

ARTS IMPACT LESSON PLAN

Dance and Literacy Infused Lesson

Sounds Like Dance: Phonological Awareness

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Enduring Understanding

Matching beats in movement with syllables in words can help us see word structures that we hear.
Repetition in movements and ending word sounds can help us identify rhymes that we hear.
Repetition in movements and beginning word sounds can help us identify alliteration that we hear.

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

In this lesson, students use movements to show the number of syllables in a word. They will repeat a backward movement when they hear ending word sounds that match (rhyming), and repeat a forward movement when they hear beginning word sounds that match (alliteration).

Learning Targets and Assessment Criteria

Target: Identifies the number of syllables in a word.

Criteria: Matches number of body percussion beats (claps, slaps thighs, stomps, etc.) to the number of syllables in a word.

Target: Thinks creatively.

Criteria: Brainstorms, selects, and practices a movement.

Target: Identifies rhyming.

Criteria: Repeats a movement in a backward direction when the ending sounds of two words match.

Target: Identifies alliteration.

Criteria: Repeats a movement in a forward direction when the beginning sounds of two words match.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Beat Repetition</p> <p><u>Literacy:</u> Alliteration Rhyme Syllable</p> <p><u>Arts:</u> Backwards Body Percussion Direction Forwards Self-space</p>	<p>Museum Artworks or Performance Seattle, WA Pacific Northwest Ballet UW World Series of Dance</p> <p>Tacoma, WA Broadway Center for the Performing Arts Children's Museum of Tacoma</p> <p>Materials Self-space squares (yoga mat cut into 12" squares); drum/percussion instrument; <i>Chicka Chicka Boom Boom</i> by Bill Martin Jr. and John Archambault (or other text with rhyming and alliteration); Class Assessment Worksheet</p> <p>Music <i>Music for Creative Dance, Volume III</i> by Eric Chappelle</p>	<p>WA Arts State Grade Level Expectations <i>For the full description of each WA State Arts Grade Level Expectation, see:</i> http://www.k12.wa.us/Arts/Standards</p> <p>1.1.2 Elements: Body Percussion, Beat 1.1.4 Principles of Choreography: Repetition 1.2.1 Skills and Techniques: Locomotor and Non-Loomotor Movements 2.1.1 Creative Process 2.2.1 Performance Process 2.3.1 Responding Process</p> <p>Early Learning Guidelines <i>For a full description of Washington State Early Learning and Child Development Guidelines see:</i> 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; enjoy challenging self to try new and increasingly difficult activities.</p> <p><i>continued</i></p>

(Age 4-5) 5. Communicating (literacy): Speaking and Listening: Join in and make up songs, chants, rhymes and games that play with the sounds of language (such as clapping out a rhythm).

(Age 4-5) 6. Learning about my world: Arts: show creativity and imagination; move to the rhythm of recorded music.


Common Core State Standards (CCSS) in English Language Arts

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

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

RF.K.2 Phonological Awareness: Demonstrate understanding of spoken words, syllables and sounds (phonemes).

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Pre-Teach


Each of the three phonological skills taught in this lesson – breaking words into syllables or beats, rhyming, and alliteration – should be practiced many times. Take opportunities to clap the rhythms of words during read alouds. Play rhyming games (making up fanciful rhymes, reciting nursery rhymes), and practice alliteration (in name games, e.g. “I’m Silly Sahel and I like see-saws!”).

Lesson Steps Outline


1. Introduce the idea of listening to the sounds of words to figure out how they are made (phonological awareness).

2. Lead the BrainDance to warm up body and mind.


Music: #20 “Potpourri” from *Music for Creative Dance, Volume III*, by Eric Chappelle

 Criteria-based process assessment: Follows sequence of body movements that echo infant-toddler brain and gross motor development.

3. Introduce concept of syllables as beats. Read aloud *Chicka Chicka Boom Boom* (or other text with rhyming and alliteration). Guide students in clapping out syllables of words in refrain.

 Criteria-based process assessment: Claps once for each syllable of words in refrain.

4. Introduce concept of body percussion (claps, slaps thighs, stomps, etc.). Brainstorm and practice different body percussion movements for each syllable of the refrain.

 Criteria-based teacher checklist: Matches number of body percussion beats (claps, slaps thighs, stomps, etc.) to the number of syllables in a word.

5. Introduce concept of rhyming (when ending sounds in two words repeat) and backwards direction. Use the 21st Century Skill of Creative Thinking to brainstorm, select, and practice a movement in a backwards direction to dance when you hear rhyming.

Criteria-based teacher checklist: Brainstorms, selects, and practices a movement. Repeats a movement in a backwards direction when the ending sounds of two words match.

6. Introduce concept of alliteration (when beginning sounds in two words repeat) and forward direction. Use the 21st Century Skill of Creative Thinking to brainstorm, select, and practice a movement in a forward direction to dance when you hear alliteration.

Criteria-based teacher checklist: Brainstorms, selects, and practices a movement. Repeats a movement in a forward direction when the beginning sounds of two words match.

7. Put choreography together – body percussion, forward movement, backwards movement – while reading text. Practice and repeat.

Criteria-based practice: Dances all three types of movements – body percussion, forward and backwards movements – in sequence.

8. Lead criteria-based reflection.

Criteria-based reflection: Makes a connection between dance and literacy.



LESSON STEPS

Each of the steps of this lesson could be taught on separate days – body percussion for marking syllables in words, backwards movements when students hear rhyming, and forward movements when they hear alliteration. You may choose to stretch out the lesson over the course of a week to slowly build comprehension and choreography.

1. Introduce the idea of listening to the sounds of words to figure out how they are made (phonological awareness).

- *Words are amazing! They are made up of wonderful sounds!*
 - *Chicka, Chicka, Boom, Boom is a book we have been reading. What do you notice about the words in the title?*
 - *What do you notice about these words — boom and room?*
 - *What do you notice about these words — flip flop flee?*
 - *Today, we will use what we hear in the sounds of words to create a dance.*
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2. Lead the BrainDance to warm up body and mind. (BrainDance originally developed by Anne Green Gilbert, www.creativedance.org, reference: *Brain-Compatible Dance Education*, video: *BrainDance, Variations for Infants through Seniors*).

Music: #20 "Potpourri" from *Music for Creative Dance, Volume III*, by Eric Chappelle

- *Let's begin by warming up our bodies and minds with the BrainDance.*

Breath (Before the music begins.)

- *Your muscles and your brain need oxygen, so inhale through your nose (smell the flower) and exhale through your mouth (Blow out the candle). Breathe deeply and slowly.*

Tactile (Begin the music.)

- *Wake up your hands. Tap from the top of your head all the way to your toes.*

Core-Distal

- *Grow into a big shape. Shrink into a small shape.*

Head-Tail

- *Curl your spine forwards and backwards and forwards and backwards.*
- *Curve from side to side.*

Upper Half

- *The top half of your body dances, while the lower half is frozen.*

Lower Half

- *The lower half of your body dances, while the upper half is frozen.*

Body-Half Right, then Left

- *Your left side is frozen and only the right side dances.*
- *Now the right side is frozen and the left half dances.*

Cross-Lateral

- *Use your hands to draw lines crossing in front of your body. What other crisscross movements can you do?*

Eye Tracking

- *Keep your eyes on your right hand. Move it from one side to the other and up and down.*
- *Watch your left hand as you smoothly move it from side to side and up and down.*

Spin/Vestibular

- *Glue your arms to your sides. Turn. Freeze in a shape. Turn the other direction. Freeze in a shape.*

Breath

- *Breathe quietly.*

Criteria-based process assessment: Follows sequence of body movements that echo infant-toddler brain and gross motor development.

3. Introduce concept of syllables as beats. Read aloud *Chicka Chicka Boom Boom* (or other text with rhyming and alliteration). Guide students in clapping out syllables of words in refrain.

You can use a drum as accompaniment for any part of this lesson.

- *A syllable is one sound. "Top" is a word with one syllable. "Tree" is a word with one syllable.*
- *A syllable is like a beat to a dancer. A beat is one sound.*
- *I'll read Chicka, Chicka, Boom, Boom. Whenever I say the refrain (chicka, chicka, boom, boom), clap the syllables you hear, one syllable per beat. So that's two claps for "chicka" and one clap for "boom."*

Criteria-based process assessment: Claps once for each syllable of words in refrain.

4. Introduce concept of body percussion (claps, slaps thighs, stomps, etc.). Brainstorm and practice different body percussion movements for each syllable of the refrain.

- *Body percussion is making music and movement by clapping, tapping, or stomping. It's using your body like a drum.*
- *Let's clap!*

Repeat with tapping, snapping, or stomping. Create a signal (e.g. a director's cut) for when you want them to stop making the body percussion.

- *I'll say the refrain from Chicka Chicka Boom Boom, which is "chicka, chicka, boom, boom." Your job will be to clap once for each syllable I say.*
- *Let's do it again, but this time let's use a different body percussion movement for each syllable. The first syllable can be a clap, the second can be a slap, and the third can be a stomp. Then we can repeat the clap, slap, stomp pattern.*

▣ The above body percussion pattern would be “chicka” — clap, slap, “chicka” — stomp, clap, “boom” — slap, “boom” — stomp. You can work with your class to choose a different pattern instead.

☑ Criteria-based teacher checklist: Criteria-based teacher checklist: Matches number of body percussion beats (claps, slaps thighs, stomps, etc.) to the number of syllables in a word.

5. Introduce concept of rhyming (when ending sounds in two words repeat) and backwards direction. Use the 21st Century Skill of Creative Thinking to brainstorm, select, and practice a movement in a backwards direction to dance when you hear rhyming.

▣ Place a self-space square in the space for each student. Spread them out so there is empty space between each one.

- *We are going to invent a special movement for every time we hear a rhyme. It will be a backwards movement where you move in a backwards direction off your self-space square.*
- *We are going to use our Creative Thinking Skills to choose which backwards movement we should do. Will you repeat those words with me? CRE-A-TIVE THINK-ING. Let’s tap the words into our shoulders while we say them again. CRE-A-TIVE THINK-ING. Let’s tap another way. We’ll tap while crisscrossing. Tap your right shoulder with your left hand and tap your left shoulder with your right hand. CRE-A-TIVE THINK-ING.*
- *Let’s do a body brainstorm and practice all kinds of backwards movements.*
- *As a class, let’s choose one of the backwards movements. We will do that movement whenever we hear a word that rhymes.*
- *I’ll read the first page of our book and when you hear a rhyming word, do our backwards movement.*

☑ Criteria-based teacher checklist: Brainstorms, selects, and practices a movement. Repeats a movement in a backwards direction when the ending sounds of two words match.

6. Introduce concept of alliteration (when beginning sounds in two words repeat) and forward direction. Use the 21st Century Skill of Creative Thinking to brainstorm, select, and practice a movement in a forward direction to dance when you hear alliteration.

- *We are going to invent a special movement for every time we hear alliteration, where the beginning sounds of two words repeat. It will be a forward movement where you move in a forward direction off your self-space square.*
- *We’ll use our Creative Thinking Skills to brainstorm and then choose a forwards movement.*
- *Let’s do a body brainstorm and practice all kinds of forwards movements.*
- *As a class let’s choose one of the forwards movements. We will do that movement whenever we hear a word that has the same beginning sound.*
- *I’ll read a part of our book and when you hear the same beginning sound, do our forward movement. “Skit scat skoodle doot. Flip flop flee.”*

☑ Criteria-based teacher checklist: Brainstorms, selects, and practices a movement. Repeats a movement in a forward direction when the beginning sounds of two words match.

7. Put choreography together – body percussion, forward movement, backwards movement – while reading text. Practice and repeat.

You can choose to read part of the book or the whole book.

- *Let's put it all together.*
- *I'll read the book and you can do our body percussion when you hear the refrain.*
- *Do your backward movement when you hear a rhyme (the same ending sounds).*
- *Do your forward movement when you hear alliteration (the same beginning sounds).*
- *We'll practice and then we will do it all again.*

Criteria-based practice: Dances all three types of movements – body percussion, forward and backwards movements – in sequence.

8. Lead criteria-based reflection.

- *What did you discover about syllables today?*
- *What did you discover about rhyming today?*
- *What did you discover about alliteration today?*
- *How did dancing help you figure out syllables, rhyming, and alliteration?*

Criteria-based reflection: Makes a connection between dance and literacy.

ARTS IMPACT LESSON PLAN Dance and Literacy Infusion

PreK: *Sounds Like Dance: Phonological Awareness*

CLASS ASSESSMENT WORKSHEET

Disciplines	DANCE/LITERACY	DANCE	DANCE/LITERACY	DANCE/LITERACY	Total 4
Concept	Syllable	Creative Thinking	Rhyme	Alliteration	
Criteria	Matches number of body percussion beats (claps, slaps thighs, stomps, etc.) to the number of syllables in a word.	Brainstorms, selects, and practices a movement.	Repeats a movement in a backward direction when the ending sounds of two words match.	Repeats a movement in a forward direction when the beginning sounds of two words match.	
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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 literacy?

Teacher: _____

Date: _____

DANCE AND ARTS LESSON: *Sounds Like Dance: Phonological Awareness*

Dear Family:

Today your child participated in an **Arts and Literacy** lesson. We talked about the sounds of words.

- We discovered how syllables are like beats and that we can use body percussion like clapping, leg slapping, and stomping to make one sound for each syllable or beat.
- We discovered rhyming is when the ending sounds in two words repeat, and that we can dance a rhyming word by doing a backwards movement.
- We discovered alliteration is when the beginning sounds in two words repeat, and that we can dance an alliterative word by doing a forward movement.
- We used our Creative Thinking Skills to body brainstorm, select, and practice our movements.
- We created a dance by doing body percussion for syllables, backward movements for rhymes, and forward movements for alliteration, as *Chicka, Chicka, Boom, Boom* was read aloud.

At home, you could use body percussion to show the syllables in your names. Read a book with syllables, rhymes, and alliteration and ask your child to show you how to dance them.

Enduring Understanding

Matching beats in movement with syllables in words can help us see word structures that we hear.

Repetition in movements and ending word sounds can help us identify rhymes that we hear.

Repetition in movements and beginning word sounds can help us identify alliteration that we hear.