

ARTS IMPACT LESSON PLAN

Dance and Reading Infused Lesson

First, Then, and Finally Dance

Author: Debbie Gilbert Grade Level: Kindergarten



Enduring Understanding

Selecting movements to demonstrate the beginning, middle, and ending actions of a book can show its plot.

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

In this reading and dance lesson, students listen to a folktale about a runaway baked good. They chart the action words in the beginning, middle, and end of the story. They create and perform movements that show what happened first, then, and finally in the story.

Learning Targets and Assessment Criteria

Target: Notes verbs in the text for the First, Then, and Finally sections of the book.

Criteria: Demonstrates an action word from the beginning, middle, and end of the story.

Target: Creates a First, Then, and Finally Dance to show what happens in the plot of the book.

Criteria: Performs movements that show the important actions of the beginning, middle, and end of the story.

Target: Responds to the First, Then, and Finally Dance.

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

Vocabulary

Arts Infused:

Action
Beginning, middle, end
First, then, finally

Reading:

Folktale
Plot

Arts:

Movement
Shape
Size
 big
 small
Space
 self
 general

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 Bun, a Tale from Russia by Marcia Brown, *Kolobok* by Natasha Bochkov, or other book selection; Drum; *Reading Dances* music CD by Debbie Gilbert; 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, Size
- 1.1.4 Principles of Choreography: Form
- 1.2.1 Skills and Techniques: Travels and Stops with Teacher Cue
- 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/>

- (Age 4-5) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): move with purpose from one place to another using the whole body; show good balance and coordination.
- (Age 5 and K) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): enjoy activities that require attention to form, such as yoga, karate, sports, gymnastics or dance.

continued

Video:

Ukrainian dance, The Lambs:

<http://www.youtube.com/watch?v=akj5a8x1r2Y&feature=related>

Pacific Northwest Ballet's Nutcracker-
Party Scene Children:

<http://www.youtube.com/watch?v=Gp1YfhNXPf4&feature=channel>

Early Learning Guidelines continued

(Age 4-5) 5. Communicating (literacy): Speaking and listening: use words to describe actions; remember and follow directions involving two or three steps; tell some details of a recent event in sequence. Reading: begin to recite some words in familiar books from memory; tell you what is going to happen next in a story; use actions to show ideas from stories.

(Age 5 and K) 5. Communicating (literacy): Speaking and listening: understand, remember and follow multistep directions; retell familiar stories, ask and answer questions about key details in stories read aloud. Reading: retell familiar stories using beginning, middle, and end.

(Age 4-5) 6. Learning about my world: Arts: understand that different art forms can be used to tell a story; show creativity and imagination; move to the rhythm of recorded music; express feelings through movement and dancing.

(Age 5 and K) 6. Learning about my world: Arts: develop skills for movement.

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.K.1. With prompting and support, ask and answer questions about key details in a text.

RL.K.2. With prompting and support, retell familiar stories, including key details.

RL.K.3. With prompting and support, identify characters, settings, and major events in a story.

RL.K.9. With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

RL.K.10. Actively engage in group reading activities with purpose and understanding.

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, and size. Do the BrainDance of Expression.

Read a selection of runaway baked good stories from around the world (sample list is included with this lesson). You could choose to do this after the lesson.

Use thinking strategy: connections.

Note: This process could be used to dance any folktale.

Lesson Steps Outline

Day One

1. Prepare students for dancing a folktale.

2. Read aloud the beginning of the folktale.

3. Chart the action words from the beginning of the plot.

Criteria-based teacher checklist, group response: Demonstrates one action word from the beginning of the story.

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

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

Music: "BrainDance of Expression, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

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

Criteria-based process assessment: Moves in self and general space. Freezes in shapes. Dances with big and small sized movements.

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

Music: "Runaway Bun Dance" #7 *Reading Dances* by Debbie Gilbert. You may also use any other musical selection that fits your book and your dance.

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

8. Direct students in rehearsal of the "First" section of the dance. Narrate the dance.

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

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 a dance of the middle of the story.

2. Show video examples of students dancing stories. Discuss how the dancers show what happens in their stories.

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

Music: "BrainDance of Expression, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

4. Read aloud the middle of the folktale.

5. Chart the action words from the middle of the plot.

Criteria-based teacher checklist, group response: Demonstrates one action word from the middle of the story.

6. Lead students as they choreograph the middle of the story.

Criteria-based teacher checklist: Performs movements that show the important actions of the middle of the story.

7. Direct students in rehearsal of the "First" and the "Then" sections of the dance. Narrate the dance.

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

8. Guide reflection.

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

Day Three

1. Describe the plan for day three: creating a dance of the ending of the story and performing the whole story.

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

Music: "BrainDance of Expression, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

3. Read aloud the end of the folktale.

4. Chart the action words from the end of the plot.

Criteria-based teacher checklist, group response: Demonstrates one action word from the end of the story.

5. Lead students as they choreograph the end of the story.

Criteria-based teacher checklist: Performs movements that show the important actions of the end of the story.

6. Direct students in rehearsal of the "First", "Then", and "Finally" sections of the dance. Narrate the dance.

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning, middle, and end of the story.

7. Guide students in the performance of the First, Then, and Finally Dance. Ask half the class to perform its First, Then, and Finally Dance and half to be the audience, and 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, middle, and end of the story.

8. Guide reflection.

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

LESSON STEPS

Day One

1. Prepare students for dancing a folktale.

 Making a connection with prior knowledge

 You can choose any folktale for this lesson. Choose what works best for your class.

- *There are many stories from around the world about baked goods that run away, like rice cakes, tortillas, and gingerbread men.*
 - *What stories do you know about runaway cookies or other things you bake?*
 - *This is a story from Russia about a runaway bun. Today, we are going to begin the creative process of dancing that story.*
 - *We'll **generate ideas** for our dance, and we'll start our dance by dancing what happens first in the story.*
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2. Read aloud the beginning of the folktale.

- *I am going to read the beginning of our story. While you are listening, notice what happens "first"—at the beginning of the story.*
 - *Listen for words in the story that show the important actions in this section of the story.*
-

3. Chart the action words from the beginning of the plot.

 Monitoring comprehension and meaning

- *What happened first in the story? That's the beginning. What action words did you hear? I will write the action words on our chart because that will help us **generate ideas** for our dance.*
- *Show me one of our action words.*

Criteria-based teacher checklist, group response: Demonstrates one action word from the beginning of the story.

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 we can be creative?*
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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, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

 If you choose a different book than *The Bun, a Tale from Russia*, or *Kolobuk*, you can use the "BrainDance of Expression, First Grade" #2 *Reading Dances* by Debbie Gilbert.

- *In the BrainDance, we'll warm up our brains and bodies and **generate ideas** to dance actions from our story.*

Breath

- *Breathe quietly like you are the bun cooling on the window.*

Tactile

- *Tap from the top of your head all the way to your toes, like you are the woman kneading the bun.*

Core-Distal

- *Grow into a large shape and shrink into a small shape, like you are the bun getting ready to escape.*

Head-Tail

- *Curl forwards and backwards and from side to side, like you are the bun dodging the old woman.*

Upper Half and Lower Half

- *The top half of your body is in motion, while the lower half is frozen. Use your arms to show the bun rolling away.*
- *The lower half of your body is in motion, while the upper half is frozen. Run in place like the bun running away.*

Body-Half Right and Left

- *Your left side is frozen and only the right side dances. Try to catch the bun with your right side.*
- *Now the right side is frozen and the left half dances. Try to catch the bun with your left side.*

Eye-Tracking

- *Keep your eyes on your right thumb. Imagine you are watching the bun. Move it from one side to the other and up and down.*
- *Watch your left thumb moving side to side and up and down.*

Cross-Lateral

- *Try to catch the bun as you reach across up high, up high, down low, down low.*

Spin/Vestibular

- *Look for the bun as you turn and freeze in a shape. Repeat several times.*

Breath

- *Breathe quietly, with a smile on your face, like you are the fox who just ate the bun.*
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6. Conduct an exploration of dance concepts of self and general space, shape, and size. 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. I am like a statue. Nothing is moving, except it is OK for me to 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 you understand self and general space, I'll ask you to move big and small. 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 big and small sized movements.

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

📖 Re-tell, re-enact

Music: "Runaway Bun Dance" #7 *Reading Dances* by Debbie Gilbert. You may also use any other musical selection that fits your book and your dance.

📖 Rather than giving individual students specific roles in the dance, so some students are dancing and others are sitting and waiting, ask all the dancers to do the same movements together at the same time.

- *We are **generating ideas** for our dance.*
- *Let's look at our chart. What are the action words that happen in the "first" part 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 big or small?*

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

8. Direct students in rehearsal of the “First” section of the dance. Narrate the dance.

 Sharing

▮ For your narration, you can choose to read the text of the book, read the words from the chart generated by the students from the text, or just say “cue” words for 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, telling the story as we dance so we can all be doing the same movements at the same time.*

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

9. Guide reflection.

 Responding, turn and talk

- *Authors and artists choose their words and movements carefully to describe what they want the readers/audience to imagine.*
- *Turn and talk with a partner. Can you come up with a word to describe one of the movements that we did in our dance to show what happened in the beginning of our story?*
- *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 a dance of the middle of the story.

- Today, we will be using the creative process of *constructing meaning by making choices about what movements to put into our dance.*
 - We'll review the "First" part of our story dance, and we'll create the "Then" part of our dance. Then we'll put them together.
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2. Show video examples of students dancing stories. Discuss how the dancers show what happens in their stories.

 Sharing professional work, making connections

 Video samples:

Ukrainian dance, The Lambs:

<http://www.youtube.com/watch?v=akj5a8x1r2Y&feature=related>

Pacific Northwest Ballet's Nutcracker-Party Scene Children:

<http://www.youtube.com/watch?v=Gp1YfhNXPf4&feature=channel>

 You could also choose to find your own videos that represent a variety of styles and cultures. Look for video that shows story dances.

- *What do you see the dancers doing? What is happening in the stories? How do you know?*
-

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

Music: "BrainDance of Expression, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

4. Read aloud the middle of the folktale.

- *I am going to read the middle of our story. While you are listening, notice what happens "then" – what happens in the middle of the story.*
 - *Listen for words in the story that show the important actions in that section of the story.*
-

5. Chart the action words from the middle of the plot.

 Monitoring comprehension and meaning

- *What happened "then" in the story? That's the middle. What action words did you hear? I will write the action words on our chart because that will help us *generate ideas* for our dance.*
- *Show me one of our action words.*

Criteria-based teacher checklist, group response: Demonstrates one action word from the middle of the story.

6. Lead students as they choreograph the middle of the story.

 Re-tell, re-enact

 You can choose to create a repeatable phrase of shapes or movements for the chant, “I was scraped from the trough ... That I can,” or you can choose to simplify and use fewer actions.

- *We are going to **make choices and organize** the “Then” part of our dance.*
- *Let’s look at our chart. What are the action words that happen in the “Then” part of the story? What action words did we hear in the middle of the story?*
- *We are going to dance those words today to show what happens in the middle 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 big or small?*

Criteria-based teacher checklist: Performs movements that show the important actions of the middle of the story.

7. Direct students in rehearsal of the “First” and the “Then” sections of the dance. 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.

- *Let’s practice our dance. We’ll put the two sections of the dance together, so we’ll dance the beginning and the middle action words of the story.*

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

8. Guide reflection.

 Responding, turn and talk

- *Turn and talk with a partner. Can you come up with a word to describe one of the movements that we did in our dance to show what happened in the middle of our story?*
- *You are **reflecting**, which will help you become a better dancer and reader. We add to our vocabulary when we use words that we hear or see in stories.*

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

Day Three

1. Describe the plan for day three: creating a dance of ending of the story and performing the whole story.

- 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 review the "First" and the "Then" parts of our story dance, and we'll create the "Finally" part of our dance. Then we'll put them all 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, Kindergarten" #1 *Reading Dances* by Debbie Gilbert.

3. Read aloud the end of the folktale.

- *I am going to read the end of our story. While you are listening, notice what happens "finally" — what happens at the end of the story.*
 - *Listen for words in the story that show the important actions in that section of the story.*
-

4. Chart the action words from the end of the plot.

 Monitoring comprehension and meaning

- *What happened finally in the story? That's the end. What action words did you hear? I will write the action words on our chart because that will help us *generate ideas* for our dance.*
- *Show me one of our action words.*

Criteria-based teacher checklist, group response: Demonstrates one action word from the end of the story.

5. Lead students as they choreograph the end of the story.

 Re-tell, re-enact

- *We are going to *make choices and organize* the "Finally" part of our dance.*
- *Let's look at our chart. What are the action words that happen in the "Finally" 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 big or small?*

Criteria-based teacher checklist: Performs movements that show the important actions of the end of the story.

6. Direct students in rehearsal of the “First”, “Then”, and “Finally” sections of the dance. Narrate the dance.

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

Criteria-based teacher checklist: Performs movements that show the important actions of the beginning, middle, and end of the story.

7. Guide students in the performance of the First, Then, and Finally Dance. Ask half the class to perform its First, Then, and Finally 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 tell me words to describe what happened first, then, and finally in the dance.*

Criteria-based teacher checklist, peer assessment: Performs movements that show the important actions of the beginning, middle, and end of the story.

8. Guide reflection.

 Responding, turn and talk, assessing

 You can ask each child for an individual verbal response, or you can use other strategies to assess student understanding. Mark Fraley, a teacher from Madrona K-8, suggested asking students for about six action words from the story. He wrote each one on a card and posted them in different locations around the room. He asked students to choose one of the words and to go and stand by that card. As he read the word on each card, the students who selected that card did the action word on the card.

- *Turn and talk with a partner. Let’s **reflect** on our dance. Can you come up with a word to describe one of the movements that we did in our dance to show what happened in the beginning, middle, or end of our story?*
- *What is your action word from our story? Show me your action word.*

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

First, Then, and Finally Dance

Runaway Baked Good Tales From Around The World (list compiled by Librarian Pat Bliquez)

The Bun, a Tale from Russia

[Book] j398 Brown, Marcia.
Published 1972

Kolobok (Russian, Chinese, English and Spanish Edition)

[Book] by Natasha Bochkov
Published 2009

Gingerbread Baby

[Book] E BRE Brett, Jan.
Published 1999

The Gingerbread Boy

[Book] E EGI Egielski, Richard.
Published 1997

The Gingerbread Boy

[Book] E GAL Galdone, Paul.
Published 1975

The Gingerbread Cowboy

[Book] 398.21 SQU Squires, Janet.
Published 2006

Gingerbread Friends

[Book] E BRE Brett, Jan.
Published 2008

The Gingerbread Kid Goes To School

[Book] 398.2 HOL Holub, Joan.
Published 2002

The Gingerbread Man

[Book] 398.21 Aylesworth, Jim.
Published 1998

The Gingerbread Man: An Old English Folktale

[Book] 398.2 illustrated by John A. Rowe.
Published 1998

Nursery Tales Around The World

[Book] 398.21 SIE selected and retold by Judy Sierra; illustrated by Stefano Vitale.
Published 1996

The Runaway Rice Cake

[Book] E COM Compestine, Ying Chang.
Published 2001

The Runaway Tortilla

[Book] E KIM Kimmel, Eric A.
Published 2000

ARTS IMPACT LESSON PLAN Dance and Reading Infusion

Kindergarten: *First, Then, and Finally Dance*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING			READING/DANCE			DANCE/READING	Total 7
Concept	Action Words			Plot/Sequence			Plot	
Criteria	Demonstrates an action word:			Performs movements that show the important actions:			Chooses a word to describe a movement from the beginning, middle, or end of the dance.	
Student Name	from the beginning of the story.	from the middle of the story.	from the end of the story.	of the beginning of the story.	of the middle of the story.	of the end of the story.		
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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: *First, Then, and Finally Dance*

Dear Family:

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

- We listened to a folktale about a runaway baked good.
- We made a chart of action words for what happened first in the story, then what happened in the middle of the story, and finally what happened in the end 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 stories with runaway gingerbread men, rice cakes, pancakes, or tortillas. Ask your child to show you how to dance the story.

Enduring Understanding

Selecting movements to demonstrate the beginning, middle, and ending actions of a book can show its plot.