



Educational Lesson Plans
for
The Leatherstocking Ballet's
production of
Coppelia 2005

Educators-

You will find a wide selection of subject area lesson plans in this section that will benefit students Grade K-6. Please feel free to adapt a lesson to fit your teaching style and Grade level.

The lessons were written with the ballet *Alice In Wonderland* in mind so feel free to substitute *Coppelia* or any other production on video that you prefer.

Also, units may be intergrated from the grade level they were designed for and adapted to higher or lower levels with ease.

If at any time you prefer to contact me for clarification or to expand or modify the units, please do so at jmsnydance@aol.com and identify in the reference area "ed plan Coppelia".

I think you and your students will find the units quite interesting and easy to follow. NYS Learning Standards have been cited for use in your lesson plan book or to share with administrators.

We look forward to seeing you at the performance on April 1st!

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Introduction

Teachers today are faced with many problems. This is not a new revelation and some would say each age comes with problems of its own. Today it seems that the severity and scope of these problems far exceeds those of generations past. Students are coming to school oftentimes less prepared for learning and with multi-faceted handicapping factors. These handicaps are not limited to inner city or lower income populations but to our nation as a whole.

Our country is reeling from threats of terrorism, drugs and violence in schools. Children in our earliest grades are aware of these tragic circumstances. So, aside from the duties of being an educator, teachers must now take on the role of parent, counselor, health inspector, and policeman. Far are we from the days when a teacher was forced to resign from teaching when she became pregnant or when teachers could use corporal punishment to enforce behavior rules.

Teachers need special tools that make sense, are easy to employ, and are relevant in order to reach their students. This must be done in light of all the other jobs that the modern teacher must take on.

To be truly effective, teachers must employ every means of lesson delivery available. Howard Gardner's Multiple Intelligences gives educators the outline for the different types of learners present in almost any classroom. Teachers in the past may have gravitated to the style of teaching that they were most comfortable with. Today, teachers must adapt lessons so that all learners acquire the content being taught.

As in singing, most people think they can either dance or they can not dance. How many times have we heard someone say they have "two left feet"? People are born with an inner sense of rhythm. It is in their heartbeat, their breathing, and in the rhythm of their

steps, to name a few. Everyone is capable of some level of dance. It may not include a stage career but in its simplest forms, anyone can dance. And this is exactly how we must approach it with our students. If we are apprehensive about movement, our students will be too! Remember that from their earliest learning experiences, children were taught the basics through mimicking. And so it is with dance. If you teach that dance/movement is something to be apprehensive about, students will pick up on that. Conversely, if you let children know that they can have a good movement experience, they will learn that it does not take a professional to have fun and enjoy learning through movement and dance.

For the past thirteen years, I have been teaching at an inner city school in Utica, New York (population 61,000), functioning as the Magnet School Specialist in a Performing Arts focus. As such, it was the intention of the School Board and administration to create a program that focused on academic success through a variety of teaching techniques to include but not be limited to the performing arts. Thirteen years ago, I was coming into this business of public school education as a professional dance teacher and ballet company artistic director. I knew how to teach a child to perform in a professional dance company or to be successful in opportunities of higher education that included dance as a focus, but could I be useful in a regular classroom of children? That was yet to be seen.

I was lucky enough to work for a principal who had also been known in our town as a talented singer and musician. Along with a willing staff and ample planning time, we were able to begin a journey through the curriculum that would become the solid foundation our performing arts program would be built on. The more collaboration that was offered to the faculty, the more ideas and directions the curriculum would take. Before long, a large volume of lesson plans was created for my use in a variety of teaching situations. Lessons would reinvent themselves with every new set of students that would enter in September. No idea was too wild or outlandish for these brave

students and teachers to attempt. In other words, these professionals and students surrendered themselves to learning and let it take its course. To say that the dividends gained by these students and teachers were monumental would be an understatement.

As with anything, change was inevitable, and so it was at my school. After a few years, my principal retired and so did a number of the original teachers in the program. We received a new administrator who was foreign to anything remotely concerning the arts. She was without a clue how the arts would or could function in a public school. It became crystal clear that I would have to show her by means of authentic assessment that the arts could play a viable role in public education. Thus the idea for a curriculum guide of sorts was born.

I began to look for research and statistics that supported arts in the school. I became a member of organizations that focused on artists who taught in public schools and attended as many conferences as possible. In each case I found that not much had been put to pen and paper and that others were finding their way much the same as I was. Although frustrating, I felt encouraged that what I might have to say could benefit others.

In the scheme of life, I think most of us would agree that writing a book is not on the top of our priority list and that life just seems to take away any spare moments we would be able to devote to the writing process. I needed a reason to write. As a matter of condition for employment, my school district required that I obtain a Master's in a related field to my teaching. I enrolled at Empire State College-SUNY to pursue a degree in Liberal Arts and Sciences with a focus on Dance Education. The more knowledge and understanding of how teachers teach effectively and the ways students learned only strengthened the skills I already had and boosted my confidence. Once I finished my Bachelor's Degree, I felt I could field-test my ideas to people who were not in my school or district.

I began lecturing at small conferences and workshops. Teachers began requesting workshops at their schools so more teachers could gather fresh ideas. Teaching artists asked for my help in approaching the curriculum through their own particular arts focus and a number of highly successful collaborations resulted. Finally, a number of opportunities to teach at international conferences surfaced and the encouragement and positive response I got from these experiences made me decide that I must put these simple ideas down on paper.

When I met with my advisor about what I would do as a final project for this degree program, I was confident that the curriculum guide would have to conclude this course of study. Now I had my reason to write.

I began by digging through old lesson plans in addition to joining the New York State Title III Technology Grant team as someone who would submit unit lessons and as a lesson reviewer. This gave me a first hand view of how teachers were teaching in other districts and what concepts they were targeting. The premise of the grant was based in the New York State Learning Standards. As I became more involved with the grant teams, use of the standards and how they could benefit my program became much clearer. As a standard for use throughout New York State, these standards allowed teachers to form lessons that would in theory make sure that all students received the same information and learning at each grade level without telling the teacher how to do it. Other states have adopted similar standards but for the teachers who are not familiar with this concept, I will give a brief explanation.

New York State uses a system of standards or goals in each core curricular area and accompanies these with benchmarks that give more specific information and detail about the material that must be mastered within the standard. These standards are broken into levels that are K through Grade 2, Grades 3 through 5, Grades 6 through 8, and Grades 9

through 12. Districts often break these down further into specific grade levels in a plan that outlines their school's yearly academic plan. The Title III committee has taken these standards and produced a document format that directly aligns with these benchmarks and makes deciphering lesson plans easy to follow. In addition, this format meets most schools requirements for citing lesson plans that include the standards and benchmarks that are labeled clearly. For more information on New York State's use of standards, teachers may want to visit the New York State Education website at <http://www.emsc.nysed.gov/>.

Teachers will begin focusing more and more time on exit standards whether formally or informally in an effort to increase student achievement and to help educate the tax paying public that we all play a role in this process. This guide is just one way in which teachers can think out of the box when making lesson delivery and perhaps indirectly to allow students to become excited enough to share these experiences with others outside the school setting.

What follows in the next chapters are ways that educators can involve students in their own learning. We can teach the value of experimentation through a variety of learning styles and techniques that involve the student as a partner in the experience.

This guide will expose a few lessons in each of the four main subject areas; Health, Physical Education, and Home Economics, Mathematics, Science and Technology (MST with Math and Science separated in some instances for clearer presentation of material), English Language Arts (ELA), Social Studies, The Arts. Finally, the last portion of each section will tie in a unit using the arts as a stand-alone subject. In order to make this portion of the unit easily accessible and to further enable teachers and students to tie the arts in with "live" or "real" performances, each arts section will incorporate a video as the catalyst for the unit. When available or at the teacher's discretion, these videos and

accompanying lessons can be used in conjunction with a live musical, theater or dance performance.

In most cases, books and references have been included for teachers as a way to aid in the presentation of the lesson. This will be especially useful for the novice teacher who may not be aware of the many resources and guides available. These suggestions are also useful for the veteran teacher who may not have had as much experience with using dance/movement in their lessons. In any case, these are the foundation ideas for teachers and students to approach learning from a different angle, to understand that movement can be fun while promoting learning, and that it is beneficial to possess a comfort level using dance/movement in order not to limit learning opportunities.

While putting this in easy to understand and use at a glance design, I thought it best to use a format that many teachers across the state are already familiar with and that is the Title III Learning Unit format. It will outline what children will be learning, how the units relate to the New York State Learning Standards (benchmarks have not been cited but are clearly evident), how to further adapt the units and assess what has been learned. Many times the units can be completed in one or two 30-minute lessons and the themes carried through in other lessons that occur later in the learning cycle. Other lessons may include field trips or visits from area agencies or individuals that are relevant to the unit. In this case, the lesson may stretch to an entire school day or be spread over a few days in smaller units.

It is hoped that this guide will only serve as a diving board for teachers who are afraid to take that initial “plunge” and as an extension of the movement ideas that the more experienced “swimmer” already possesses.

Some final advice: Relax! Hold your nose, close your eyes and then dive right in. The water's fine! And remember that you are not alone in the water- your students are right there with you treading water.

Kindergarten

Our most impressionable charges come in the shape of five and six year olds. They bring their energy and willingness to learn to almost every situation. In a carefully crafted lesson, teachers can cover much ground using movement to enhance basic exit concepts.

In order to accomplish a good measure of learning, teachers must address all styles of learning. Dance is especially useful at this age because students are (for the most part) not yet reading and learning has been acquired up to this point (mostly) through mimic and memory. This section will address the New York State Learning Standards in English Language Arts, Math/Science/Technology, Social Studies, and Health/Physical Education/Home Economics utilizing their relationship to dance. Each unit will be headed by the targeted subject area, but other connections to Science, English Language Arts, Social Studies, Health, Physical Education, and Family and Consumer Science, Science and Technology, and the Arts may be evident but not cited as a subject area.

Understanding how to use dance for this age group must include the teacher's own reflections on how children move and include their own recollections of how they moved as children. Teachers must feel confident of their movement capabilities and trust their instincts. When offered in a formal learning context, even children become anxious about this idea. These exercises have been designed so that the teacher can guide students in activities that will accomplish the learning at hand, let the children enjoy dance in a way that can not be "right" or "wrong", and build the teacher's basic movement vocabulary. In order to stretch these ideas into the teacher's own customized lessons, teachers are encouraged to participate with the students.

Kindergarten

Learning Unit

Subject Area: Health, Physical Education, and Family and Consumer Science

OVERVIEW

Students will be able to recognize that dance/movement can provide an integral opportunity to maintain good physical health.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will participate in stretching	Students will follow a teacher led series of stretches
Students will understand how to use space during movement	Students will be assigned a spot to use as their exercise space and be able to acknowledge its limits
Students will acquire basic movement terminology	Students will be able to identify movements using terminology either verbally or through demonstration

ESSENTIAL QUESTIONS

How can dance/movement be considered healthy physical exercise?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Health, Physical Education, and Family And Consumer Science

Standard 1: Personal Health and Fitness

Students will have the necessary knowledge and skills to establish and maintain physical fitness, participate in physical activity, and maintain personal health.

Standard 2: A Safe and Healthy Environment

Students will acquire the knowledge and ability necessary to create and maintain a safe and healthy environment.

Standard 3: Resource Management

Students will understand and be able to manage their personal and community resources

INITIATING ACTIVITY

For this activity, the teacher must have access to an open area.

Students should be assigned an area that students will recognize as their "backyard."

Students should not enter the backyard of another unless invited to do so. Pictures of different animals can be displayed. Some suggested images are: giraffe, bear, butterfly, monkey, and worm/snake. These pictures can be expanded to include those in the science unit of study or an animal of particular interest to the teacher.

Teachers should show the pictures of the animals and offer brief description of them.

No other text or teacher resource is necessary.

LEARNING EXPERIENCES

(In chronological order)

Text highlighted for easy and quick reference. This activity can be accomplished in 3-5 minutes. Students will be asked to stay in their own "backyards," that is, they must keep to an area no bigger than as far as their arms or legs can stretch without moving from where they are standing.

- 1.) Students will be **seated in their "backyard"** with their hands on their knees. Backs are relaxed, in other words, students should not be sitting up tall. The teacher can employ the next movement/stretches with or without music.
- 2.) Students will start by **taking several deep breaths**. This serves to settle students while developing increased awareness of correct breathing. During this time, students will be asked to stretch their backs and necks up tall like a giraffe when they breathe in and then collapse down when they breathe out.
- 3.) Students will breathe in one final time but on the **breath out- remain tall**.
- 4.) Students will **look up** to the sky and **then down** to the floor using sharp movements like a monkey. This can be repeated as many times as the instructor wishes and can incorporate the number of the day/week.
- 5.) Students will **turn their head right then left**, again as many times as the teacher requires.
- 6.) Students will put their **ear on their right and left shoulder** alternately for as many times as the teacher deems appropriate.
- 7.) Students will **shrug their shoulders up and down** like a bear who is angry and then when it is calm. Repeat as many times as desired.
- 8.) Students will **circle their shoulders** as if they have a crayon on their shoulders and are drawing circles in the air with it. Teachers may suggest the color or let students decide on their own which color to use.
- 9.) Students will move their **ribcage from the right and left** alternately. This movement should resemble a snake slithering.
- 10.) Students will move their **ribcage from front to back** alternately. This should resemble the snake movement using forward and backward movements.
- 11.) Students will go onto their knees and begin to **squeeze their hands tightly shut and then open** them quickly. This should be done with hands held **low**, out to the **side** (like a butterfly stretching its wings), **overhead**, and then back to the **side**.

- 12.) Students will stand up and begin a series of **knee bounces**, first with the legs and feet **together**, then the feet **slightly apart**, finally with the legs **well apart**. **Reverse** the process to end with legs together.
- 13.) Students will rise to their **tip toes** and stretch to the ceiling like a giraffe reaching a tall tree.
- 14.) Students will **stretch their arms down to the floor**.

Depending on the next activity, students may be asked to be seated or to walk to another area. Teachers may incorporate additional animal movements here such as kangaroo jumps, rabbit hops, pony gallops, or spider walks.

CULMINATING ACTIVITY (Assessment Rubrics)

Students are considered successful if they follow directions appropriately, demonstrate some level of competence when performing the stretches, and use space properly.

PRE-REQUISITE SKILLS

Recognition of how the targeted animals move.

MODIFICATIONS

Teachers can modify the length of time, type of animal, or space where activity takes place. When confident, students may also be able to lead the exercise.

UNIT SCHEDULE/TIME PLAN

After the initial lesson presentation that can be accomplished in 10-15 minutes during one session, maintenance of this exercise can be kept to 3-5 minutes (adjusted as desired by the teacher).

TECHNOLOGY USE

Pictures of animals can be found and printed from a software encyclopedia, online reference system or related website.

Kindergarten Learning Unit

Subject Area: The Arts

OVERVIEW

Students will be exposed to movement through the viewing of Disney’s “Alice in Wonderland”. Teachers may elect to work in conjunction with the physical education teacher or other movement specialist to explore the duplication of movement.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that movement is incorporated in this animated video.	Students will be able to identify movement sequences when they occur in the video.
Students will understand how some movements are done slowly while others are performed quickly.	Students will be able to identify verbally when and which characters use movements that could be identified as slow or quick as they view the video.
Students will understand how tall and short, wide and thin, curvy and crooked are used in this story depiction.	Students will be able to identify verbally when and which characters use movements that could be termed tall or short, wide or thin, curvy or crooked as they view the video.
Students will choose a character in the video and describe the character in a “signature” or identifying movement.	Students will be able to portray their character of choice by demonstrating them using their “signature” movement.

ESSENTIAL QUESTIONS

Can we learn about dance from a cartoon?

CONNECTIONS TO THE NYS LEARNING STANDARDS

The Arts

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

INITIATING ACTIVITY

Students will be given a chance to experience space in relation to movement. The teacher should ask students to make their bodies the tallest, shortest, widest, thinnest, curviest, and most crooked. (Use of the ELA lesson presented earlier in this chapter is an excellent way to introduce these concepts and extend learning.)

The teacher will explain that students will be viewing the video with an eye to identifying these same types of movements.

Lastly, students should be made aware that they will be asked to identify with a character they would like to duplicate in movement that can be shared with the rest of the class.

LEARNING EXPERIENCES

- 1.) Prepare a space that can accommodate a small amount of movement.
- 2.) Students should stand up straight and tall.
- 3.) Like a balloon deflating, students should shrink in size to be short and low to the ground.
- 4.) Students should now spread their legs and arms wide to the side.
- 5.) Students should now grow like a balloon lifting off the ground, becoming thin.
- 6.) Staying thin, students should begin to move slowly.
- 7.) Still staying thin, students should increase their speed to move quickly.
- 1.) Returning to their smaller size, repeat the movement sequence, first moving slowly, then quickly.
- 2.) The teacher now asks the children to put these movement feelings into their memory bank as they watch the movie.
- 10.) Students should be seated for the beginning of the video.
- 11.) This video is 75 minutes long, so viewing may be broken up into 3 or 4 sessions.
- 12.) The teacher may want to direct conversation during the video so that students take notice of movement/dance sequences that characters participate in. Remind students that the characters are not just people but also animals and objects.
- 13.) If it is decided that the video will be viewed during different sessions, teachers should conduct a short review of what occurred during the previous viewing before restarting the movie.
- 14.) At the end of the video, students should be given time to solidify their idea of which character they will recreate. This can be done by telling the teacher so she can write it down, having the child draw and picture, or saying it aloud to the class.
- 15.) Students should arrange themselves in a space so that they can now “create” their character. Teachers should allow 2-5 minutes for this. If a child gets “stuck”, have them go back and draw their character or revisit their drawing. How their character is drawn will give them ideas for the movement they choose.
- 16.) Students will share their character portrayals with the members of their class.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be deemed successful if they can adequately identify and portray one character from the video.

PRE-REQUISITE SKILLS

A basic notion of tall, short, wide, thin, curved, crooked, slow and fast.

MODIFICATIONS

Teachers are encouraged to have students view “Alice in Wonderland” in a different format. At the end of the Disney version is a theatrical one. A video version with Whoopie Goldberg is available from most video rental stores. Additionally, theater and ballet companies have developed stage worthy adaptations.

By viewing an additional version of “Alice in Wonderland”, students can begin formulating ideas using compare and contrast concepts. They also can further the notion that movement/dance is neither right or wrong and that different ideas can convey the same message or idea.

UNIT SCHEDULE/TIME PLAN

Initial movement discovery: 5-10 minutes.

Video viewing: 75-80 minutes

Identifying student’s character: 7-20 minutes depending on the format chosen.

Character depiction created in movement by the student: 2-5 minutes

Character sharing with the class: 10-15 minutes.

TECHNOLOGY USE

A video recorder and television are needed for viewing the cartoon. As an extension, a digital camera or camcorder can be used to create an authentic journal of student work. Students (fellow classmates or older students) or teachers may be in charge of using the recording devices.

RESOURCES

Carroll, Lewis. Alice in Wonderland. Morris Plains, NJ: Unicorn Publishing House, 1990.

Carroll, Lewis. Alice's Adventures in Wonderland. New York: McGraw-Hill, 1983.

Carroll, Lewis. The Nursery "Alice". New York: McGraw-Hill, 1966.

Carroll, Lewis. Alice in Wonderland and Through the Looking Glass. New York: Macmillan, 1963.

Mahlmann, Lewis. Puppet Plays for Young Players; 12 Royalty-free Plays for Hand Puppets, Rod Puppets, or Marionettes, by Lewis Mahlmann and David Cadwalader Jones. Boston: Plays, inc., 1985.

Grade 1

Along with the challenges, there are many rewards to working with students at this age and developmental level. One of the more difficult things to do is to keep students engaged at *their* energy level.

While using the reward system for especially good behavior or good work it useful, it should not take away from opening the students up to learning for the fun of it. That appears to be more elusive than getting through the curriculum. It will take some careful planning and a class that is willing to follow the teacher into uncharted waters.

In the following lessons, the teacher will take students through curricular ideas that encompass all major areas at this grade level. The unit on Health and Physical Education targets good health habits including personal hygiene and diet. The Math unit centers on the concept of height and how it applies in real world circumstances and using measuring in fun and creative ways sure to grab the student's attention and energy.

The Science Unit focuses on the stages of plant life with students acting as the "plants" through all stages of growth. Students find this quite amusing and this will offer the teacher an opportunity to see how their children think and move when given the chance to do so freely.

The English Language Arts Unit is an especially easy one to implement as it builds on the notion that reading sparks the student's imagination. This unit helps the child explore their own innate sense of emotion and how this can be displayed in a controlled setting. This is a useful tool for the teacher when students are restless or there are students who have an excess of energy that needs to be harnessed.

Staying with the theme of height as presented in the Math Unit, the Social Studies Unit deals with topography. The teacher may connect these units, teaching them in the same time frame or may choose to teach them one after the other to reinforce these ideas.

Similarly, the ELA Unit is tied to the Arts Unit in that they spark the child to develop a sense of imagination. It is my experience that children today do not spend as much time playing pretend as many of us did in the past, instead living vicariously through movies and television. But, when given the skills and the opportunity, children can develop an inward sense of creativity. Coupled with this creativity is the ability to identify a problem, visualize a solution, and work toward a goal.

These Units may be taken together or worked through in an order that makes sense to the teacher and the learning styles of the students. They can be adapted within the Unit with modifications suggested or adapted to fit another idea. It should also be noted that times for these units are only suggestions based on prior experiences in delivery of the lesson and should be lengthened or shortened as necessary. That is the goal, to give the educator the catalyst for further investigation and integration of movement themes.

Grade 1

Learning Unit

Subject Area: Mathematics, Science, and Technology (MST)/ Mathematics Unit Only

OVERVIEW

Students will create images of high, medium, and low using their bodies to reinforce these levels visually. Students will combine their efforts to create larger or smaller scales of these measurements.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that height can be measured.	Students will be able to distinguish between high, medium, and low.
Students will understand that height can be represented visually or numerically.	Students will be able to distinguish between changes in levels when things are flat or raised.
Students will understand that measuring has real life applications.	Students will be able to distinguish between things measured horizontally or vertically.

ESSENTIAL QUESTIONS

How do people use measurement in meaningful ways?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Mathematics, Science, and Technology

Standard 1: Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

Standard 2: Information Systems

Students will access, generate, process, and transfer information using appropriate technologies.

Standard 3: Mathematics

Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

Standard 6: Interconnectedness: Common Themes

Students will understand the relationships and common themes that connect mathematics, science, and technology and apply the themes and other areas of learning.

Standard 7: Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

INITIATING ACTIVITY

The teacher and/or students will need to assemble the following items: measuring tape, string, crayon or marker.

Desks must be moved to one side of the room.

The teacher must define for students the word height (how tall or short something is).

LEARNING EXPERIENCES

- 1.) In the cleared space in the room, the teacher will ask students to stand far enough away from each other so hands will not touch. If this is not possible, the hallway, all purpose room or gymnasium are well suited.
- 2.) The teacher will lead the students in an exploration of vertical space by using the following directions:
 - a.) Make your body as low to the ground as possible
 - b.) Now, make your body grow to your knees and this is medium low.
 - c.) Grow your body until you are standing with both knees bent and this is medium high.
 - d.) Keep growing until you are standing on your tiptoes with arms reaching to the sky and this is high.
- 3.) The teacher will divide the students into pairs. Each pair will place two strips about six feet in length on the floor, side-by-side about two feet apart or about one arm's length. Students can be given the opportunity to find the six-foot length by using the height of the teacher as a "nearly the same height" guide. The teacher should lie on the floor, a pair of students or teacher assistant can do a foot to fingertip (arms stretched overhead) measurement and all other students can cut their tape to the same length.
- 4.) After students have placed their tape on the floor, they will take turns measuring each other's low, medium low, medium high, and high shapes. These should be done while lying flat (horizontally) on the floor. With a crayon or marker, students will write their name (first or first and last), and the location of the levels.
- 5.) To begin an association with numbers in relation to space, students will use a measuring tape to commit a whole number to their height measurements. Students should be directed to write down on their own tape the number nearest their marking.
- 6.) Students should be directed to engage in a comparison of these numbers, that is, which person's number is bigger or smaller for the lowest height and so on.
- 7.) The students will assist the teacher in removing the masking tape from the floor and placing all the tapes side-by-side on a wall in or out of the classroom

- 8.) Using either the numerical or visual identifiers, students will identify for the teacher which person's shape is the lowest, highest, etc. See test instrument in the culminating activity section for written assessment. Testing instrument may be used as an oral exercise. Students should be allowed to go to the wall displaying the tapes to formulate or check their answers.

CULMINATING ACTIVITY (Assessment Rubrics)

Students will answer the following questions:

- 1.) Who in the room has the smallest or lowest shape?
- 2.) Who in the room has the tallest or highest shape?
- 3.) How many students' medium high shapes are below _____ (use a teacher or student's name here) medium high shape height?
- 4.) How many students' medium high shapes are above _____ (use a teacher or student's name here) medium high shape height?

Bonus: You are building a fort. How high would a door have to be for the tallest student to be able to walk under without crouching down?

Definition of height

Students will be successful if they can answer the following questions using a four point rubric:

- 4- All questions answered correctly.
- 3- Three questions answered correctly.
- 2- Two questions answered correctly.
- 1- One question answered correctly.
- 0- No questions answered correctly.

PRE-REQUISITE SKILLS

Students must be able to work cooperatively in groups.

Students should have a basic knowledge of high, low, and medium.

MODIFICATIONS

This unit can be taken one step further by having the students lay on the floor and having the one student of the pair lay on the floor with their heels lined up with the bottom of the tape. The second student now puts their feet on the head of the first student to create a "totem pole" effect. The teacher or a student measures the length and indicates it with a mark and the number nearest the mark on the tape measurer.

UNIT SCHEDULE/TIME PLAN

Clearing space: 5 minutes

Spatial exploration: 5-10 minutes

Grouping of students and tape placement: 10 minutes

Measuring: 15 minutes

Numerical assignment (step 5): 7-10 minutes

Comparison of measurements: 5 minutes

Taping walls: 5-10 minutes

Test: 10-15 minutes

TECHNOLOGY USE

Appropriate math programs that incorporate levels as well as measurement activities.

Grade 1

Learning Unit

Subject Area: English Language Arts (ELA)

OVERVIEW

Reading for emotion and creative dramatics (Dance creates emotion for the dancer and the audience)

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that certain postures are indicative of specific emotional ideas.	Students will be able to interpret the written word with movement.
Students will understand that particular facial features are associated with emotions.	Students will be able to interpret in movement emotions as indicated in the story line.
Students will understand that feelings and emotions can be indicated without using words.	

ESSENTIAL QUESTIONS

Is the story more or less interesting when you take the time to “feel” the way the character feels?

CONNECTIONS TO THE NYS LEARNING STANDARDS

English Language Arts

Standard 1: Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 2: Language for Literary Response and Expression

Students will read and listen to oral, written, and electronically produced texts and performances from American and world literature; relate texts and performances to their own lives; and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language that follows the accepted conventions of the English language for self-expression and artistic creation.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analysis experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinion and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communications of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

INITIATING ACTIVITY

Read “Where the Wild Things Are” by Maurice Sendak.

The teacher will need to provide had mirrors for every student or a large mirror to accommodate all students.

LEARNING EXPERIENCES

- 1.) The teacher will have student listen to musical selections for feeling and emotion. Some suggestions are Great Britain’s “Hail to the Queen” (proud feeling), “Pavane to a Dead Princess” by Deodato (sadness), or “Variations on Twinkle, Twinkle Little Star” by Mozart (playfulness, happiness).
- 2.) The teacher will read aloud “Where the Wild Things Are” by Maurice Sendak.
- 3.) A discussion should engage students to connect the idea that music, as well as choice of words, can create feelings and emotions.
- 4.) Looking in the mirror, students will make a:
 - a.) sad face
 - b.) happy face
 - c.) sleepy face
 - d.) angry face
 - e.) worried face
 - f.) surprised face
 - g.) pondering/thinking face
 - h.) “I dare you” face/fearless
 - i.) excited face
 - j.) teacher’s choice, as many as desired
- 5.) The teacher will collect the mirrors and direct students to sit on the floor in an open space, preferably in the area where the story was read.

- 6.) The teacher will replay the musical selections and ask students after a short listening time, to walk around the room as they react to the music. The teacher should model a slouched body for sad, an erect body with a puffed out chest for proud, and so on. As the students experience walks that create feeling, they should also be encouraged to include facial expression.
- 7.) After all three selections have been explored, students should again regroup in the reading area of the room.
- 8.) Using the following emotional themes;
 - a.) anger
 - b.) frightened
 - c.) fearless
 - d.) excited
 - e.) teacher's choicethe teacher will reread the story, allowing time for students to plug in their portrayal of emotional themes where appropriate throughout the story. Some key passages would include page _____ when he is lost in the forest _____
- 9.) At the conclusion of the story, students should return to their seats where they should be given crayons and paper.
- 10.) The teacher will instruct students to create a drawing that tells about an event in their life that made them feel happy, sad, frightened, proud, brave, and so on. Students should include a simple sentence beginning with "I feel _____." This can be preprinted on the paper before it is given to the students if necessary.
- 11.) Students will act out the emotions they created on paper or choose an emotional passage from the story to present to the class. Students may perform this for the class either in front of the class or other space (reading area) appropriate for movement.
- 12.) Students who are not performing should be allowed to guess what the demonstrating student is feeling. It is not necessary for students to guess the situation in which the emotion is happening.

CULMINATING ACTIVITY (Assessment Rubrics)

Students will recreate a portion of the story or their drawing as the theme, using only movement (no sound or words) and be graded using the following rubric:

- 4- Student is able to accurately and creatively portray an emotion/feeling in relation to a story or personal experience.
- 3- Student is able to accurately portray an emotion/feeling in relation to a story or personal experience.
- 2- Student is relatively able to accurately and creatively portray an emotion/feeling in relation to a story or personal experience but requires teacher prompt as a catalyst.
- 0- Student will only participate with teacher prompt.
- 0- Student does not participate at any level.

PRE-REQUISITE SKILLS

Students must have some prior experience listening to music.

MODIFICATIONS

An alternative reading selection may be chosen instead of or in addition to the recommended one.

UNIT SCHEDULE/TIME PLAN

Music listening: 10 minutes

Reading of “Where the Wild Things Are”: 8-10 minutes

Discussion of music and literary connections: 3-5 minutes

Mirror activity: 5-10 minutes

Musical replay/movement discovery: 10-15 minutes

Rereading of “Where the Wild Things Are”: 10-15 minutes

Drawing time: 10-20 minutes

Emotional interpretation of personal story or other story: 5-25 minutes

TECHNOLOGY USE

Teacher may choose an interactive audio version online of an appropriate story.

RESOURCES

Sendak, Maurice. Where the Wild Things Are. New York: Harper and Row, 1963.

Grade 1 Learning Unit

Subject: The Arts

OVERVIEW

“Fantasia 2000” – Imagination- Movement and Music to inspire creativity
Use of choice of music for imagination development

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that music can inspire movement creation.	Students will be able to identify appropriate movement responses to music.
Students will understand that response to music is personal and differs from person to person.	Students will be able to explore their personal movement inclinations within the context of a particular music theme.

ESSENTIAL QUESTIONS

What is it about music that inspires movement?

CONNECTIONS TO THE NYS LEARNING STANDARDS

The Arts

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

INITIATING ACTIVITY

Students will be directed to be completely silent. After a period of 30 seconds, the teacher asks students to name the sounds they hear.

LEARNING EXPERIENCES

- 1.) Students will view the first 30 minutes of “Fantasia 2002”. The teacher should direct students to pay special attention to how the cartoon images move in response to the music.
- 2.) The teacher turns off the movie for 30-60 seconds and asks students to think about what they have seen and heard. Set the counter on the VCR to zero.
- 3.) The teacher will play the video starting at the spot it left off, but the video should not be able to be seen by the students. Students should be told to move freely about the room as they hear the music. Remember, there is no “right” or “wrong” and students should be reminded of this. This may last from 5-10 minutes with students allowed time to sit and reflect during this time. At any given time, some students may be moving while others are reflecting.
- 4.) The teacher should regroup the students, rewind to the place started at in Step three (if the counter was set, this should be zero), and watch what the cartoon creators chose for interpretations. This culminates Day #1 activities.
- 5.) Students will repeat the same steps (1-4) as in Day #1.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will have achieved success if they can create at least one movement response to the video’s music.

PRE-REQUISITE SKILLS

Students should be able to sit for thirty minutes at a time.
Students should have base level knowledge of good audience etiquette.

MODIFICATIONS

Students may be asked on Day 2 to draw a picture that describes the music. This should be straight lines, curves, zigzag lines, arches/arcs, circles or any other shapes or images chosen by the student. The teacher should discourage children from drawing pictures with identifiable images such as a girl dancing, a boy in the park, a house, a sun, and so on. There is no “right” or “wrong” way to interpret with line/shape themes.

UNIT SCHEDULE/TIME PLAN

Day 1- View “Fantasia 200” first segment: 30-35 minutes
 Music interpretation: 5-10 minutes
 Replay of interpretation segment of video: 5-10 minutes
Day 2- Repeat of Day 1: Total 40-55 minutes

TECHNOLOGY USE

The teacher or students may visit www.disney.com for activities related to “Fantasia 2000” including games, coloring pages and stationary.

RESOURCES

Oishi, Makoto. P. Dukas’ The Sorceror’s Apprentice. Tokyo: Gakken, 1971.

Grade 2

In creating Units for Grade 2 students, the teacher must consider all the emerging types of learners in the classroom and that students are more aware of how they feel comfortable learning. Students try to examine problems more and are developing an even greater sense of independence. The following lessons try to incorporate these ideas while allowing students to use their own style in conjunction with others in a group.

Students also enjoy role-playing and make believe and so the Arts Unit on “Pinnochio” is always a favorite with students. As with the other Units in this guide, the lessons are designed so they may be modified to fit other theme ideas or adapted to fit a particular teaching style or classroom atmosphere.

Based on the New York State Standards of Learning and information gathered on what Grade 2 teachers around the state are teaching, the topics used to form the lessons in this section were those most often presented at this level.

The Health, Physical Education, and Family and Consumer Science reinforces ideas of teamwork. This idea can be coupled with the Mathematics Unit on Multiplication as it further incorporates the cooperation of numbers. Students realize the abstract concept of cooperation indeed exists between numbers and well as people.

The Science Unit helps students (especially visual learners) to actually feel how the caterpillar moves through the stages of becoming a butterfly. As well, the English Language Arts component carries the idea of the kinesthetic learner used in the Science Unit and couples it with the idea of teamwork to do an otherwise ordinary spelling lesson.

Lastly, the Social Studies Unit focuses on communities, both urban and suburban. This investigation allows students to think about community members of the past,

present, and future and to create drawings and skits that give their ideas concrete meaning.

Students and teachers work *in conjunction* to complete the units, each taking a share of the learning, and it is reported that other discussions and lessons are easily derived from those in this chapter, further extending the original unit. The intention of these units therefore, is to serve as a door into other areas of learning within the prescribed curriculum.

Grade 2 Learning Unit

Subject Area: Health, Physical Education, and Family and Consumer Science

OVERVIEW

Working in community to perform partner dances.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that some folk dances are done in lines while others are done with partners.	Students will be able to identify a line dance from a partner dance.
Students will understand that even though the same steps appear in line and partnered dances, it is the patterning that makes them distinct.	Students will be able to perform a simple line dance.
	Students will be able to perform a simple partner dance.
	Students will be able to make a simple compare/contrast of the line and partner dances.

ESSENTIAL QUESTIONS

Why do some people prefer line dances over partner dances and vice versa?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Health, Physical Education, and Family And Consumer Science

Standard 1: Personal Health and Fitness

Students will have the necessary knowledge and skills to establish and maintain physical fitness, participate in physical activity, and maintain personal health.

Standard 2: A Safe and Healthy Environment

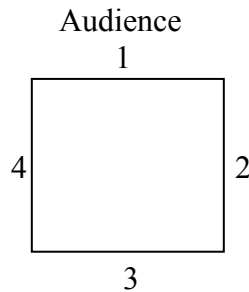
Students will acquire the knowledge and ability necessary to create and maintain a safe and healthy environment.

INITIATING ACTIVITY

The class should know how to divide into two lines on command. This is done by having the students “letter off” “A”, “B”. “A”, “B” until all students have a letter. All “A’s” are on one line while all “B’s” are in the other space in the room where students can move. Any steady beat country song will do for music. Some examples are “Achy Breaky Heart” by Billy Ray Cyrus or “That Don’t Impress Me Much” by Shania Twain.

LEARNING EXPERIENCES

Standing in two lines, “A’s” on one line and “B’s” on the other with all facing the front of the room, students should recite with the teacher the wall numbers as diagrammed below.



- 1.) The teacher will now lead the following line dance:
 - Place the Right heel to the Right side (Heel)
 - Touch the Right toe next to the Left (Touch)
 - Place the Right heel to the Right (Heel)
 - Replace the Right foot next to the Left (Together)
 - Place the Left heel to the Left side (Heel)
 - Touch the Left toe next to the Right foot (Touch)
 - Place the Left heel to the Left (Heel)
 - Replace the Left foot next to the Right (Together)
 - Step the Right foot to the Right (Apart)
 - Step Left foot next to Right (Together)
 - Step Right foot to Right (Apart)
 - Touch the Left toe next to the Right foot (Touch)
 - Step the Left foot to the Left (Apart)
 - Step Right foot next to Left (Together)
 - Step Left foot to Left (Apart)
 - Touch the Right toe next to the Left foot (Touch)

Repeat until the end of the music.
- 2.) Now have all in line “A” turn to face those in line “B”. The people who are facing each other are now partners. Music suggestions for this activity are “Toy Story 2: Woody’s Roundup” or “They’ll Be Comin’ ‘Round the Mountain”.
- 3.) Repeat the heel, touch, heel, together as in the line dance once on the right and once on the left.
- 4.) Step forward on the Right, touch the Left toe to the Right foot, so the partners move towards the center of the space. (Step, Touch)
- 5.) Step backward on the Left, touch the Right toe going back to the original spot. (Step, Touch)

- 6.) Do-si-do around partner using steps or skips. To do a Do-si-do you walk forward to pass Right shoulders, pass backs while each person continues to travel to the Right, and pass Left shoulders as you walk backwards to the original spot. (Do-si-do)
- 7.) Repeat the Heel, Touch, Heel, Together on the Right and then the Left. (Heel, Touch, Heel, Together)
- 8.) Repeat Step forward on Right, Touch Left, Step backward on Left, Touch Right. (Step Touch, Step, Touch)
- 10.) Partners join Right elbows and keep them joined as partners swing 1 ½ turns by walking in a clockwise circle to end up in the spot opposite where the dancer started.
- 11.) Repeat all from the Heel, Touch, Heel, Together until the music ends. (Step # 4 through Step #10)

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will reflect on the line and partner dances. Using a chart on the board or large piece of paper, the teacher will ask students to compare and contrast the two dances and as the teacher fills in the chart.

The students will be considered successful if they collectively can list three items for each column.

PRE-REQUISITE SKILLS

Students must be able to work well in partners and be able to touch arms without reservations.

MODIFICATIONS

Students can be allowed to create their own line and partner dances and present or teach them to the rest of the class.

UNIT SCHEDULE/TIME PLAN

Divide into “A” and “B” lines: 5 minutes

Line dance steps with and without music: 10 minutes

Partner dance with and/or without music: 15 minutes

Compare and contrast reflection and list completion: 10 minutes

TECHNOLOGY USE

The teacher may have students go to the internet to find acceptable music for the unit.

Grade 2 Learning Unit

Subject: The Arts

OVERVIEW

Movement and posture help to tell the story of “Pinnochio”.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that artists use movement to help tell a story.	Students will be able to use movement to mimic the story of “Pinnochio”.
Students will understand that movements can help develop the personality of a character.	Students will be able to use movements to tell about a personality trait they possess.
Students will understand that humans exhibit certain postures depending on their mood.	Students will be able to identify mood by the way others use their posture and facial features.
	Students will be able to identify the use of video and movement to teach a moral: It is not good to tell a lie.

ESSENTIAL QUESTIONS

How do we look when we are doing something that feels right or wrong?

Does our posture give us away?

Why would an artist use cartoons to tell a story?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understanding the Cultural Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how arts in turn shape the diverse cultures of the past and present society.

INITIATING ACTIVITY

Students will watch 20 minutes of the Disney video “Pinnochio”.

LEARNING EXPERIENCES

- 1.) Students will view the first 20 minutes of the video “Pinnochio” by Disney. Students should be directed to pay special attention to how “Pinnochio” moves as a puppet.
- 2.) After the video is stopped, students will stand and begin transforming themselves into puppets as the teacher pretends to be the puppet master- Geppetto. The teacher may direct students to lift the left arm to the side and then drop it down. Next, lift the right leg to the front and make small circle with the leg. This would continue for as long as the teacher feels necessary or prudent using different movement ideas- or for as long as the students are interested.
- 3.) Students may now be regrouped to watch the next 30 minutes of the video. This takes the class through about one-half of the movie.
- 4.) The students should now be asked to perform movements that are similar to Pinnochio as a human boy. Movements should include but not be limited to: skipping, running, hiding, being afraid, being excited.
- 5.) Students should finish watching the movie.
- 6.) Students should pick out a favorite part of the movie. They will be directed to think about how the characters felt. Were they happy, frightened, sad or nervous? Students should decide how they will portray this feeling in body posture and facial expression. Words and sounds may or may not be used depending on the preference of the teacher.
- 7.) Students will have about five minutes to create the section of the movie they will present to the class.
- 8.) The teacher will ask for student volunteer to demonstrate to the class what they have created. The remainder of the class will try to guess who the character is, what is happening and what the character is feeling.
- 9.) The teacher will direct students to think of a time when they felt a strong emotion. After a brief moment of reflection, students should begin rehearsing this emotion. Again, it is up to the teacher to decide if words or sounds should be used.
- 10.) Students will take turns performing how they felt.
- 11.) Students will discuss the meaning of the movie, that is, it is not good to tell lies.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be deemed successful if they can create a short movement sequence that portrays an emotion they have experienced.

PRE-REQUISITE SKILLS

Students should have experience recognizing a lie from the truth.

MODIFICATIONS

The teacher may read the Aesop Fable “The Boy Who Cried Wolf” before seeing the video.

UNIT SCHEDULE/TIME PLAN

Student viewing of first part of “Pinnochio” video: 20 minutes

Student portrayal of a puppet: 5-7 minutes

Student viewing of second part of “Pinnochio” video: 30 minutes

Student portrayal of Pinnochio as a boy: 5-7 minutes

Student viewing of third part of the “Pinnochio” video: 38 minutes

Student reflection on and portrayal of favorite section of movie: 5-10 minutes

Student presentations of movie segments: 5-15 minutes

Student reflection and portrayal of personal emotions: 10-20 minutes

Student/teacher discussion of the moral of the story.

TECHNOLOGY USE

Use of a television and VCR.

RESOURCES

Collodi, Carlo. Pinnochio. Classic Press, 1968.

Grade 3

The teacher of a third grade student encounters a child who is keenly aware of their space and is ready to tackle the world. Unfortunately, these students as a rule still do not possess enough worldly knowledge to get very far. This presents a unique opportunity to direct students and shape their future thinking.

Students at this age want to feel in control of their environment and their place in it. In order to address the broad issues that might be encountered at this level, the lessons provided in this chapter serve not only as sound curriculum development, but also focus on the student in the world outside of their neighborhood, but deal with issues of morals and attitudes. In a word or two, character education.

Some lessons do this by using cooperative learning while others are not so subtle and ask students to make value judgments in regards to activities or subject matter presented. As in the previous unit, the emphasis continues to move away from the teacher as director and replaces it with the role of teacher as facilitator. This truly helps students to “own” what they are learning and how they will learn it.

Because students enter this grade at different stages of emotional, physical, and psychological growth and awareness, the teacher must make some important decisions about when to include the lessons that are contained in this chapter. It is not a case of whether the students can master the material given, but more a question of when the students are ready to handle the environment they will take place in and in a timely manner. The lessons are simple enough to understand and disseminate, but neither the teacher nor the students want to be uninspired because of the time it takes to get the lesson underway.

As stated in previous chapters, feel free to modify the lessons as needed. Adjust the units for the learning styles of the children in the class according to their individual

educational profiles. The time frames suggested are just that, suggestions and are merely a reflection of what has been the amounts needed to deliver the lessons to my students, and these are children who have been in my classes since Kindergarten and are comfortable with my style.

If you prefer to create a common thread between the units, it is suggested that you use the lessons in Mathematics, English Language Arts, and The Arts together as they use cooperation, self-image, and imagination. The lessons in Physical Education, Science, and Social Studies use ideas that are more concrete and are based in logic rather than imagination.

Third graders enjoy these units as they turn everyday subjects into something that gives them an opportunity open the lid and “think out of the box”.

Grade 3 Learning Unit

Subject Area: Mathematics, Science, and Technology (MST)/ Mathematics Unit Only

OVERVIEW

This unit will be introducing the concepts of Estimate/Approximate and Exact

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that there are circumstances when estimating is appropriate.	Students will be able to solve a problem using movement and the idea of estimating and answer.
Students will understand that there are circumstances when an exact measurement is appropriate.	Students will be able to solve a problem using movement and the idea of getting an exact answer.
Students will understand the difference between approximate and exact.	Students will be able to decide when to use estimate and exact to answer a problem.

ESSENTIAL QUESTIONS

Where in real life do people use exact and approximate?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Standard 1: Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

Standard 3: Mathematics

Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

Standard 6: Interconnectedness: Common Themes

Students will understand the relationships and common themes that connect mathematics, science, and technology and apply the themes and other areas of learning.

Standard 7: Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

INITIATING ACTIVITY

Students will use their imaginations to become production designers for a dance production. The teacher may have them dress as artists, donning paintbrushes, hats, aprons, sewing materials, clipboard, and any other available attire/props.

A production designer is responsible for all aspects of a production that happens around the characters including designing the costumes, scenery, props, and coordinating the workers who will actually do the work to make the ideas a reality.

LEARNING EXPERIENCES

Students will need a pencil. The teacher should have these word problems on a hand out and enough copies for each student to have one. The teacher may ask students to work alone or in pairs. (This unit is easier for students to comprehend and master when done in pairs.)

*Teachers may insert any title that is appropriate or make up one that relates to a performance or story they are reading. For reference purposes, this unit will use “Alice in Wonderland”.

These are word problems. The teacher should identify the size of the stage area to be used in the performance. This can be the actual school stage or classroom. Students should be taken to the space the “performance” will take place on so that students can move around as they figure out their answers.

The teacher may also do a practice problem with the students first to model the strategies that will be used in solving the ones that follow.

Word Problems:

In the performance “Alice in Wonderland”, the choreographers (people who make up the dances) and the production managers have to make many decisions. One type of decision has to do with whether they can estimate a measurement or if an exact measurement is needed.

Decide whether you would need an exact measurement or if you should estimate. Please write the word Exact or Estimate. If your answer is exact, find the answer. If it is estimate, give your best guess for an answer. You may use the following to get an approximate answer:

- (1) thumb length is about (2) inches
- the distance between your first knuckle on your thumb and the tip is (1) inch
- (1) foot length or the distance from your elbow to your wrist is about (1) foot
- (1) whole leg is about (1) yard

*Note to students- You must decide if any of the measurements will be used for any or none of the problems.

If you feel the question needs an exact measurement, please write “Needs to be measured exactly” under the question.

- 1.) The choreographer is creating the opening scene. He or she has decided that every Oxford student needs books for class. Students may carry (1) or (2) books. If there are about 9 students, about how many books would you need to get?
- 2.) There are five doors. Alice is 5 feet tall. How tall must the doors be at the least to *appear* to be BIGGER than Alice?
- 3.) Alice shrinks in the story. If the doors are as tall as your answer for question #2, how short must they *appear* to be if Alice is to look SMALLER?
- 4.) How much material should you buy if the size 8 children need 3 yards each? There are 8 caterpillars. Two of them wear a size 6. Five children wear a size 8. One child wears a size 10.
- 5.) The back of the stage can hold a backdrop (the scenery hung from a type of heavy duty curtain rod) 17 feet high that reaches from the floor to the rod. How tall should you tell the set designer make the backdrop so it will fit the back of the stage? Using your “performance” space, how wide should it be to reach each side of the stage?
- 6.) There are 5 girls who dance as the flowers in the garden. The choreographer has said she would like each girl to hold one petal (leaf) in each hand.
 - a.) How many petals must be made for each girl?
 - b.) How many will have to be made altogether?
- 7.) There are 3 people who play croquet with the Queen. How many hedgehogs are needed for the croquet game?
- 8.) 550 students from Jones Academy are attending the performance of “Alice in Wonderland”. There are also 67 from Smith Elementary, 65 from Clinton School, 70 from JFK Middle School, 65 from Our Lady of Lourdes, 57 students who are home schooled and 358 from other schools. How many programs do you have to order so that each student will get one without any left over? (Teachers note: You might consider placing the name[s] of your school or those in your district for a further connection for students.)
- 9.) There are 4 hedgehogs in the Alice in Wonderland ballet. The costume mistress sewed 30 points on each costume. How many points are there altogether?
- 10.) There are 9 fireflies. Each will wear 2 glow-in-the dark gloves. How many gloves will you need to buy?

Bonus question:

There are 15 groups who will take a bow in the finale. If the music lasts 5 minutes 42 seconds, how long does each group have for their bow? You are using this figure to tell the stage hands when to lower the curtain.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will hand in their answers to be graded by the teacher using the following rubric:

9-10 correct: Excellent

7-8 correct: Good

5-6 correct: Satisfactory

4 or less: Unsatisfactory- assignment needs to be redone

PRE-REQUISITE SKILLS

Students must have:

- a good command of Addition skills.
 - the ability to work alone or in groups.
- * Not required- Basic knowledge of multiplication. This would make arriving at the answers easier.

MODIFICATIONS

Teachers may insert any title that is appropriate or make up one that relates to a performance or story they are reading.

UNIT SCHEDULE/TIME PLAN

Visualizing the performance space: 3 minutes

TECHNOLOGY USE

Students may be given the questions through the school network and respond to them by posting them in their folders and sending them to the teacher.

Grade 3 Learning Unit

Subject Area: English Language Arts (ELA)

OVERVIEW

Using literature, students will create a short skit or play that develops the character, plot and setting through dramatic paraphrasing.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that stories have specific elements that make it come alive.	Students will be able to decipher the elements of a story; character, plot, and setting.
Students will understand that stories can be acted out using the details provided by the author.	Students will be able to act out a short sequence from the story using the details provided by the author.
	Students will incidentally discover that plays, movies, musicals, operas, and dance productions are sometimes the result of a story.

ESSENTIAL QUESTIONS

Why do people choose certain stories over others to recreate as movies, plays, musicals, operas, or dance productions?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Standard 1: Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 2: Language for Literary Response and Expression

Students will read and listen to oral, written, and electronically produced texts and performances from American and world literature; relate texts and performances to their own lives; and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language that follows the accepted conventions of the English language for self-expression and artistic creation.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analysis experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinion and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communications of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

INITIATING ACTIVITY

Students will read silently a story of their/the teacher's choosing or the teacher may choose the same story for all to read. This is good for silent sustained reading time. The story can be as long or as short as the teacher/students desire.

LEARNING EXPERIENCES

The following directions are general and can/should be adapted as necessary for the story or stories chosen.

- 1.) Students should read the story silently.
- 2.) The teacher should introduce a graphic organizer that contains the following:

Who? List all characters	What? Plot <i>or</i> What happens-	When? Where? Setting
	First	
	Then	
	Then	
	Last	

- 3.) Students should reread the story and fill in the graphic organizer.
- 4.) Once the organizer is completed, the teacher will ask the students to pick one character and one particular part of the story that the character is in.
- 5.) The students will be given 5-7 minutes to practice being that character. **The premise is that the teacher is a famous movie casting director and the students are actors trying to get the part.** Students should be given a copy of the grading rubric.

- 6.) Students should go to a small area of the room for their “audition”. This can be the teacher’s desk if the teacher feels students will be too shy to do it in front of the class or at a place in the room where the audition can be “attended” by the other students.
- 7.) The teacher should remind students that they will get the part depending on how well they retell the story segment they have chosen and how well they communicate what the character is feeling at the time.

CULMINATING ACTIVITY

(Assessment Rubrics)

The student’s audition will be assessed by the following criteria:

- 4- Student’s voice is clear; expresses emotion easily and believably; setting is clear and accurate; plot is clear.
- 3- Student’s voice is clear; tries to express emotion and is relatively believable; setting is clear and accurate; plot is clear.
- 2- Student’s voice is sometimes clear; sometimes expresses emotion and is somewhat believable; setting is mostly clear and accurate; plot is mostly clear.
- 1- Student’s voice is not clear; sometimes expresses emotion and but is not always believable; setting is somewhat clear and but not always accurate; plot is not clear.
- 0- Student is not able to complete any portion of the assignment.

PRE-REQUISITE SKILLS

The student should have the ability to speak clearly.

The student should have the ability to speak in front of the teacher or class.

MODIFICATIONS

The teacher may choose to move the exercise to the theater of the school to give a more realistic feel to the “audition”.

UNIT SCHEDULE/TIME PLAN

Story selection and silent reading: 15 minutes or as needed

Fill in Graphic Organizer: 10-20 minutes or as needed

Character/plot selection: 5 minutes

Student audition rehearsal: 10-15 minutes or as needed

Auditions: 30 seconds-2 minutes depending on the student

*Approximately 45-60 minutes to “audition” an entire class if students are prepared

TECHNOLOGY USE

Students may write out what they will say for their “audition” on a “cue card” generated on the computer.

The teacher may film the student auditions or have an older student or media person do it.

Grade 3 Learning Unit

Subject: The Arts

OVERVIEW

The video “Mary Poppins” will aid students in determining Fact or Fiction.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that the arts sometimes combine fact and fiction to tell a story.	Students will be able to identify sections of the movie that deal with fact or fiction.
Students will understand that movies use special effects to make sequences more believable.	Students will try to recreate a special effect in the classroom.
Students will understand how to fill in a chart that documents fact or fiction.	Students will be able to fill in a chart with at least (3) examples of fact or fiction.

ESSENTIAL QUESTIONS

How do people determine the difference between fact and fiction?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Standard 1: Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analysis experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinion and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communications of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

INITIATING ACTIVITY

Students will be given a chart that contains two columns. One column is labeled “Fact” and the other “Fiction”.

LEARNING EXPERIENCES

- 1.) Students will be given the “Fact/Fiction” worksheet and put their names on it. The teacher will explain that students should fill in at least three examples of fact and three examples of fiction that appear in the video.
- 2.) Students will watch the video “Mary Poppins” and fill in the worksheet.
- 3.) Students will review what they have written on their worksheet.
- 4.) Students will choose one fact and one fiction example from their worksheet and try to re-create it in the classroom. For example, if the student chooses Mary flying with her umbrella, the student can jump pretending to “land”. If the fact is that they are the children in the story flying a kite, they can mime flying a kite.
- 5.) The teacher will ask all students to demonstrate their fact and fiction examples.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be graded on their completion of the worksheet and demonstration.

- 4- (3) Facts and (3) fiction examples are listed/demonstration is very clear
- 3- (2) facts and (2) fiction examples are listed/demonstration is clear
- 2- (1) fact and (1) fiction examples are listed/demonstration is not always clear
- 1- (1 or less) fact and (1 or less) fiction examples are listed/demonstration is not clear
- 0- (0) fact and (0) fiction examples are listed/demonstration is unclear

PRE-REQUISITE SKILLS

Students must be able to define “reality” (what is true or what is considered true) and “fantasy” (what is made in the imagination).

MODIFICATIONS

The teacher may use an alternative video.

The teacher may stop the video halfway through to go over the worksheet and offer suggestions for those students who may be having difficulty.

UNIT SCHEDULE/TIME PLAN

Hand out worksheet: 3 minutes

Video “Mary Poppins” and filling in worksheet: 139 minutes

Creating a fact and fiction segment: 10 minutes

Demonstrating fact and fiction segment: 20 minutes

TECHNOLOGY USE

VCR

The teacher may decide to film students as they recreate their segments.

RESOURCES

Travers, Pamela L.. Mary Poppins. New York: Delacorte Press, 1982.

Travers, Pamela L.. Mary Poppins from A-Z. New York: Harcourt Brace and World, 1962.

Travers, Pamela L.. Mary Poppins Comes Back. New York: Harcourt Brace and World,, 1935.

Travers, Pamela L.. Mary Poppins in Cherry Tree Lane. New York: Delacorte Press, 1982.

Travers, Pamela L.. Mary Poppins in the Park. New York: Harcourt Brace Jovanovich, 1976.

Travers, Pamela L.. Mary Poppins Opens the Door. New York: Harcourt Brace, 1943.

Travers, Pamela L.. Mary Poppins. New York: Delacorte Press, 1982.

Grade 4

New York State is not alone in its desire to measure student success and mastery at the Grade 4 level. States across our nation, in an effort to hold parents, educators, and students accountable, have arranged for children to be tested at key developmental stages of learning.

Teachers who feel they are already bogged down with stringent curriculum requirements in order to prepare students for these state tests, find any addition in the way of additional programming outside of core curricular subjects to be just another device that prevents them from delivering the necessary lessons for students to score well. Often, teachers resist these programs because they do not realize that it can also alleviate the tension they have in delivering said lessons.

This does not have to be the case. Oftentimes, local artists and professionals already have curricular lessons that directly correlate to what is being taught by the classroom teacher. The problem lies in being able to connect these professionals so that true learning is taking part on behalf of the students. This chapter will show the classroom teacher the inroads that these professionals use while helping teachers see how they can best utilize the talents they already possess.

In the Health, Physical Education and Consumer Science unit, students will explore careers. The resource list for this section is quite extensive and should provide the educator and students with a wide variety of ideas.

Moving in to a more serious and often elusive concept, the Mathematics lesson broaches the subject of probability. Students will use everyday movements to predict outcomes when circumstances are varied. The Science unit trails behind and can be coupled with the Mathematics unit. The use of force (energy) in the way of pushing and

pulling will give students added exposure to how movement can be related to energy. The teacher may use the concept introduced on probability to the Science unit to create predictions for outcomes of student created problems.

Additionally, the English Language Arts and The Arts units may be combined. Reality versus fantasy sets the stage for compare and contrast writing exercises. These writings can then be expanded as the students play the “noticing game” developed in the Arts lesson. Together, the lessons create students who make decisions based on things they observe and details that they notice. This is a life skill that becomes useful in a multitude of situations from remembering what a new acquaintance looks like to identifying someone who is suspicious in the neighborhood.

Lastly, the Social Studies unit celebrates our heritage. The Early Americans, American, Pilgrims, and Colonists are the subject under study. This unit provides students an opportunity to create movement sequences based on knowledge that they have researched. A great aid to this unit is the Opening Ceremony from the 2002 Winter Olympics and teachers are encouraged to show this to their students if it is at all possible.

Feel free to adapt the time frames or any other component to fit the needs of the curriculum and students. Most of all, allow the students to have the time and freedom to experience and create as they work through the units. Then sit back and be amazed by the quality and imagination they bring to the class!

Grade 4 Learning Unit

Subject Area: Mathematics, Science, and Technology (MST)/ Science Unit Only

OVERVIEW

Energy moves through space- pushes and pulls.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that energy can present itself in pushes and pulls.	Students will be able to identify a push and a pull.
Students will understand that energy from pushing and pulling can be produced in the body.	Students will be able to create the act of pushing and pulling.
Students will understand that work is done when pushes and pulls are employed.	Students will identify what work is done when they use either a push or a pull.

ESSENTIAL QUESTIONS

When is the energy of pushing and pulling important or evident in everyday life?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Mathematics, Science, and Technology

Standard 1: Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

Standard 4: Science

Students will understand and apply scientific concepts, principles, and theories pertaining to the physical setting and living environment and recognize the historical development of ideas in science.

Standard 6: Interconnectedness: Common Themes

Students will understand the relationships and common themes that connect mathematics, science, and technology and apply the themes and other areas of learning.

Standard 7: Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

INITIATING ACTIVITY

Students will be assigned a partner to work with either of their own choice or the teacher's.

LEARNING EXPERIENCES

- 1.) The teacher will explain to the students that for this activity they will work in pairs.
- 2.) The teacher will give the definition of push (to press against with force in order to drive or impel) and pull (to exert force so as to draw something toward the force).
- 3.) Using the definition for push, students will put their hands against their partner's with palms touching, and begin pushing.
- 4.) Using the definition for pull, students will sit on the floor, back to back, locking elbows. From this position, students will attempt to stand up. This will only be accomplished if each student pulls with the same force. It does not matter if one student is bigger than the other, only that the force is constant and equal.
- 5.) After these initial exercises, students will investigate other ways to create push and pull.
- 6.) Students will show their examples of push and pull to the teacher as the teacher walks from couple to couple.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be considered successful if they can create one push and pull of their own.

PRE-REQUISITE SKILLS

Students must be able to work well with a partner.
Students must feel comfortable touching another student.

MODIFICATIONS

The teacher may assign a prop to be used in the push and pull such as a chair, scarf, hula hoop or other sturdy object. Both students who are partners should hold the prop.

UNIT SCHEDULE/TIME PLAN

Pairing students up: 2-5 minutes
Defining push and pull: 2-3 minutes
Push and Pull exercise: 5-7 minutes
Creating Push and Pulls: 5-10 minutes
Demonstrating for teacher: 2-7 minutes

TECHNOLOGY USE

The teacher may use Legos or other mechanized toys to demonstrate push and pull. Students would mimic the action using their bodies and a partner. Example: a pulley- one student is the pulley wheel while the other is the rope going around it.

RESOURCES

Ardley, Neil. The Science Book of Energy. San Diego: Harcourt Brace Jovanovich, 1992.

Catherall, Ed. Exploring the Uses of Energy. Austin, Texas: Steck-Vaughn Library, 1991.

Pine, Tillie S. Energy All Around. New York: McGraw-Hill, 1975.

Grade 4 Learning Unit

Subject Area: English Language Arts (ELA)

OVERVIEW

“Reel or Real” adapted for cartoon, film or theater
Students will compare and contrast live versus videotaped performance of the same title. Collaboration between the ELA teacher and the performing arts presenter was essential for maintaining uniform presentation of related ELA concepts and reinforcing those concepts practiced in the classroom.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand the aesthetic and logistical differences between videotaped and live performances.	Students will fill in a compare and contrast chart or Venn Diagram citing special effects, audio and visual differences and similarities.
Students will understand the plot changes necessitated by using different performance formats	Students will be able to pull context ideas using listening and visual cues and record them in a journal.
Students will know character descriptions for 3 out of 5 characters of their choice.	Students will be able to write concretely about their opinions defending which mode of performance delivery is most effective.
	Students will know how to formulate an arguable opinion in written form.

ESSENTIAL QUESTIONS

What criteria do people use to respond to the arts?

CONNECTIONS TO NYS LEARNING STANDARDS

English Language Arts

Standard 1: Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinion and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communications of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

INITIATING ACTIVITY

Students will be given an exercise in which they will practice taking notes on a short animated cartoon lasting 5-10 minutes. Notes will be compiled on the board. Students will be asked to note; main characters, plot, and story development. This will serve as practice for the “reel” event. The written pattern(s) used are those presented in the ELA classroom such as story mapping, constructing support charts, compare and contrast charts, webbing and Venn diagrams or those constructed by the ELA teacher.

LEARNING EXPERIENCES

*Students will be given a verbal outline of what the project entails.

- 1.) Students will identify the title of the work they will see, name the composer (person who creates the music) and the choreographer (person who creates the dances). Students should take notice of these at the beginning of the “reel” or in their performance programs. Students should receive preliminary instructions on proper audience etiquette for viewing all modes of performances whether “live” or taped.
- 2.) Students will define the items they will identify, i.e. the main characters, sets, and plot and will take these notes in a journal using the format choices given. Students will be given a format or choice of formats based on those that they are familiar with. The format choices are those agreed upon by the ELA teacher and the artist.
- 3.) Students will participate in a dialogue on what notes they took paying particular attention to identifying the main characters, the plot and any special effects presented.
- 4.) * If possible, students should take a tour of the theater hosting the live performance.
- 5.) Once at the theater, students will again receive instruction on proper theater etiquette (to include proper rest room use), and review their journal entries for the “reel” performance.
- 6.) *After* each act, students should record their observations in as much detail in their journals.
- 7.) If possible, a discussion of notes taken during the performance should include a comparison and then a contrast of the (2) performance viewings.
- 8.) Students will begin a draft essay that defends their preference of a “reel” or “real” performance.

- 9.) Students will exchange their drafts with another student in the class. Students will be editing for grammar and spelling.
- 10.) Students will then construct their final copy.
- 11.) Teachers will grade the essay using a four-point rubric (as in the New York State ELA Grade 4 Writing test).

CULMINATING PERFORMANCE

Include rubric(s)

Students will be able to defend their opinion that answers the question of “Reel or Real?” Students should be able to defend their position using specific elements with basic terminology.

The following is the rubric used for grading essays.

Heading

- 4- Heading contains name, grade, date, and teacher’s name (all elements)
- 3- Heading may be missing one element
- 2- Heading is missing two elements
- 1- Heading is missing three elements

Opening Statement

- 4- *Opening sentence is clear and restates the question*
- 3- Opening sentence restates the question
- 2- Opening statement is confusing
- 1- Opening statement does not restate the question or is missing

Supporting Reasons

- 4- Three sentences with three supporting reasons that are correct
- 3- Two sentences with two supporting reasons that are correct
- 2- One sentence with one supporting reason that is correct
- 1- No reason or support or confused

Closing Sentence

- 4- Closing sentence brings strong support and closure to the compare/contrast essay
- 3- Closing sentence brings closure to the essay
- 2- Attempts to unify the essay with the closing but the sentence is vague
- 1- No closing sentence or does not conclude the idea of the essay

PRE-REQUISITE SKILLS

- 1.) Students should be familiar with note taking techniques as required by the Grade 4 ELA testing.
- 2.) Students should have an awareness of fact versus opinion.
- 3.) Students should have an understanding of the etiquette required at a live performance.
- 4.) A brief overview of staging techniques used on a movie stage and a theater stage.
- 5.) An overview (handout) of how the final product will be graded should be given to each student.

Note- Submitting teacher is the Magnet School theme specialist as well as the Artistic Director of a regional youth ballet company, The Leatherstocking Ballet, and this performing arts company contributed the “real” arts performance component during the field test component.

MODIFICATIONS

None required for this performance but may be adapted to fit literature, drama, music, and visual arts as the catalyst for the unit.

UNIT SCHEDULE/TIME PLAN

- Day #1- Note taking techniques used as a practice. Student viewing of a cartoon is approximately 10 minutes. Note taking- 5-10 minutes.
- Day #2-The “Reel” video- A video of the same ballet performance the students will be seeing. “Alice in Wonderland”, “The Nutcracker”, and “Cinderella” are all appropriate. Video will last 100-110 minutes. The video may be shown in two parts on (2) successive Journal writing- 10-15 minutes.
- Day #3- Field Trip- Travel time to the theater. Ballet performance- 90-120 minutes including intermissions. All journal writing should take place during the intermissions. Classroom discussion- 10-15 minutes maximum.
- Day #4- Essay draft- 30 minutes.
- Day #5- Student editing- 20 minutes.
- Day #6- (Optional) Student composition committed to computer/word processor format- 30-45 minutes.
- Day #7- Grading of essays.
- Day #8- Review and displaying of essays which may include internet displays.
(recommended)

Additionally, students will be able to answer the following questions based on the knowledge acquired during this unit:

- 1.) Why would someone prefer the theater experience rather than the movie experience?
- 2.) How could the movie director/artistic director approach the plot differently? Give examples.
- 3.) Do the limitations of the theater cause the performance to be diminished? Enhanced?
- 4.) Does the videotaped performance cause the performance to be diminished? Enhanced?
- 5.) How would a written version of the same performance present a different perspective from the “reel” or “real” version?

TECHNOLOGY USE

Where available, students should participate in committing their essays to computer format and then post the on the internet using a school based site.

Additional technology use: Students will cast a ballot via a school based voting site for their preference of performance type, live or video. Students will be able to compare their vote with those in their class, school or voters outside their classroom/school. Students will then generate a graph based on these results.

Grade 4 Learning Unit

Subject Area: The Arts

OVERVIEW

Students will be better able to notice details.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand what it means to notice details.	Students will be able to notice details about each other.
Students will understand that details are what make things unique.	Students will be able to describe details about one other person.
Students will understand that uniqueness is subject to interpretation.	Students will be able to discern what another's interpretation of change/uniqueness means.

ESSENTIAL QUESTIONS

How important is it for people to notice details?
What do people use as a criteria for uniqueness?

CONNECTIONS TO THE NYS LEARNING STANDARDS

The Arts

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

INITIATING ACTIVITY

Students will be put in pairs.

LEARNING EXPERIENCES

- 1.) The teacher will allow students to pick a partner or the teacher can pair students up.
- 2.) The teacher will explain the directions for the “Noticing Game”.
 - Each student will face their partner, taking a few seconds to pick out details about their partner. Does their partner have a ring on? Do they wear glasses? What kind of shoes are they wearing?
 - The teacher will announce that “noticing” time is over and the pair will turn their backs to each other.
 - Students will pick three things to change. A ring may be taken off. A barrette may be removed. A shoe can be taken off. The teacher will announce that changing time is over.
 - Students will turn around to face their partner. Each student will take a turn guessing what the other has changed about their appearances.
 - The teacher will ask how many students got all three changes figured out. How many got two correct. How many got one correct. How many didn’t get any correct.
 - The teacher will direct students to repeat the activity again, still changing three things.
 - Students will guess which three things were changed. Student’s ability to identify what changed should improve.
 - The teacher will direct students to repeat the activity once more but this time they should notice stance. Students may decide to change how they are standing or change the level (height) of their stance.
 - For the last time, students will identify what has changed and their ability to identify the change should improve or at the least, stay the same.
- 3.) The students will take their seats. The teacher will show the first fifteen minutes of “Cinderella” starring Leslie Ann Warren or Brandy. These are both dramatic versions.
- 4.) After viewing this version, students will draw a sketch of the character Cinderella. Students should include as much detail about the character as possible. Students can speculate on the height, shoe size, and any other details but must back up their speculations with details. “I think Cinderella is shorter than six feet because doors are usually around six feet and the character is shorter than the door. Students should include a minimum of four correct details.
- 5.) The teacher will have students hang their drawings up on a bulletin board or other display area.
- 6.) Students will accompany their posters with a written description that can be attached to the poster or handed in to the teacher. Students should include a minimum of four correct details.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be assessed using the following rubric:

- 4- Students include four details in their poster and write four details in their description.
- 3- Students include three details in their poster and write three details in their description.
- 2- Students include two details in their poster and write two details in their description.
- 1- Students include one detail in their poster and write one detail in their description.
- 0- Students include no details in their poster and include no details in their description.

PRE-REQUISITE SKILLS

Students must be able to write a descriptive list using their senses.

MODIFICATIONS

The teacher can substitute any movie, book, or musical of their choice.

UNIT SCHEDULE/TIME PLAN

The “Noticing” Game: 15 minutes

Video: 15 minutes

Poster/writing activity: 60 minutes

TECHNOLOGY USE

Students may write their descriptions on the computer.

Grade 5

Fifth Grade is the beginning of the “tweener” years and as such comes with its own joys and sorrows. Boy and girl issues are becoming greater and students are moving closer to being young adults.

This chapter tries to address these issues within the context of learning and movement in a way that promotes a sense of self within the community and world. It also helps students establish a sense of “rootedness” in our culture. Knowing where you came from helps identify where you are in life now.

The lessons contained in this chapter can be seen as progressions from former chapters or as those begun for this grade alone. The Health, Physical Education and Consumer Science unit takes a look at Folk Dancing. Students today hardly realize that their popular dances qualify as Folk Dancing and that everyday people are the ones who create these dances. In creating their own patterns, students can connect the ideas that show how dances progress and are reshaped to become “new” dances.

The Mathematics lesson helps students make connections between fact and predictions. The Science unit discusses the forces of the Earth, namely revolution and rotation as the students create a human solar system. English Language Arts takes the story of “Miranda and Brother Wind” as the premise for its learning experiences.

America’s Melting Pot helps students to discover their own heritage along with building a sense of self within the framework of family. This can help the teacher learn details about how students describe themselves and how they see themselves in the world.

Finally, The Arts portion of this chapter allows students to experiment with building. A study of architecture motivates students to create a museum of their own. Students find it most rewarding to put up a building using their own ideas of style and structure. Once

built, students become living examples of art. Museum “visitors” can actually tour the facility and students experience the comments of their visitors. This kind of feedback in a non-threatening way helps students to develop ideas of what others feel is good or useful.

The teacher is included in these units as another learner and this takes the pressure off teachers to lead. The lessons are clear enough that teachers may even choose to give the written version to students to figure out as an alternative way of lesson delivery. Students may comment on whether they feel the lesson qualifies as a good “How to” document.

Above all, students will be learning as they move and decipher these lessons kinesthetically!

Grade 5

Learning Unit

Subject Area: Mathematics, Science, and Technology (MST)/ Mathematics Unit Only

OVERVIEW

Students will perform different movements, calculate the specifics of those movements, and predict outcomes when the conditions of performing these movements is changed, i.e. the time is lengthened, distance is changed, speed changed or pattern modified.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand the relationship between fact and calculated predictions.	Students will be able to make a prediction on a result based on base line information.
Students will understand that answers can be predicted if enough information is available.	Students will be able to document whether their predictions are true or false.
Students will understand that changing a variable alters results but that these results may be predictable.	Students will be able to change the variables of a problem to create a new set of problems and results.

ESSENTIAL QUESTIONS

What purpose does prediction have in every day life?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Mathematics, Science, and Technology

Standard 1: Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

Standard 3: Mathematics

Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

Standard 6: Interconnectedness: Common Themes

Students will understand the relationships and common themes that connect mathematics, science, and technology and apply the themes and other areas of learning.

Standard 7: Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

INITIATING ACTIVITY

Students will work in partners.

Each pair of students will have a watch with a second hand to be able to record the time it takes to complete a movement.

Each pair of students will be given a measuring tape.

The area that students will be working in should have a space marked off at three feet and one at six feet. This can be done with masking tape, chalk or other marking material.

LEARNING EXPERIENCES

1.) The teacher will give each group of students a paper with a list of activities to perform. On the list should be the following:

#1- Jump 10 times in place and record how long this takes

#2- Hop on 1 foot for 10 seconds and record how many hops are completed.

#3- Walk between the three foot lines. Record how many walks can be completed in 30 seconds.

#4- Bend from the waist from the right to left without stopping for 30 seconds and record how many bends can be done in that time

#5- Start on one of the masking tape lines, jump as far away from the line as you can. Record how many feet and inches are jumped.

#6- Going from the farthest masking tape line to the six foot line, touch each line by galloping between the lines. How many times are the lines touched when this is done for 15 seconds.

#7- With the right foot, tap the right heel forward 2 times, then tap the right toe in back 2 times. Repeat this for 20 seconds. Record how many taps forward and backward can be completed.

#8- Shrug shoulders 10 times, clap your hands 10 times, sit on the floor and then stand up immediately 5 times, and then blink your eyes 10 times. Do this pattern in this order and record how long this takes.

#9- Do 5 jumping jacks, 2 squat thrusts, and four marches in place. Record how long this takes.

Each student in the pair serves as recorder and performer. This creates two sets of data.

2.) After the students record their answers, the teacher will direct students to take a second direction sheet. Student will predict their answers based on the calculations they made in the earlier assignment.

#1- How long will it take to jump 30 times?

#2- How many hops can be done in 25 seconds?

#3- How many walks can be done between the six foot lines?

#4- How many bends can be done in 10 seconds?

#5- How far can be jumped when the runner takes a running start and then jumps from the line?

#6- Gallop between the three foot lines for 15 seconds. How many times can the lines be touched?

#7- With the left foot, tap the left heel forward 2 times, then tap the left toe in back 2 times. Repeat this for 20 seconds. Record how many taps forward and backward can be completed.

#8- Clap your hands 10 times, sit on the floor, shrug shoulders 10 times, and then blink your eyes 10 times. Record how long this takes.

#9- Do 5 jumping jacks, 2 squat thrusts, and four marches in place as fast as you can. How long does this take?

#10- Do 5 jumping jacks, 2 squat thrusts, and four marches in place as slow as you can. How long does this take?

- 3.) After making the predictions based on the data from this first activity, students should each both perform and record the new set of circumstances associated with the predictions.
- 4.) Students should compare the newest data with their predictions to see how close the predictions came to the results.
- 5.) Students should come up with a sentence or two about why the data changed. These statements can be shared collectively with the class or handed in to the teacher.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be assessed on their ability to perform the activities and create statements about calculating and predicting answers.

PRE-REQUISITE SKILLS

Students should know what a squat thrust and a sideways gallop.

Students should know how to measure in feet and inches.

Students should know how to operate a watch.

MODIFICATIONS

The teacher may modify any number of the required elements to be performed.

UNIT SCHEDULE/TIME PLAN

First activity: 15-25 minutes

Prediction activity: 15 minutes

Second activity with alterations: 15-25 minutes

Reflection and statement: 10-15 minutes

TECHNOLOGY USE

None.

Grade 5 Learning Unit

Subject Area: English Language Arts (ELA)

OVERVIEW

How to Create a Cake Dance
Read “Mirandi and Brother Wind”

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that dance can be a part of literature.	Students will be able to read for meaning and understanding of historical relevance.
Students will understand that literature can tell stories about history.	Students will be able to create a dance from the information gathered in a story.
Students will understand the significance of a “Cake Walk” when used in literature that references history.	Students will be able to decipher the patterns used by the author to describe a “Cake Walk”.

ESSENTIAL QUESTIONS

Why would people dance a “Cake Walk”?
Why would anyone study the history surrounding the time of the “Cake Walk”?
What relevance does the era of the “Cake Walk” have to today?

CONNECTIONS TO THE NYS LEARNING STANDARDS

English Language Arts

Standard 1: Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

Standard 2: Language for Literary Response and Expression

Students will read and listen to oral, written, and electronically produced texts and performances from American and world literature; relate texts and performances to their own lives; and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language that follows the accepted conventions of the English language for self-expression and artistic creation.

Standard 3: Language for Critical Analysis and Evaluation

Students will listen, speak, read, and write for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinion and judgments on experiences, ideas, information and issues.

Standard 4: Language for Social Interaction

Students will listen, speak, read, and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communications of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

INITIATING ACTIVITY

Students will read the story “Mirandi and Brother Wind” by Patricia McKissack.

LEARNING EXPERIENCES

- 1.) Students will read “Mirandi and Brother Wind” by Patricia McKissack.
 - 2.) Students will reread the pages where the author talks about a barn dance that the “Cake Walk” takes place in.
 - 3.) Students will share their ideas with the teacher about what they think a “Cake Walk” is given the description the author supplies.
 - 4.) The teacher will explain that a “Cake Walk” was a type of contest to see who could do the best dance. Because cakes were a special treat, the most desirable cake brought to the dance would be given to the winner of the cake walk.
 - 6.) Students should be broken up into groups of between four and eight people. This can be the teacher’s choice or students may be allowed to group themselves.
 - 7.) The teacher will instruct the students that they have 20-30 minutes to create a “Cake Walk”. This day is their first rehearsal. The use of a Gigue or other music with a quick, lively beat will suit the contest. Students should be allowed to practice with the music beforehand. This ends the day’s activity.
 - 8.) On day two, students will resume rehearsing their “Cake Walk” dance. Meanwhile, the teacher will solicit other members of the staff to “judge” the student’s dances.
 - 9.) On the second or third day, judging of the “Cake Walk” will take place. This should be done in a place that can accommodate the student’s movements.
 - 10.) The students will perform their dances simultaneously as the judges walk around. At the conclusion of the music, the judges can ask that the students render one more performance of the dances or they can make their decision.
 - 11.) The judges announce the winners of the “Cake Walk” contest and award the prize.
- NOTE- The teacher may supply the cake or one can be brought in from a local bakery. Oftentimes the bakery will donate a cake if there is ample notice given.

CULMINATING ACTIVITY

(Assessment Rubrics)

The group who creates the best “Cake Walk” wins the cake.
The winners are encouraged to share their prize with the remaining contestants.

PRE-REQUISITE SKILLS

Students must have reading comprehension skills.
Students should be able to work well in a group.
Students should be able to exhibit good sportsmanship regardless if they win or lose.

MODIFICATIONS

Students may be allowed to work in larger groups in order to create more elaborate dances.

UNIT SCHEDULE/TIME PLAN

Reading “Mirandi and Brother Wind”: 15 minutes
Grouping students: 5 minutes
Initial “Cake Walk” working session: 30-40 minutes
Second and/or third rehearsal sessions: 20 minutes each
Judging: 10 minutes
Awarding of Prize: 5 minutes
Accepting the Prize and sharing with contestants: 20-30 minutes

TECHNOLOGY USE

The teacher may film the “Cake Walk” contest.
Tape deck or CD player for the music.

RESOURCES

McKissack, Patricia. Mirandi and Brother Wind. New York: Knopf, 1988.

Grade 6

This last chapter is the finale for including dance and movement in the elementary school curriculum. Students are ready to tackle new ideas but still enjoy of the comfort of the familiar. While presenting solid lessons based on core curriculum, this chapter combines these feelings.

Beginning with the first unit, students take the familiar, a baseball game, and turn it into something abstract as they create the game without the equipment used for a “real” game. Students discuss rules and their importance in keeping games on fair. Knowing that rules exist to keep things moving on an even keel gives students a sense of comfort and better sense of boundaries. These translate into rules at school, home and about personal space and self.

Mathematics deals with phrasing or patterning as compared to music. Students don’t often make the connections between these two focuses. This unit helps students realize that patterns exist in many places even though we may not be conscious of them. The Science lesson uses a game and the notion of strategy to compare forces of energy, again incorporating ideas initiated in a lower level (Grade 4).

Using nursery rhymes and poetry to present rhythmic themes is what the basis of the English Language Arts unit is about. Students will focus on uncovering how rhythm does or does not play a part in these genres. They will also dissect these rhythms into movement patterns. To further extend, students will create their own poems.

Social Studies takes us to Ancient Egypt and its rich cultural history. Students will become Ancient Egyptians as they look at slides and books that describe life at that time. Students will have the opportunity to speculate and form hypothetical statements about the culture and its practice. Working in groups provides students with the chance to share

their ideas, collaborate on a final project, and then to present their findings to their peers through informal performances.

The Arts portion of this chapter allows for students to problem solve much the same as a media producer would in developing a project. Students rarely get to experience what goes on “behind the scenes” and this unit serves as an eye opener into careers and concepts that deal with creating for a media outlet. Students enjoy using their imaginations to solve real performance dilemmas. Teachers may consider extending this into the real world by partnering with a performance group that is staging a production. The professionals can share problems and ideas for solving them with the students. In turn, student suggestions when shared can lead to actual solutions that are incorporated into the shows. This can prove to be most rewarding for both groups!

As a final note, this unit is meant to provoke thought in these young adults and to give them a chance to use the skills that will help them become better citizens in an ever changing world.

Grade 6

Learning Unit

Subject Area: Mathematics, Science, and Technology (MST)/ Mathematics Unit Only

OVERVIEW

Music and movement integration- signature moves put to music- must decipher how many counts of “8” in a particular song and then “fit” moves in using a beginning pose and ending pose.

Compute how many counts are in the introduction, body and closing

Vary the number of counts certain members of the group will participate in

**For this unit, the teacher must have the ability to count music in “8’s”.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that music and dance require math calculations.	Students will be able to choose an appropriate musical composition for this assignment.
Students will understand that creating dance requires insight into how much “musical time” must be filled.	Students will be able to decipher how many counts of “8” are in a specific musical selection using patterns of 16 and 32.
Students will understand that calculating the time allows for dance phrasing or patterns to develop.	Students will be able to recognize musical patterns when calculating the amount of music in their selection.
Students will understand that styles of music differ in their patterns and amount of time they last.	Students will be able to recognize that some music is longer or shorter than others.

ESSENTIAL QUESTIONS

How do musicians decide how much music is enough?

Do musicians use formulas when creating their music?

CONNECTIONS TO THE NYS LEARNING STANDARDS

Mathematics, Science, and Technology

Standard 1: Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

Standard 2: Information Systems

Students will access, generate, process, and transfer information using appropriate technologies.

Standard 3: Mathematics

Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

Standard 7: Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

INITIATING ACTIVITY

The teacher will assign students the task of bringing in music of their choosing. The ground rules for allowable music are no foul language, no sex talk and no violence. The teacher will divide students into groups of two or four and will have to supply or have students bring in a CD or tape player for their group.

LEARNING EXPERIENCES

- 1.) Students will work in groups of two or four. In their groups, students will listen to each of the music selections brought in.
- 2.) The teacher asks each group to pick one selection from the choices.
- 3.) Using their own example, the teacher will go through a musical selection, and, in counts of “8”, count how many counts of “8” are present in the music. “Twinkle, Twinkle” is an easy example that can be sung if recorded music is not available. There are six counts of “8” in the children’s version. The teacher may have to offer assistance initially.
- 4.) Students will calculate how many counts of “8” are present in their musical choice.
- 5.) The teacher will tell students that most dance steps are either 16 or 32 counts long. Also, when the music undergoes a repeat, the dance step will also repeat. Students should decide how many different steps of 16 (or two groups of “8”) they will have to create as choreographers (people who write dances) and how many steps could be repeated. The repeats are musical repeats and usually are verses with the same melody but different words.
- 6.) Students will now recalculate the music using phrasing of 32 counts. Students should realize that this can be done by using the property of division.
- 7.) Each group will share with the other students their results for the music they chose.
- 8.) Students will create one sequence of movement to encompass 16 counts.
- *9.) Optional- Students demonstrate their sequence to the class.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will be assessed on their ability to work through the problem to a solution and be marked accordingly:

- 4- Each group member participates and a figure for both 16 and 32 counts of movements are calculated. Students work independently from the teacher.
- 3- Each group member participates and a figure for both 16 and 32 counts of movements are calculated. Students need some assistance from the teacher.

- 2- Each group member participates and a figure for both 16 and 32 counts of movements are calculated after frequent assistance from the teacher.
- 0- Some group members do not participate but a figure for both 16 and 32 counts of movements is calculated only with assistance from the teacher.
- 0- The group members do not participate well and a figure for both 16 and 32 counts of movements is not calculated even after assistance from the teacher is given.

PRE-REQUISITE SKILLS

Students should be able to recognize the rhythm of a musical piece.
Students must be able to count multiples of 16 and 32.

MODIFICATIONS

The teacher may decide to use the same piece of music that all students will work on.
Students can compare notes to see if their results are similar.

UNIT SCHEDULE/TIME PLAN

Selection of music: 1 Day (overnight assignment)
Grouping students: 5 minutes
Choosing music: 5-15 minutes
Teacher example: 3-5 minutes
Student calculations for 16 counts: 15-20 minutes
Student calculations for 32 counts: 5-15 minutes
Reflection and comparison of answers: 10 minutes
Student creation of 16 counts of movement: 15 minutes
Optional demonstrations: 15 minutes

TECHNOLOGY USE

Related computer math programs that reinforce problem solving and division techniques can be assigned and assessed.
CD or tape player.

RESOURCES

Archibald, Joe. Baseball. Chicago: Follett Publishing Co., 1972.

Walker, Dick. Baseball: Play Like a Pro. Mahwah, NJ: Troll Associates, 1990.

Grade 6

Learning Unit

Subject Area: The Arts

OVERVIEW

The story of “Alice in Wonderland” presents unique problems for the production director of a movie, musical or dance production.

Students will try to solve technical problems associated with productions.

CONTENT KNOWLEDGE

Declarative	Procedural
Students will understand that production medias face unique performance problems.	Students will be able to identify a production problem or question.
Students will understand that solving production problems takes brainstorming.	Students will be able to brainstorm a solution to a production problem.
Students will understand that making a live production from a written story provides many choices for the producer.	Students will be able to choose what and how to solve problems based on a story script.
	Students will be able to explain their solution to others.

ESSENTIAL QUESTIONS

Why do producers choose one media (cinema, theater or dance) over another when creating a show?

Why do viewers gravitate to one style of performance over another, either as a performer or an audience member?

CONNECTIONS TO THE NYS LEARNING STANDARDS

The Arts

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

INITIATING ACTIVITY

The teacher will read the “Alice in Wonderland” synopsis below in the Learning Experiences section. While reading it to students, students should be asked to visualize the story as if it was playing as a movie in their imaginations.

LEARNING EXPERIENCES

The teacher directs the students to reread the story synopsis on their own and keep in mind the problems they will be trying to solve. After reading it, students will brainstorm the solutions to how they can create these solutions to adapt for the theater or stage.

Read the synopsis below and keep in mind the following problems associated with the producing of this story:

- 1- How to give the impression that Lewis Carroll is dreaming.
- 2- How to give the impression that Alice falls into a rabbit hole.
- 3- How can you make Alice grow or shrink.
- 4- How can you make Alice cry a river of tears.
- 5- How can you make Alice and the Queen play croquet with flamingos and hedgehogs.
- 6- How to change the scene between the Duchess’s Kitchen and the Tea Party.
- 7- How to give the impression that the Gardner’s are painting the White Rose red without using real paint.
- 8- How to bring Lewis Carroll out of his dream and back to the classroom.

Alice in Wonderland

In the ballet Alice in Wonderland, the choreographers (people who make up the dances) and the set designers have to make many decisions. One type of decision has to do with whether they can estimate a measurement or if an exact measurement is needed.

Here is a short version of the story. At the end you will be asked to answer some of the questions based on what you know. These will be problems using your math skills.

Lewis Carroll wrote the story of Alice in Wonderland. In the Leatherstocking Ballet’s version, Lewis Carroll is teaching some of his students at Oxford University. (This is a school in England.)

Carroll dreams of a girl he calls “Alice” and all the adventures she takes after she falls into a rabbit hole. The White Rabbit takes her down the hole and then leaves her in a dark place with many small doors that she cannot go through because she is too big. The doors circle around her. It frightens Alice. She finds a bottle with a very smelly potion. After some time, Alice decides to drink the potion and in an instant, shrinks!

Alice enters through one of the doors into a beautiful garden where the flowers are alive and Butterflies greet her. A giant bubble blowing Caterpillar with a multi-colored body that comes apart and together as Alice sneezes, makes her wonder about this strange place. She also sees Mushrooms that dance and gets chased by grasshoppers right out of the garden.

As she tries to catch the Butterflies, Alice finds herself in the Duchess's kitchen where the Duchess is peppering her stew. The Cheshire Cat looks on from a tree that grows in the kitchen. The Duchess chases the scared Alice out of her kitchen but not before ordering the Gardeners to paint the White Rose red.

Soon after being chased out of the kitchen, Alice stumbles upon the Mad Hatter's Tea Party, complete with the Dormouse and the March Hare. They invite Alice to join them for a cup of tea, which, of course, Alice does.

Meanwhile, the Gardeners are painting the White Rose red. Alice sees them upon leaving the Tea Party and decides to help.

Not long after, the Queen of Hearts enters with all her royal subjects to play a game of croquet. They use hedgehogs instead of balls. The Queen never likes to lose so the Gardeners make it so she can win by becoming the wickets the hedgehogs must go through. Alice herself joins in the game where she experiences a little trouble controlling the mallet (like a wooden golf club) that is actually a flamingo.

Suddenly the Queen gets a report that the White Rose has been painted red. It is found out that the Duchess has done this dirty deed (trick) and the Queen chases her out of the kingdom. At the same time, someone has stolen the tarts. The Queen holds court where the Knave of Hearts is accused of this crime. Actually, the Knave of Spades has stolen them but to cover up his crime and appear innocent, he gets the Queen to fall in love with him.

The Knave of Hearts is put in a dungeon guarded by fireflies. The Knave of Spades challenges him to a duel (sword fight) where Alice tells everyone that the Knave of Spades is the guilty one.

Alice and the Knave of Hearts fall in love and soon after, and with Alice's help, the Knave is declared innocent. A magical dragon appears containing many of the characters Alice has met on her adventure. It guides her back to the kingdom of the Queen of Hearts where Alice is crowned the new Queen.

Suddenly, Lewis Carroll appears to awaken from his dream. He pretends to dance with Alice and when he realizes this was all a dream, returns to getting ready his classroom for the next group of students.

Now brainstorm to solve (4) of the problems of your choice.

Reread your answers and edit them before handing in your final "good" copy.

CULMINATING ACTIVITY

(Assessment Rubrics)

Students will put their brainstorming ideas on paper and be graded using the following rubric:

- 4- Students solve (4) problems creatively and the answers are clear and use good grammar techniques.
- 3- Students solve (3) problems creatively and the answers are clear and use good grammar techniques.
- 2- Students solve (2) problems creatively and the answers are clear and use good grammar techniques.
- 1- Students solve (1) problem creatively and the answer is clear and uses good grammar techniques.
- 0- Students solve (0) problems.

After handing in their brainstorming papers, the teacher may show the video “Alice in Wonderland” starring Whoopi Goldberg. Students should recognize how the movie producers approached the problems they tried to solve.

PRE-REQUISITE SKILLS

Students should have the ability to use good grammar technique.

MODIFICATIONS

The teacher may choose another script associate with a live performance that students will be able to attend. Students should brainstorm the solutions first and then see the performance. In this case, the director of the show may be able to talk with students at the end of the show or sometime later at school.

UNIT SCHEDULE/TIME PLAN

Teacher reading the synopsis: 5-7 minutes
Students reread the story: 5-10 minutes
Student brainstorming and rough draft: 60-120 minutes
Student editing and final copy: 15 minutes
Video “Alice in Wonderland”: 75 minutes

TECHNOLOGY USE

VCR

The teacher may have students write their final copy on the computer. If students are able, the final copy can be sent to a common folder instead of printing it out.

If advanced technology and support is available, brainstormed solutions can be animated on the computer and used as the final copy instead of writing about them.

RESOURCES

Carroll, Lewis. Alice in Wonderland. Morris Plains, NJ: Unicorn Publishing House, 1990.

Carroll, Lewis. Alice's Adventures in Wonderland. New York: McGraw-Hill, 1983.

Carroll, Lewis. The Nursery "Alice". New York: McGraw-Hill, 1966.

Carroll, Lewis. Alice in Wonderland and Through the Looking Glass. New York: Macmillan, 1963.