

ARTS IMPACT LESSON PLAN

Dance and Reading Infused Lesson

Dancing Similarities in Folktales

Author: Debbie Gilbert Grade Level: Second



Enduring Understanding

Selecting, describing, and dancing common events can demonstrate similarities in world folktales.

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

In this reading and dance lesson, students listen to two different variations on the Cinderella folktale. They chart what is similar in the beginning, middle, and end of the stories. They create and perform movements that show the similarities in the plots of the two folktales.

Learning Targets and Assessment Criteria

Target: Recognizes specific events from a story found in multiple cultures.

Criteria: Identifies similar beginning, middle, and end events/action words from two folktales.

Target: Choreographs a dance that communicates the common events in two folktale variations.

Criteria: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

Target: Responds to the similarities dance.

Criteria: Describes the action(s) of assigned section of story. Describes one of the movements used to dance the action(s).

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Action Different Event Expression/Emotion Similar Variations</p> <p><u>Reading:</u> Folktale Plot</p> <p><u>Arts:</u> Choreographer Level Mirroring Movement Performer Self and General Space Shape</p>	<p>Museum Artworks or Performance</p> <p>Seattle, WA Pacific Northwest Ballet UW World Series of Dance</p> <p>Tacoma, WA Broadway Center for the Performing Arts</p> <p>Materials "Yeh-Hsien" and "Nomi and the Magic Fish" from <i>Cinderella</i> by Judy Sierra (The Oryx Multicultural Folktale Series), or <i>Yeh-Shen: A Cinderella Story from China</i> by Ai-Ling Louie and <i>Nomi and the Magic Fish: a Story from Africa</i> by Phumla, Yeh-Shen is also in <i>Cinderella Stories Around the World: 4 Beloved Tales</i> by Cari Meister; Lesson criteria chart; Drum; <i>Reading Dances</i> music CD by Debbie Gilbert; <i>Music for Creative Dance, Volume I</i> by Eric Chappelle; Music player; Computer w/internet access and projector; Chart paper & markers; Creating Choreography Task Chart; Response Worksheet, one per student; Pencils; Class Assessment Worksheet</p> <p style="text-align: center;"><i>continued</i></p>	<p>WA Arts State Grade Level Expectations <i>For the full description of each WA State Arts Grade Level Expectation, see: http://www.k12.wa.us/Arts/Standards</i></p> <p>1.1.1 Elements: Space, Shape, Level 1.1.1 Elements: Energy 1.1.4 Principles of Choreography: Form 1.2.1 Skills and Techniques: Movement in a Sequence 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</p> <p>Early Learning Guidelines (Pre-K – Grade 3) <i>For a full description of Washington Early Learning and Development Guidelines see http://www.del.wa.gov/development/guidelines/ (2nd grade)</i></p> <p>2. Building relationships: Problem solving, conflict resolution: work in a group cooperatively. (2nd grade) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): Be skillful in moving from one place to another (locomotor).</p> <p style="text-align: center;"><i>continued</i></p>

Connections:

Teachers College Readers Workshop

Video:

New York Chinese Cultural Center:

<http://www.youtube.com/watch?v=tkAmH-CEKck>

Amabhubesi Traditional Zulu:

<http://www.youtube.com/watch?v=zo8-f4nFVgY>

Early Learning Guidelines continued

(2nd grade) 5. Communicating (literacy): Speaking and listening (language development): retell key information or ideas from media or books read aloud. Reading: Show understanding of reading by joining in discussions. Talk about the characters, events, and ideas in the reading; determine a lesson or moral from stories, fables, folktales.

(2nd grade) 6. Learning about my world: Arts: try different types of movement and dance; pay attention to performances and describe them to others.

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.2.1. Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

RL.2.2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.3. Describe how characters in a story respond to major events and challenges.

RL.2.5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

RL.2.9. Compare and contrast two or more versions of the same story (e.g. Cinderella stories) by different authors or from different cultures.

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

Do the BrainDance. Introduce movement safety and the dance concepts of self and general space, shape, and level.

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

Divide students into six groups.

Use thinking strategy: asking questions.

Note: This process could be used to compare and dance any stories or folktales.

Lesson Steps Outline

Day One

1. Prepare students for comparing and dancing folktales. Display chart of lesson criteria.

2. Read two Cinderella folktales, e.g. *Yeh-Hsien* and *Nomi and the Magic Fish*.

3. Chart the similarities in the plots of the two Cinderella stories.

Criteria-based teacher checklist: Identifies similar beginning, middle, and end events/action words from two folktales.

Day Two

1. Describe the plan for Day Two: generating ideas for the dance. Display chart of lesson criteria and the What Is Similar Chart.

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

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

Music: "BrainDance of Expression, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

4. Model and guide students in [generating ideas](#) for their dances by mirroring. Divide students into six small groups and assign each group one of the similar events on the What Is Similar Chart. Direct them to generate ideas by mirroring. Music: "A Tale of Two Villages" #14 *Music for Creative Dance, Volume I* by Eric Chappelle.

Criteria-based process assessment: Initiates and follows movements to generate ideas for choreography. Explores different movements on high, medium, and low levels.

5. Facilitate small group reflection on ideas for choreography.

Criteria-based reflection: Describes movements that show actions in the story.

Day Three

1. Describe the plan for Day Three: choosing and organizing the movements for the dances.

2. Show video examples of two traditional dances from different cultures. Discuss similarities and differences.

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

Music: "BrainDance of Expression, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

4. Conduct an exploration of dance concepts of self and general space, shape, and level. Play a drum for accompaniment.

Criteria-based process assessment: Moves in self and general space. Freezes in shapes. Dances on high, medium, and low levels.

5. Guide students as they use questions to help them to create and rehearse their small group Similarities Dances. Display the What Is Similar Chart from day one and the Creating Choreography Task Chart.

Music: "A Tale of Two Villages" #14 *Music for Creative Dance, Volume I* by Eric Chappelle.

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

6. Direct the performances of the drafts of the small group Similarities Dances, with each group performing in the sequence of the story. Review performer and audience behavior.

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

7. Facilitate group response after each small group performance.

Criteria-based teacher checklist, self and peer assessment: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

Day Four

1. Describe the plan for Day Four: refining, rehearsing, performing, and reflecting on the dances.

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

Music: "BrainDance of Expression, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

3. Guide students in refining and rehearsing their Similarities Dances. Display the What Is Similar Chart from day one and the Creating Choreography Task Chart.

Criteria-based teacher checklist, self-assessment: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

4. Direct the performance of the small group dances without stopping in between dances.

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

5. Facilitate verbal and written response to the dance. Chart brainstorm. Distribute Similarities Dance Response Worksheets.

Criteria-based reflection, teacher checklist, self and peer assessment: Describes the action(s) of assigned section of story. Describes one of the movements used to dance the action(s).

LESSON STEPS

Day One

1. Prepare students for comparing and dancing folktales. Display chart of lesson criteria.

 Making a connection with prior knowledge

 For the criteria chart, you can use the criteria listed on the first page of this lesson. You may re-write it in kid-friendly language appropriate for your class.

- *There are many Cinderella stories from around the world. What do you know about Cinderella?*
- *Today, we'll listen to two Cinderella stories and consider the ways they are similar.*
- *We'll be reading, listening, and thinking to prepare for the creative process of dancing what is similar in both of the stories.*

2. Read two Cinderella folktales, e.g. *Yeh-Hsien* and *Nomi and the Magic Fish*.

 You can choose any variation on the Cinderella folktale for this lesson. The above two are only suggestions. There are even several different versions of the two listed above. You may find additional suggestions at the end of the lesson. Choose what works best for your class.

- *I am going to read two different stories. They are variations on the Cinderella story. The first one is from China and the second is from the Zulu people of South Africa.*

 The above prompt refers to the countries of origin of *Yeh-Hsien* and *Nomi and the Magic Fish*. If you choose other Cinderella stories mention what countries they come from.

- *When I am done, I'll ask you what is similar about both stories.*

3. Chart the similarities in the plots of the two Cinderella stories.

 Monitoring comprehension and meaning, inferring

 The numbers in the chart will correspond with small groups who will dance those parts of the story.

- *What actions are similar in the beginning of the stories?*
- *What actions are similar in the middle of the stories?*
- *What actions are similar at the end of the stories?*
- *Charting our similarities will help us [generate ideas](#) for our dance.*

What is Similar?		
beginning	middle	end
1.	2.	6.
	3.	
	4.	
	5.	

Criteria-based teacher checklist: Identifies similar beginning, middle, and end events/action words from two folktales.

Day Two

1. Describe the plan for Day Two: generating ideas for the dance. Display chart of lesson criteria and the What Is Similar Chart.

- *Today, we are going to begin the creative process of dancing what is similar in both of the Cinderella stories.*
 - *We'll **generate ideas** for dancing the story.*
-

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

- *What do you do when you are dancing so that everyone feels respected and safe so that they can be creative?*
-

3. 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, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

☐ If you choose a different variation of the story that does not have a fish, you can use the "BrainDance of Expression, First Grade" #2, or "Third Grade" #4 *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 emotions with your movements will help you to be more successful in dancing the plot of a story. The actions in this BrainDance were taken from Yeh-Hsien and Nomi and the Magic Fish.*

Breath

- *Breathe happily, like the protagonist before the conflict begins.*

Tactile

- *Tap from the top of your head all the way to your toes, waking yourself up to get ready to do the daily tasks the second wife requires you to do.*

Core-Distal

- *The fish is talking to you! Grow into a large shape with surprise and shrink into a small shape, a little afraid.*

Head-Tail

- *Curl forwards and backwards and from side to side suspiciously, like the wicked stepmother.*

Upper Half and Lower Half

- *Dance the fish helping you with the top half of your body, while the lower half is frozen.*
- *Dance the fish swimming with the lower half of your body, while the upper half is frozen.*

Body-Half Right and Left

- *Your left side is frozen and only the right side dances, as though you are hiding the fish bones.*
- *Now the right side is frozen and the left half dances, as though you are hiding the*

fish bones.

Eye-Tracking

- *Imagine you are searching, keep your eyes on your right thumb, 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

- *Show me the joyous king or chieftain who found the one he was looking for as you reach across up high, up high, down low, down low.*

Spin/Vestibular

- *Celebrate as you turn and freeze in a shape. Repeat several times.*

Breath

- *Breathe happily ever after.*

4. Model and guide students in [generating ideas](#) for their dances by mirroring. Divide students into six small groups and assign each group one of the similar events on the [What Is Similar Chart](#). Direct them to generate ideas by mirroring.

 Mini-lesson, interpreting, group conferring

Music: "A Tale of Two Villages" #14 *Music for Creative Dance, Volume I* by Eric Chappelle,

 If you choose the small groups in advance, you won't lose momentum as you transition into this strategy.

- *We are going to create a story dance by designing movements to show what happens in each of the similar events on our chart. Each group will choreograph one section of the dance, and then we'll put them all together.*
- *You are going to use mirroring to [generate ideas](#) for your dance. Instead of talking about your ideas first, you will try them out in movement.*
- *I'll demonstrate. I am the leader, and you are all my mirrors. I'll move slowly and smoothly so you can copy me.*
- *Now, I'll ask for three volunteers. We'll face each other and take turns being the leader and the followers.*
- *Each person in your group will have a chance to be the leader and everyone else will be the mirrors. So instead of one mirror, you'll have three or four.*
- *When you are leading, explore different movements on different levels that show what happens in your event.*

Criteria-based process assessment: Initiates and follows movements to generate ideas for choreography. Explores different movements on high, medium, and low levels.

5. Facilitate small group reflection on ideas for choreography.

 Responding, turn and talk

- *Turn and talk with your small group. Describe the movement choices that you used as a leader or mirror. How did they show what happened in your section of the dance?*
- *The next time we dance, we'll begin to **construct meaning**. We'll ask ourselves questions, make choices, and organize the movements in our dances.*

Criteria-based reflection: Describes movements that show actions in the story.

Day Three

1. Describe the plan for Day Three: choosing and organizing the movements for the dances.

- Today, we will be using the creative process of *constructing meaning by asking ourselves questions, making choices about which movements to use in our dances, and organizing the movements.*
 - We'll create and rehearse our dances and then show our first drafts.
-

2. Show video examples of two traditional dances from different cultures. Discuss similarities and differences.

📖 Sharing professional work, making connections

📖 You can choose to show only a minute or two of the videos to save time.

Video samples:

New York Chinese Cultural Center (start this about one minute into the dance):

<http://www.youtube.com/watch?v=tkAmH-CEKCK>

Amabhubesi Traditional Zulu Dance (This is a long video. Watch for just a minute or two.):

<http://www.youtube.com/watch?v=zo8-f4nFVgY>

📖 You could also choose to find your own videos that represent a variety of styles and cultures. Look for video that reflects dances from the cultures of your selected folktales.

- Looking at dance performances is a good way to *generate ideas* for your dances.
 - What do you see the dancers doing? How is the dance from China different from the dance from South Africa? How are they similar?
-

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

Music: "BrainDance of Expression, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

4. Conduct an exploration of dance concepts of self and general space, shape, and level. Play a drum for accompaniment.

📖 Mini-lesson

- Before we begin to create our dances, let's practice dance concepts that we will use in our choreography.
- 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. Your whole body is frozen, except it is OK to breathe and to 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 on high, medium, and low levels.*
- *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 on high, medium, and low levels.

5. Guide students as they use questions to help them to create and rehearse their small group Similarities Dances. Display the What Is Similar Chart from day one and the Creating Choreography Task Chart.

 Asking questions, interpreting, group conferring

Music: "A Tale of Two Villages" #14 *Music for Creative Dance, Volume I* by Eric Chappelle.

- *You will be choreographers, the makers of dances. Choreographers ask each other questions and the answers become the dance. Your job is to use what you know about dance to show what happens in your group's part of the story.*
- *If it helps to show the meaning of your dance, you could use movements that you observed in the dance videos.*
- *Think about the movements you did when you were **generating ideas** while mirroring the last time we danced. You could choose to use some of those movements. You could choose to use mirroring in your dance.*
- *You can use self and general space, shape, and levels in your dance.*
- *Today, you are **constructing meaning**. First, make your shape and movement choices, and then, practice your dance. Here's your task:*

Creating Choreography Task Chart

- Look at the *What is Similar* chart and review what happens in your group's section of the dance.
- Create movements that communicate the actions from the story events: beginning, middle or end, without using any words. Remember the story words for help.
- Ask yourselves:
 - What are the actions that happen?
 - What shape should we make at the beginning?
 - Should we use self or general space or both?
 - What levels should we use?
 - How can our movements show what the characters are feeling?
 - What shape should we make at the ending?

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

6. Direct the performances of the drafts of the small group Similarities Dances, with each group performing in the sequence of the story. Review performer and audience behavior.

Sharing

- *You will be performing the drafts of your dance in the order that they happen in the story. By looking at all the dances in order, you will see the events of the plot and also the similarities between the two Cinderella stories.*
- *Remind me, what do we expect from the audience? What do we expect from the performers?*

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

7. Facilitate group response after each small group performance.

Responding

- *Let's reflect by describing our dances and thinking about how they show what happens in the story.*
- *Performers, describe how your movements showed what happened in your part of the story.*
- *Audience, what did you see? Be specific in describing the movements. What parts of their bodies did the dancers use? What dance concepts did they use? Did you notice any similarities with the dances we saw on video? Did the movements show the emotions of the characters?*
- *We'll have another day to refine and rehearse our dances and put them all together in performance.*

Criteria-based teacher checklist, self and peer assessment: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

Day Four

1. Describe the plan for Day Four: refining, rehearsing, performing, and reflecting on the dances.

- *Today, we will be using the creative process of **reflection**.*
 - *We'll refine and rehearse our dances, perform them in order, and talk about how our dances show what we know about what our two tales have in common.*
-

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

Music: "BrainDance of Expression, Second Grade" #3 *Reading Dances* by Debbie Gilbert.

3. Guide students in refining and rehearsing their Similarities Dances. Display the What Is Similar Chart from day one and the Creating Choreography Task Chart.

 Interpreting, group conferring

 As you travel from group to group during their rehearsal, remind them to hold their beginning and ending shapes for three seconds and to use the dance concepts in their choreography.

- *Refine and rehearse your dances. Begin by **reflecting**, it will help you decide how to refine your dance. You have two roles — choreographer and performer.*
- *As choreographers, ask yourselves if your dance expresses the actions in your part of the story. How can you use the dance concepts to make your dance more interesting?*
- *As performers, ask yourselves if you are you freezing in your beginning and ending shapes for three seconds. Are you communicating without using any words? Are you using your whole body?*
- *A good performance takes lots of practice. So practice, practice, practice!*

Criteria-based teacher checklist, self-assessment: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

4. Direct the performance of the small group dances without stopping in between dances.

 Sharing

- *In order for everyone to experience the plot of our story from beginning to end, we'll begin with the beginning dance, followed by the middle dances, and ending with, of course, the ending dance.*

Criteria-based teacher checklist: Creates and performs movements that show the similar action(s) in the beginning, middle, or end of two stories. Performs a beginning and an ending shape.

5. Facilitate verbal and written response to the dance. Chart brainstorm. Distribute Similarities Dance Response Worksheets.

 Responding, assessing

- *Let's reflect on our dance experiences.* Audience, do you have any questions for the performers that will help you understand their performance? Performers, what did you discover as you created your Similarities Dance?
- *Now, let's reflect in writing.* To help you describe your movements in writing, let's brainstorm a list of words that describe movements.
- *Think about your own dance.* What happened in your part of the story? Describe one of the movements from your dance that you used to dance one of the actions. Be specific. What parts of your body did you use? You can use the dance concepts to help you describe your movement. Was it in self-space or general space? What level did you use to show the action in your part of the story?

Criteria-based reflection, self and peer assessment: Describes the action(s) of assigned section of story. Describes one of the movements used to dance the action(s).

Dancing Similarities in Folktales **Creating Choreography Task Chart**

- Look at the *What is Similar* chart and review what happens in your group's section of the dance.
- Create movements that communicate the actions from the story events: beginning, middle or end, without using any words. Remember the story words for help.
- Ask yourselves:

What are the actions that happen?

What shape should we make at the beginning?

Should we use self or general space or both?

What levels should we use?

How can our movements show what the characters are feeling?

What shape should we make at the ending?

Dancing Similarities in Folktales Response Worksheet

Name: _____

Date: _____

What happened in your part of the story?

Describe one of the movements you used to dance what happened. (Be specific. Here are some questions that might help you. What parts of your body did you use? Did you use self or general space? What level did you use?)

ARTS IMPACT LESSON PLAN Dance and Reading Infusion

Second Grade: *Dancing Similarities in Folktales*

STUDENT SELF-ASSESSMENT WORKSHEET

Teachers may choose to use or adapt the following self-assessment tool.

Disciplines	READING	DANCE/READING			READING/DANCE		Total 6
Concept	Key Events Action Words	Plot/Sequence Similarities Dance			Plot/Sequence Written Response		
Criteria	Identifies similar beginning, middle and end events/action words from two folktales.	Creates and performs movements that show the similar action(s) in beginning, middle, or end of two stories.	Performs a beginning shape.	Performs an ending shape.	Describes the action(s) of assigned section of story.	Describes one of the movements used to dance the action(s).	
Student Name							

ARTS IMPACT LESSON PLAN Dance and Reading Infusion

Second Grade: *Dancing Similarities in Folktales*

CLASS ASSESSMENT WORKSHEET

Disciplines	READING	DANCE/READING			READING/DANCE		Total 6
Concept	Key Events Action Words	Plot/Sequence Similarities Dance			Plot/Sequence Written Response		
Criteria	Identifies similar beginning, middle and end events/action words from two folktales.	Creates and performs movements that show the similar action(s) in beginning, middle, or end of two stories.	Performs a beginning shape.	Performs an ending shape.	Describes the action(s) of assigned section of story.	Describes one of the movements used to dance the action(s).	
Student Name							
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3.							
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9.							
10.							
11.							
12.							
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18.							
19.							
20.							
21.							
22.							
23.							
24.							
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: _____

DANCE AND READING LESSON: *Dancing Similarities in Folktales*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about similarities between folktales from around the world.

- We listened to two versions of the Cinderella story from different parts of the world.
- We made a chart of the events/action words both stories have in common in the beginning, the middle, and the end of the stories.
- 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 common actions in our folktales.
- We reflected by talking and writing about the movements we chose to show the similar actions in our stories.

At home, you could read other Cinderella stories. Ask your child to show you how to find what is similar about the stories and how to dance a story.

Enduring Understanding

Selecting, describing, and dancing common events can demonstrate similarities in world folktales.

Cinderella Stories from Around The World (list compiled by Librarian Pat Bliquez)

- Abadeha: the Philippine Cinderella*
[Book] 398.2 DEL De la Paz, Myrna J.
Published 1991
- Adelita: a Mexican Cinderella story*
[Book] 398.2 De Paola, Tomie.
Published 2002
- Angkat: the Cambodian Cinderella*
[Book] 398.2 Coburn, Jewell Reinhart.
Published 1998
- Cendrillon: a Caribbean Cinderella*
[Book] 398.2 SAN San Souci, Robert D.
Published 1998
- Cinder Edna*
[Book] E JAC Jackson, Ellen B.
Published 1994
- Cinderella*
[Book] 398.2 CIN illustrated by K.Y. Craft.
Published 2000
- Cinderella*
[Book] 398.2 Karlin, Barbara.
Published 1989
- Cinderella Stories Around the World: 4 Beloved Tales*
[Book] Cari Meister
Published 2014
- Cinderella's Rat*
[Book] E MED Meddaugh, Susan.
Published 1997
- Dinorella: A Prehistoric Fairy Tale*
[Book] E EDW Edwards, Pamela Duncan.
Published 1997
- The Gift Of The Crocodile : A Cinderella Story*
[Book] 398.2 Sierra, Judy.
Published 2000
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