

ARTS IMPACT LESSON PLAN

Dance and Reading Infused Lesson

Prequel and Sequel Dances

Author: Debbie Gilbert

Grade Level: Third



Enduring Understanding

Prior knowledge and evidence from a text informs choices in prequel and sequel stories and dances.

Use of exaggeration can communicate clearly about an emotion or event.

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

In this reading and dance lesson, in small groups, students create prequels or sequels to a book they have read as a class. Using exaggeration, they create and perform dances that show one action that happened in the prequel or sequel.

Learning Targets and Assessment Criteria

Target: Creates a prequel or a sequel for a book.

Criteria: Selects and notates an action that happens before or after the book. Titles the event.

Target: Choreographs a Prequel or Sequel Dance.

Criteria: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

Target: Responds to the Prequel or Sequel Dance.

Criteria: In writing, lists one event that happened before or after the book, describes the movement created to show that event.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u></p> <p>Action Event Exaggeration Expression Title</p> <p><u>Reading:</u></p> <p>Plot Prequel Sequel</p> <p><u>Arts:</u></p> <p>Choreographer Movement Performer Shape Size Space: self and general</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 <i>My Father's Dragon</i> by Ruth Stiles Gannett (or other book selection), copies for each student or student group; Lesson criteria chart; Music player; Drum/percussion instrument; <i>Reading Dances</i> CD by Debbie Gilbert; <i>Music for Creative Dance, Volume II</i> CD by Eric Chappelle; Computer with internet connection and projector; White board, document camera, or chart paper & markers; Dance word sign: exaggeration; Choreography Refinement Task Chart; Blank paper for charts; Markers; Choreographer's Worksheets, one per student; Response Worksheets, one per student; Writing pencils; Class Assessment Worksheet</p>	<p>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</p> <p>1.1.1 Elements: Space, Size 1.1.4 Principles of Choreography: Emphasis/Exaggeration 1.2.1 Skills and Techniques: Moves Parts of Body in Near and Far-Reach Space 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) For a full description of Washington Early Learning and Development Guidelines, see http://www.del.wa.gov/development/guidelines/</p> <p>(3rd grade) 2. Building relationships: Interactions with peers and others: work cooperatively with peers in small and large group activities. (3rd grade) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): show good form in basic movement (locomotor skills).</p>

Connections:
Teachers College Readers Workshop

Video:

Pacific Northwest Ballet: "The Sleeping Beauty" – On Being Carabosse:
<http://www.youtube.com/watch?v=kzJ2lyRDX8c>

Tari Jauk - Part 2 - Ubud - Bali:
<http://www.youtube.com/watch?v=LQk2AT6aCP8&feature=related>

(3rd grade) 5. Communicating (literacy): Speaking and listening (language development): use listening skills to interpret information heard.
Writing: put ideas in a time and place.

(3rd grade) 6. Learning about my world: Arts: create and perform movement, showing balance through coordination and muscle control; show interest in developing skills in visual arts, dance, music and/or drama.

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.3.1. Ask and answer questions to demonstrate understanding of a text, referring to the text explicitly as the basis for answers.

RL.3.2. Recount stories, including fables and folktales, and myths from diverse cultures; determine their central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL.3.3. Describe characters in a story and explain how their actions contribute to the sequence of events.

RL.3.5. Refer to parts of stories when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

W.3.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

SL.3.2. Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

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
Gather Information • 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. Discuss the meaning of any emotion words from the BrainDance that are unfamiliar.

Read and discuss *My Father's Dragon* by Ruth Stiles Gannett, or other book selection with the class. Note: *My Father's Dragon* is used as the example in the lesson, but the strategies can be used to dance any book.

Divide the students into six or seven small groups.

Use thinking strategy: schema + evidence.

Lesson Steps Outline**Day One**

1. Prepare students for writing what happens before and what happens after a story. Display criteria chart.

2. Review the plot of *My Father's Dragon*. Lead brainstorm of what could have happened before and after the book – ideas for prequels and sequels.

Chart brainstorm.

3. Guide students in creating sequel or prequel events in small groups. Divide students into six or seven small groups. Distribute Prequel/Sequel Choreographer's Worksheets to each student. Distribute copies of *My Father's Dragon* to each group, or each student.

Criteria-based teacher checklist: Selects and notates an action that happens before or after the book. Titles the event.

Day Two

1. Describe the plan for Day Two: creating drafts of dances for the prequels and sequels.

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

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

Music: "BrainDance of Expression, Third Grade" #4 *Reading Dances* by Debbie Gilbert.

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

Criteria-based process assessment: Moves in self and general space. Freezes in shapes. Explores big movement.

5. Guide student choreography of Prequel or Sequel Dances. Distribute Prequel/Sequel Choreographer's Worksheets.

Criteria-based process assessment: Creates and performs movement that shows what happens before or after the book.

6. Lead class reflection. Ask students to notate their movement choices.

Criteria-based reflection: Uses words to describe movements from the dance.

Day Three

- 1.** Describe the plan for Day Three: refining and rehearsing dances.
- 2.** Introduce exaggeration. Display Dance Word sign: exaggeration. Show video of dancers using exaggeration to tell a story.
- 3.** Lead students in *BrainDance of Expression* warm-up.
Music: "BrainDance of Expression, Third Grade" #4 *Reading Dances*.
- 4.** Guide refining and rehearsal of Prequel and Sequel Dances. Display choreography refinement task chart. Distribute Prequel/Sequel Choreographer's Worksheets.
Music: "Circular Journey" #20, "Caribbean Leaps" #11, or other selections from *Music for Creative Dance, Volume II* by Eric Chappelle
 Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.
- 5.** Direct the performances of the drafts of the dances, with prequel groups performing first and the sequel groups performing last. Review performer and audience behavior.
 Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.
- 6.** Facilitate group response after each small group performance.
 Criteria-based teacher checklist, self and peer assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

Day Four

1. Describe the plan for day four: refining, rehearsing, performing, and responding.

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

Music: "BrainDance of Expression, Third Grade" #4 *Reading Dances*.

3. Guide students in refining and rehearsing their Prequel or Sequel Dances.

Display Creating Choreography Task chart. Distribute Prequel/Sequel Choreographer's Worksheets.

Criteria-based teacher checklist, self-assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

4. Direct the performance of the dances, with prequel groups performing first and the sequel groups performing second. Review performer and audience behavior.

Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

5. Facilitate verbal response to the dance.

Criteria-based reflection, peer assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

6. Facilitate written response to the dance. Distribute Prequel/Sequel Dance Response Worksheets and completed Prequel/Sequel Choreographer's Worksheets for reference.

Criteria-based teacher checklist, self-assessment: In writing, lists one event that happened before or after the book and describes the movement created to show that event.

LESSON STEPS

Day One

1. Prepare students for writing what happens before and what happens after a story.

Display criteria chart.

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.

- *We'll be using the creative processes of generating ideas, constructing meaning, and reflecting to choreograph or create dances that show what happens before and what happens after the book, My Father's Dragon.*
 - *Today, we'll concentrate on generating ideas. You'll use what you already know — your schema, and evidence from the text to infer the actions that could happen in a prequel (what happens before) and the sequel (what happens after our book). On another day, you'll create movements that show what happens in your prequel or sequel.*
-

2. Review the plot of *My Father's Dragon*. Lead brainstorm of what could have happened before and after the book – ideas for prequels and sequels. Chart brainstorm.

BOOK Making a connection with prior knowledge, re-telling, predicting

For There are published sequels to *My Father's Dragon*. If students have read them, ask them to use their own ideas to create a new sequel.

- *What happened in My Father's Dragon? What is the plot?*
 - *Remind me, what is a prequel?*
 - *Remind me, what is a sequel?*
 - *Let's use what we already know (our schema) and what we remember from the book to brainstorm what could have happened before (prequels) and after the book (sequels).*
-

3. Guide students in creating sequel or prequel events in small groups. Divide students into six or seven small groups. Distribute Prequel/Sequel Choreographer's Worksheets to each student. Distribute copies of *My Father's Dragon* to each group, or each student.

BOOK Making a connection with prior knowledge, making inferences

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

For Encourage students to keep their ideas simple. Instead of a long sequence of different actions, ask them to concentrate on one important event. That will make it easier for them to transform it into a dance, rather than a play.

- *With your group, decide if you would like to create a prequel or a sequel. Together, plan what will happen, using what you know (your schema), and looking for evidence in the book to support your idea.*
- *Keep your idea short and simple, you are not writing another book, just one event — just one important thing that happens.*

- *Give your idea a title.*
- *Write what happens in your event on the worksheet.*
- *Save the last question (about the dance movements) for the next day when we dance.*

Criteria-based teacher checklist: Selects and notates an action that happens before or after the book. Titles the event.

Day Two

1. Describe the plan for Day Two: creating drafts of dances for the prequels and sequels.

- Today, we will be using the creative process of *generating ideas* to choreograph or create dances that show what happens before or what happens after our book.
-

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, Third Grade" #4 *Reading Dances*.

■ The emotion words in this BrainDance were taken from *My Father's Dragon*.

- This 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.

Breath

- Breathe calmly.

Tactile

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

Core-Distal

- Excitedly grow into a large shape and shrink into a small shape.

Head-Tail

- Curl forwards and backwards and from side to side with dignity.

Upper Half and Lower Half

- The top half of your body is in motion, while the lower half is frozen. Move furiously.
- The lower half of your body is in motion, while the upper half is frozen. Move lazily.

Body-Half Right and Left

- Your left side is frozen and only the right side dances. Move miserably.
- Now the right side is frozen and the left half dances. Move delightfully.

Eye-Tracking

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

Cross-Lateral

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

Spin/Vestibular

- Irately turn and be happy when you freeze in a shape. Repeat several times.

Breath

- Breathe calmly.

4. Conduct an exploration of dance concepts of self and general space, shape, and size.

Play a drum for accompaniment.



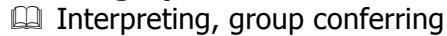
- Before we begin to create our dances, let's practice dance concepts that we will use in our choreography.
- When you dance and stay in one spot, dancers call that self-space.
- When you dance and travel through the empty space in the room, dancers call that general space.
- Notice when I freeze in a shape, I am using my whole body — my arms, legs, head, and spine. My body is still like a statue, except I can breathe and blink.
- I'll play the drum and call out either self or general space for you to move in. Make your movement as big as you can make it. When the drum stops, freeze in a shape.

□ Guide students to explore several different movements in self-space (e.g. stretch, bend, twist, and shake) and general space (e.g. stroll, tiptoe, jump, and skip). Alternate moving and then freezing in a shape. Emphasize movement that is very large and expansive.

- 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. Explores big movement.

5. Guide student choreography of Prequel or Sequel Dances. Distribute Prequel/Sequel Choreographer's Worksheets.



Music: "Circular Journey" #20 or "Caribbean Leaps" #11, or other selections from *Music for Creative Dance, Volume II*.

□ A key to the success of the lesson is for students to choose only a few movements to dance (no more than four). They will capture the big idea, the major action in their prequel or sequel, rather than all the details. That will make it easier for them to truly dance, rather than act or mime the story.

- In your small groups, begin to plan your dance. You will communicate with movement, not words. But we will refer to the words we remember from our story to help us choose our movements.
- Think about how you might use self or general space, shape, and size to make your dance more interesting.

- *Generate several movement ideas* with your group and try them out, then select from two to four movements for your dance. Don't try to dance all the little details in your prequel and sequel. Think about how to dance the big idea.
- We'll refine and rehearse our dances on the next day.

Criteria-based process assessment: Creates and performs movement that shows what happens before or after the book.

6. Lead class reflection. Ask students to notate their movement choices.



- *What did you discover when you chose movements to show the action in your prequel or sequel?*
- *Since we will continue to refine our dances in the next lesson, briefly notate your movement ideas on your Prequel/Sequel Choreographer's Worksheets. Describing dances in words is a good strategy for self-reflection and it will help you remember them for your next rehearsals.*

Criteria-based reflection: Uses words to describe movements from the dance.

Day Three

1. Describe the plan for Day Three: refining and rehearsing dances.

- Today, we will be using the creative process of *constructing meaning*.
 - We'll refine and rehearse our dances from Day Two.
-

2. Introduce exaggeration. Display Dance Word sign: exaggeration. Show video of dancers using exaggeration to tell a story.

📖 Sharing professional work, mini-lesson, making connections

◻ Video examples of use of exaggeration to play evil characters:
Pacific Northwest Ballet: "The Sleeping Beauty" – On Being Carabosse:
<http://www.youtube.com/watch?v=kzJ2lyRDX8c>

Tari Jauk - Part 2 - Ubud - Bali:

<http://www.youtube.com/watch?v=LQk2AT6aCP8&feature=related>

◻ You could also choose to find your own videos that represent a variety of styles and cultures. Look for video that shows dancers using exaggeration to portray a character.

- Exaggeration is a technique dancers use to communicate the emotions of the characters and to make their dances more interesting.
 - What do you know about exaggeration?
 - Try a gesture like a wave. Exaggerate it; make it huge. Shrug your shoulder. Exaggerate it; do a gigantic shrug.
 - Here are two examples of dancers that use exaggeration to tell a story in movement. How do they use exaggeration?
 - Think about how you can use exaggeration to tell the story in your dance.
-

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

Music: "BrainDance of Expression, Third Grade" #4 *Reading Dances*.

4. Guide refining and rehearsal of Prequel and Sequel Dances. Display choreography refinement task chart. Distribute Prequel/Sequel Choreographer's Worksheets.

📖 Interpreting, group conferring

Music: "Circular Journey" #20, "Caribbean Leaps" #11, or other selections from *Music for Creative Dance, Volume II*.

◻ Urge your students to communicate with full body movements and not just gestures. Remind them to select from two to four movements to show the most important part of their prequel or sequel, looking at the big ideas rather than multiple details. As you assist each small group during rehearsal, prompt them to exaggerate their movements and their facial expressions.

- As you refine and organize your movement choices, you are *constructing meaning*.

- Here is your task for this rehearsal. Keep referring to this chart and it will help you refine your dance. If you make any major changes, note them on your Prequel/Sequel Choreographer's Worksheets.

Choreography Refinement Task

- Review the movements you have created. Refer to your Prequel and Sequel Choreographer's worksheets.
- Communicate with movement, not words. Use words from the book to give you ideas for your movements.
- Do your movements show what happens in your event? Are there any changes you should make to clarify the meaning?
- Add exaggeration to your movements to show the emotions of the characters.
- Add a beginning and an ending shape. Hold your shapes for three seconds.
- Practice, practice, practice.
- You are choreographing a dance, not acting in a play. What is the difference? You won't need to do every single detailed action. Just pick the most important actions to transform into movements – make no more than four movements. Then, exaggerate each movement—make it bigger!

Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

5. Direct the performances of the drafts of the dances, with prequel groups performing first and the sequel groups performing last. Review performer and audience behavior.



- The prequel groups will perform their drafts first and then the sequel groups will perform.
- Remind me, what do we expect from the audience?
- What do we expect from the performers?

Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

6. Facilitate group response after each small group performance.



- Let's reflect, by describing our dances and thinking about how they show what happened before or after our book.
- Performers, describe how your movements showed what happened in your prequel or sequel.
- Audience, what did you see? Be specific in describing the movements and the shapes. What parts of their bodies did they use? What dance concepts did they use? How did they use exaggeration?
- We'll have another day to refine, rehearse, and perform our dances.

Criteria-based teacher checklist, self and peer assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

Day Four

1. Describe the plan for day four: refining, rehearsing, performing, and responding.

- Today, we will be using the creative process of *reflection*.
 - We'll refine and rehearse our dances, perform them, and talk about how our dances show what happened in our prequels and sequels.
-

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

Music: "BrainDance of Expression, Third Grade" #4 *Reading Dances*.

3. Guide students in refining and rehearsing their Prequel or Sequel Dances. Display Creating Choreography Task chart. Distribute Prequel/Sequel Choreographer's Worksheets.

 Interpreting, group conferring

- Refine and rehearse your dances. Begin by *reflecting*, it will help you decide how to refine your dance.
- You have two jobs — choreographer and performer. As choreographers, ask yourselves if your shapes and movements show what happens in your prequel or sequel. How did you use words from the story and dance concepts to give you ideas for your movements?
- As performers, ask yourselves if you are freezing for three seconds in your beginning and ending shapes. Are you communicating the actions and the emotions without using any words? Are you using your whole body? Are you exaggerating?
- You'll need to practice your dance many times together so you can do your best. So practice, practice, practice!

Criteria-based teacher checklist, self-assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

4. Direct the performance of the dances, with prequel groups performing first and the sequel groups performing second. Review performer and audience behavior.

 Sharing

- The prequel groups will perform their drafts first and then the sequel groups will perform.
- What do we expect from the audience? What do we expect from the performers?

Criteria-based teacher checklist: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

5. Facilitate verbal response to the dance.

 Responding, assessing

- Let's reflect on the performances.
- How did the dancers show what happened before or after My Father's Dragon?

- *Where did you see exaggeration in the dances?*

Criteria-based reflection, peer assessment: Creates and performs movement that shows what happens before or after the book. Uses exaggeration. Performs a beginning and an ending shape.

6. Facilitate written response to the dance. Distribute Prequel/Sequel Dance Response Worksheets and completed Prequel/Sequel Choreographer's Worksheets for reference.

 Responding, assessing

 Use a document camera to demonstrate filling out the Prequel/Sequel Dance Choreographer's Worksheet.

- *Now, think about your own dance as you reflect in writing. You can use your Prequel/Sequel Choreographer's Worksheet to help you remember.*
- *List one thing that happened in your prequel or sequel.*
- *Describe one of the movements from your dance that shows what happened in that event.*

Criteria-based teacher checklist, self-assessment: In writing, lists one event that happened before or after the book, and describes the movement created to show that event.

 Optional follow-up: Write the complete story of the prequel or sequel adding details.

Prequel and Sequel Dances Choreographer's Worksheet

Name: _____

Date: _____

Title of your dance: _____

Is your dance a prequel or a sequel?

What is the most important thing that happens in your prequel or sequel?

How will you dance the most important thing that happens in your prequel or sequel?

Prequel and Sequel Dances Response Worksheet

Name: _____

Date: _____

Title of your dance: _____

What is one thing that happens in your prequel or sequel?

Describe the movement you created to show it.

***Prequel and Sequel Dances* Choreography Refinement Task Chart**

- Review the movements you have created. Refer to your Prequel and Sequel Choreographer's worksheets.
- Communicate with movement, not words. Use words from the book to give you ideas for your movements.
- How do your movements show what happens in your event? Are there any changes you should make to clarify the meaning?
- Add exaggeration to your movements.
- Add a beginning and an ending shape. Hold your shapes for three seconds.
- Practice, practice, practice.

ARTS IMPACT LESSON PLAN Dance and Reading InfusionThird Grade: *Prequel and Sequel Dances*

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	READING		DANCE			DANCE/READING		Total 8
Concept	Narrative		Choreography			Response		
Criteria	Selects and notates an action that happens before or after the book.	Titles the event.	Creates and performs movement that shows what happens before or after the book.	Uses exaggeration.	Performs a beginning shape.	Performs an ending shape.	Lists one event that happened before or after the book.	Describes the movement created to show that event.
Student Name								

ARTS IMPACT LESSON PLAN Dance and Reading InfusionThird Grade: *Prequel and Sequel Dances***CLASS ASSESSMENT WORKSHEET**

Disciplines	READING		DANCE			DANCE/READING	Total 8	
Concept	Narrative		Choreography			Response		
Criteria	Student Name	Selects and notates an action that happens before or after the book.	Titles the event.	Creates and performs movement that shows what happens before or after the book.	Uses exaggeration.	Performs a beginning shape.	Lists one event that happened before or after the book.	Describes the movement created to show that event.
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16.								
17.								
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: _____

ARTS IMPACT FAMILY LETTER

DANCE AND READING LESSON: *Prequel and Sequel Dances*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We talked about creating events that happened before or after the story we read.

- We generated ideas by reviewing what happened in our book, *My Father's Dragon*.
- In small groups, we created and titled prequels or sequels, the events that happened before or after our book.
- We did the BrainDance to warm-up our brains and our bodies.
- We created dances that showed what happened in our prequel or sequel.
- We used exaggeration to make our dance sequences more interesting.
- We performed our dances.
- We reflected upon our process by analyzing the choices we made for our dances.

At home, you could read a book together and brainstorm what happened before or after the book. Ask your child to show you how to use exaggeration to show what happened before or after your book.

Enduring Understanding

Prior knowledge and evidence from a text informs choices in prequel and sequel stories and dances.
Use of exaggeration can communicate clearly about an emotion or event.