyone feels respected and safe so that they can be creative?*
-

5. Lead students in *BrainDance of Expression* warm-up. (Originally developed by Anne Green Gilbert, www.creativedance.org, reference: *Brain-Compatible Dance Education*, video: *BrainDance, Variations for Infants through Seniors*.)

Music: "BrainDance of Expression, First Grade" #2 *Reading Dances* by Debbie Gilbert.

- *The BrainDance will warm-up your brain and your body and also give you the chance to [generate ideas](#) of ways to express feelings through movement. Being able to show feelings with your movements will help you to be more successful in dancing the sequence of a story. The emotion words in the BrainDance were taken from the [Three Little Javelinas](#).*

Breath

- *Breathe quietly.*

Tactile

- *Quickly tap from the top of your head all the way to your toes.*

Core-Distal

- *Powerfully grow into a large shape and weakly shrink into a small shape.*

Head-Tail

- *Lazily curl forwards and backwards and from side to side.*

Upper Half and Lower Half

- *The top half of your body is in motion, while the lower half is frozen. Move proudly.*
- *The lower half of your body is in motion, while the upper half is frozen. Be discouraged.*

Body-Half Right and Left

- *Your left side is frozen. Do a scared dance with the right side of your body.*
- *Now the right side is frozen. Do a scared dance with the left side of your body.*

Eye-Tracking

- *Keep your eyes on your right thumb. Sneakily move it from one side to the other and up and down.*
- *Sneakily watch your left thumb moving side to side and up and down.*

Cross-Lateral

- *Show how happy you feel as you reach across up high, up high, down low, down low.*

Spin/Vestibular

- *Suspiciously turn and be amazing when you freeze in a shape. Repeat several times.*

Breath

- *Breathe quietly.*

6. Conduct an exploration of dance concepts of self and general space, shape, tempo, and level. Use a drum for accompaniment.

 Mini-lesson

- *Before we begin to create our dances, let's learn dance concepts that we will use in our dances.*

- *When you dance and stay in one spot, dancers call that self-space.*
- *When you dance and travel through the empty space in the room, dancers call that general space.*
- *Notice when I freeze in a shape, I am using my whole body — my arms, legs, head, and spine. My whole body is frozen. Nothing is moving, except I can breathe and blink.*
- *I'll play the drum and call out either self or general space for you to move in. When the drum stops, freeze in a shape.*
- *After I see that you understand self and general space, I'll ask you to move high and low and fast and slow. You are **generating ideas** you could choose to use in your dance.*

Criteria-based process assessment: Moves in self and general space. Freezes in shapes. Dances with fast and slow movements and high and low movements.

7. Lead students as they choreograph the beginning of the story. Remind them to use what they have learned about dance to generate ideas for movements.

 Re-tell, re-enact, group conferring

Music: "Fiesta" #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

 You could divide the class into groups of four: three javelinás and one coyote, or rather than giving individual students specific roles in the dance, ask all the dancers to do the same movements together at the same time.

 So that students are dancing the actions, rather than pantomiming the story, focus on the action words. Limit the number of action words (e.g. 3-5 words per section of the story). A dance for the beginning might be something like: trot, seek, wave goodbye.

- *We'll be choreographers, or dance makers. We are **generating ideas** for our dance.*
- *Let's look at our chart. What are the action words that happen in the beginning of the story? We are going to dance those words today to show what happens in the beginning of the story.*
- *Think about what you know about dance. Should we use self-space? Should we use general space? Should we make shapes? Should our movements be high or low or fast or slow?*
- *Don't forget about using your senses while you move. What do the javelinás see and hear when they wave goodbye? How do they feel?*

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning of the book.

8. Direct students in rehearsal of the beginning section of the dance. Narrate the dance.

 Sharing

 For your narration, you can choose to read the words from the chart, or just say "cue" words generated by the students. Optional: Half of the class performs the draft of the dance while the other half is the audience. Then, they reverse roles. Describe expectations for audience members and performers before the performance begins.

- *Let's practice our dance. I'll narrate the dance so we can all stay together.*

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning of the book.

9. Guide reflection.

 Responding, turn and talk

- *Turn and talk with a partner. What was one of the movements that we did in our dance that showed what happened in the beginning of our story? Tell your partner a word that describes that movement. If it helps you, you can do the movement with your partner and then think of a word for the movement.*
- *What words did you and your partner discover?*
- *You are **reflecting**, which will help you become a better dancer and reader.*

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the beginning of the dance.

Day Two

1. Describe the plan for Day Two: creating the “Problem” part of the dance.

- Today, we will be using the creative process of *constructing meaning by making choices about what movements to put into our dance.*
 - We'll create the “Problem” part of our dance—the middle. Then, we will put the beginning and the middle of the dance together.
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2. Show video examples of southwest Native American dances that portray animals’ sensory and emotional actions. Discuss how the dancers’ movements show the movement of the animals.

📖 Sharing professional work, making connections

📺 Video samples:

Hopi and Pueblo Indian “Eagle Dance”: <http://www.youtube.com/watch?v=QO2g9tgWjbU>

Zuni “Buffalo Dance”: http://www.youtube.com/watch?v=s0hSKyTR_Xg

📺 You could also choose to find your own videos that represent a variety of styles and cultures. Look for video that shows dancers portraying animals.

- *What do you see the dancers doing? How does the dance show the senses, feelings or movements of the animals?*
-

3. Lead students in *BrainDance of Expression* warm-up.

Music: “BrainDance of Expression, First Grade” #2 *Reading Dances* by Debbie Gilbert.

4. Read aloud the problems of *The Three Little Javelinas* by Susan Lowell. Ask students to visualize and use their senses as they listen.

📖 Creating mental images

📺 While reading the story, periodically check for comprehension by asking what pictures they see in their minds, what sounds they hear, what smells they smell, and what emotions the animals are feeling in the story. Students can respond verbally individually or they can respond by demonstrating a sensory or emotion word with a movement.

- *I am going to read the middle of the story. Listen for the problems in the middle of the story.*
- *As you listen, use your senses and your imagination. Let the words help you see pictures in your minds, or hear sounds, or smell smells. Using your senses will help you understand what happens in the story.*
- *What seeing, hearing, smelling, or feeling words did you hear? Show me what that would look like with a movement.*

☑ Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

5. Chart the problems in *The Three Little Javelinas*.

📖 Monitoring comprehension and meaning

- *What happened in the middle of the story? What action words describe the problems the characters face?*
- *I will write the action words down on our chart because that will help us generate ideas for our dance.*

6. Lead students as they choreograph the problems in the story.

📖 Re -tell, re-enact, group conferring

Music: "Fiesta" #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

📖 You can choose to have students speak the famous lines" "Little pig, little pig, let me come in." "Not by the hair of my chinny-chin-chin." "Then I'll huff, and I'll puff, and I'll blow your house in!" Or you can choose to have the dancers perform in silence, as you narrate.

- *We are going to make choices and organize the "Problem" section of our dance.*
- *Let's look at our chart. What are the action words that happen in the "Problem" part of the story? We are going to dance those words today to show what happens in the middle of the story.*
- *What did you learn about dancing as an animal by watching the dancers in the video? Did the video give you ideas for your dance?*
- *How should we dance the action words in our story? Should we use self-space? Should we use general space? Should we make shapes? Should our movements be high or low or fast or slow?*

☑ Criteria-based teacher checklist: Performs movements that show the important actions of the problems of the book.

7. Direct students in rehearsal of the "Beginning" and the "Problem" sections of the dance. Remind students to use their senses to make the dance more interesting. Narrate the dance.

📖 Sharing

📖 Optional: Half of the class performs the draft of the dance while the other half is the audience. Then, they reverse roles. Describe expectations for audience members and performers before the performance begins.

- *Don't forget about using your senses while you move. Imagine you are in the desert when you do your dance. What do you see? What do you smell? Is it hot or cold?*
- *Let's practice our dance. We'll put the two sections of the dance together, so we'll dance the beginning and the problems in the story.*

☑ Criteria-based teacher checklist: Performs movements that show the important actions of the beginning and problems of the book.

8. Guide reflection.

 Responding, turn and talk

- *Turn and talk with a partner. What was one of the movements that we did in our dance to show what happened in the "Problem" part of our story? Tell your partner a word that describes that movement. If it helps you, you can do the movement with your partner and then think of a word for the movement.*
- *What words did you and your partner discover?*
- *You are **reflecting**, which will help you become a better dancer and reader.*

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the problems of the dance.

Day Three

1. Describe the plan for day three: creating the solution part of the dance and then performing the Beginning, Problem, and Solution Dance.

- Today, we will be using the creative process of *constructing meaning by making choices about what movements to put into the end of our dance.*
 - We'll create the "Solution" part of our dance. Then, we will put the "Beginning," the "Problems," and the "Solution" parts of our story dance together.
 - We'll end by *reflecting* about what we did.
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2. Lead students in *BrainDance of Expression* warm-up.

Music: "BrainDance of Expression, First Grade" #2 *Reading Dances* by Debbie Gilbert.

3. Read aloud the solution of *The Three Little Javelinas* by Susan Lowell. Ask students to visualize and use their senses as they listen.

 Creating mental images

 While reading the story, periodically check for comprehension by asking what pictures they see in their minds, what sounds they hear, what smells they smell, and what emotions the animals are feeling in the story. Students can respond verbally individually or they can respond by demonstrating a sensory or emotion word with a movement.

- *I am going to read the end of the story. Listen for the solution at the end of the story.*
- *As you listen, use your senses and your imagination. Let the words help you see pictures in your minds, or hear sounds, or smell smells. Using your senses will help you understand what happens in the story.*
- *What seeing, hearing, smelling, or feeling words did you hear? Show me what that would look like with a movement.*

Criteria-based teacher checklist: Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.

4. Chart the solution in *The Three Little Javelinas*.

 Monitoring comprehension and meaning

- *What happened at the end of the story? What action words describe how the characters solved their problems?*
 - *I will write the action words down on our chart because that will help us *generate ideas* for our dance.*
-

5. Lead students as they choreograph the “Solution” of the story.

📖 Re-tell, re-enact, group conferring

Music: “Fiesta” #6 *Music for Creative Dance, Volume III* by Eric Chappelle.

- *We are going to **make choices and organize** the “Solution” part of our dance.*
- *Think about the solution to the problems in the story. Can you make a mental picture, kind of a movie in your mind, of what happens at the end of our story? How are the animals using their senses? What are the animals feeling? What are they doing?*
- *Let’s look at our chart. What are the action words that happen in the “Solution” part of the story? We are going to dance those words today to show what happens in the end of the story.*
- *How should we dance the action words? Should we use self-space? Should we use general space? Should we make shapes? Should our movements be high or low or fast or slow?*
- *Don’t forget about using your senses while you move. What do the javelinas see, hear, and smell? What do they feel at the end of the story?*

☑ Criteria-based teacher checklist: Performs movements that show the important actions of the solution of the book.

6. Direct students in rehearsal of the “Beginning”, “Problem”, and “Solution” sections of the dance. Narrate the dance.

📖 Re-tell, re-enact

- *Let’s practice our dance. We’ll put all three sections of the dance together, so we’ll dance the beginning, the problems, and the solution of the story.*

☑ Criteria-based teacher checklist: Performs movements that show the important actions of the beginning, problems, and solution of the book.

7. Guide students in the performance of the Beginning, Problem, and Solution Dance. Ask half the class to perform the dance and half to be the audience, and then they will switch roles. Review performer and audience behavior.

📖 Sharing

- *Remind me, what do we expect from the audience? What do we expect from the performers?*
- *Audience, watch the dancers and when the performances are done, I’ll ask you to describe what happened in the beginning, problems, and solution parts of the dance.*

☑ Criteria-based teacher checklist, peer assessment: Performs movements that show the important actions of the beginning, problems, and solution of the book.

8. Guide reflection.

📖 Responding, turn and talk, assessing

- *Turn and talk with a partner. Let’s **reflect** on our dance. What movements did we do to tell the story in our dance?*

- *Can each one of you tell me one of the movements that we did in our dance to show what happened in the beginning, problems, or solution parts of the dance?*

Criteria-based teacher checklist, self-assessment, reflection: Chooses a word to describe a movement from the beginning, problems, or solution of the dance.

Beginning, Problem, and Solution Dance

Three Little Pig Tales from Around The World (list compiled by Librarian Pat Bliquez)

Can You Guess My Name? Traditional Tales Around The World

[Book] 398.2 SIE Sierra, Judy.
Published 2002

The Three Little Dassies

[Book] 398.2 BRE Brett, Jan.
Published 2010

The Three Little Gators

[Book] 398.2 KET Kettelman, Helen.
Published 2009

The Three Little Hawaiian Pigs And The Magic Shark

[Book] E Lai Laird, Donivee Martin.
Published 1981

The Three Little Javelinas

[Book] E LOW Lowell, Susan.
Published 1992

The Three Little Pigs

[Book] 398.2 THR Galdone, Paul.
Published 1970

The Three Little Pigs: An Old Story

[Book] 398.2 ZEM Zemach, Margot.
Published 1988

The Three Little Rigs

[Book] E GOR Gordon, David.
Published 2005

The Three Little Wolves And The Big Bad Pig

[Book] E TRI Trivizas, Eugenios.
Published 1993

The Three Pigs

[Book] E WIE Wiesner, David.
Published 2001

The True Story Of The 3 Little Pigs

[Book] E SCI Scieszka, Jon.
Published 1989

ARTS IMPACT LESSON PLAN Dance and Reading Infusion

First Grade: *Beginning, Problem, Solution Dance*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	DANCE/READING			READING/DANCE	Total 5
Concept	Sense and Emotion Words	Beginning, Problems, Solution Choreography Sequence/Plot			Action Words Response	
Criteria	Demonstrates a hearing, seeing, touching, smelling, tasting or emotion word.	Performs movements that show the important actions:			Chooses a word to describe a movement from the beginning, problems, or solution of the dance.	
Student Name		of the beginning of the book.	of the problems of the book.	of the solution of the book.		
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25.						
26.						
27.						
28.						
29.						
30.						
Total						
Percentage						

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between dance and reading?

Teacher: _____ Date: _____

ARTS IMPACT FAMILY LETTER

DANCE AND READING LESSON: *Beginning, Problem, Solution Dance*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about finding the beginning, the problems, and the solution of a folktale.

- We listened to *The Three Little Javelinas* by Susan Lowell.
- We made a chart of what happened in the beginning of the story, what were the problems in the story, and finally what happened in the solution of the story.
- We did the BrainDance of Expression to warm-up our brains and our bodies.
- We used what we knew about dance to create movements that showed the plot of our folktale.
- We reflected by talking about the movements we chose to show the actions in our story.

At home, you could read other three little animal stories. Ask your child to show you how to dance the story.

Enduring Understanding

Determining the beginning, problems, and solution of a story can enable readers to tell or dance its plot.