

## **Story-telling in the classroom-Incorporating Integrated Arts in Novel Study**

*By Stacy Nichols*

### **Introduction**

What is arts integration? Why is it such a hot topic? How does it work? Why does it work? Is it making students more successful? These are all questions that have been discussed in the academic world and among colleagues. I'm sure you've heard the term "arts integration" and wondered what it really meant? Does that mean you can just have your students coloring in the classroom on a daily basis? No. After all, as teachers we are consistently under pressure to meet the standards (now the common core), be rigorous in our classroom, grade papers, meet with families, and make sure our students move to the next grade level. It's a lot of work. Your daily lesson plans might be feeling rather dry and your students are not as actively engaged as you want. Arts integration can benefit you tremendously. Through this unit, you will learn some valuable strategies for incorporating arts integration into your classroom...real arts integration!

### **Demographic**

Colonial School District is located in New Castle, DE. Our schools are located in a mostly urban and rural area just on the outskirts of inner city Wilmington along the route 13 corridor. I currently work at Wilmington Manor Elementary. The students who attend Wilmington Manor are majority LES (low economic status). Approximately 75% of our student population receives free or reduced lunch. Most of our families have both parents working full-time thus limiting their exposure to our classroom and curriculum. We service a very diverse population of students in grades K through 5. We have a large population of Hispanic students (36%). We service approximately 7.2% to special education. We have 38.1% white students and 23.6% African American students (State of Delaware).

Our student count for this 2013-2014 school year is currently 347 students across all six grades levels and 18 homerooms. I currently have 17 students in my core subjects; 9 girls and 8 boys. I have three special education students.

While Wilmington Manor has its challenges, last year we met our AYP goals. We strive to offer a positive learning environment. We currently offer programs such as math club, peer tutoring, PNC Banking, reading buddies, and our PTA. The school also participates a PBS (Positive Behavior School) in which students earn incentives for hard work and appropriate behavior.

This 2013-2014 school year is going to have its own unique set of challenges, which includes initiatives that are beginning and others that are continuing and expanding. In 2011 Colonial School District expanded its Learning-Focused Solutions (LFS) instruction initiative to its elementary schools. The Learning-Focused strategies and structures are a format of instruction in which teachers teach based on a letter of unit and lesson essential questions. While the middle and high school levels have been following this format, the Colonial elementary schools have been rolling out Learning-Focused at a slower rate. Last year, Wilmington Manor focused solely on how to incorporate LFS (Learning Focused Solutions) into our math curriculum. We slowly integrated unit and lesson essential questions and acquisition lesson plans. For this school year we will integrate the LFS program into our English/Language Arts core.

Common Core Standards have been fully integrated into our curriculum for this school year.

### **Rationale**

Have you ever felt like your classroom routines were becoming very monotonous? Have you ever felt more like a lecturer in your classroom? I know there have been times where I felt like my teaching practices were like those of a college instructor. I do all the talking and the kids just stare at me and listen. A lot of times, kids want you to just show them how, when really I should have them showing me. As teachers our end goal is for the students to show us that they've learned, but have we ever thought about how we are getting them to that end goal? Is your teaching just a series of taking notes? Do you feel like your students are learning at their best level when that happens? Arts integration is described as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form and another subject and meets evolving objectives in both" (Kingsley).

Last year, when I switched to third grade, I had been doing a lot of research on ways to incorporate more fun into my classroom. I had heard of this strategy called "brain break" on websites and from colleagues and decided to incorporate it into my daily schedule. The brain break was a five-minute activity in which the students could get out of their seats and move around or dance or play a game. After only a couple days, I noticed how much the students loved getting a chance to move around the room. I started thinking of ways to move around in our academic subjects. I started small by having the students walk around the room to get their vocabulary words and then gradually built in more math games with movement and saw that engagement was really on the rise when I was doing these things.

When I learned I would be taking this arts integration seminar, I have to admit, I was skeptical. First of all, I had no idea what arts integration really meant! Initially, I thought it was like bringing art class into my room. I thought, okay I'll start pulling out my colored pencils and crayons more often. However, after our first seminar with Lynette

Overby<sup>1</sup> guiding us on the beginning path of learning about arts integration, my whole teaching world turned upside down.

I learned that arts integration is really about incorporating movement, music, and art into your daily classroom regiment. Arts integration activates the engagement in your lessons so that students are DOING and MOVING and MAKING....not just sitting and listening. I thought, “Great! I’m already doing this in brain break! Now I can figure out how to do this in all my core subjects!”

Throughout our seminar, we have learned all about different ways to incorporate the arts. The three areas that my unit are going to focus on are Movement (Dance), Drama, and Music. Research has shown that arts integration creates a more engaged classroom where students are eager to learn. The students are excited to move around the room, act silly (in an organized manner) and show that they are really good at something. If arts integration is going to make my kids more engaged and more excited to work in class, then it’s totally worth it to learn how you can incorporate it into your classroom.

## **Objective**

I decided that my focus for this unit would be on how I can incorporate these ideas of arts integration into my English/Language Arts core. I wanted to figure out a way to combine the engagement of movement, drama, and music into the ELA curriculum to boost my students’ ability to comprehend and understand a story. I want them to have a deeper understanding of the story and all its complexities on many different levels. Specifically, I want my students to have an appreciation for Story-Telling. Since my students were in Kindergarten or Pre-K they have probably been asked to tell a story more than a hundred times. But, have they ever taken a deeper approach? Have they ever performed the story by acting it out or created a story to match a song? The answer? Probably not. And if they have, did they stay engaged or learn about the art of acting it out? Probably not. I want my students to be able to re-create a story using arts integration and then be able to create their own story using arts integration as our canvas for which we can paint our knowledge.

The purpose of my unit will be to promote time-effective, efficient, accurate, and creative story-telling and story-writing (narrative) by combining the joy and freedom of moving around the room, creating drama, and using music. If I can combine the benefits of story telling and writing and the benefits integrated arts, then the overall learning outcomes should have many positives!

The first objective of my unit will involve drama in the curriculum. This can be accomplished many different ways. My drama activity will focus mostly on an activity

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<sup>1</sup> Lynnette Young Overby Ph.D. currently serves as faculty director for Undergraduate Research and Experiential Learning and as Professor of Theatre at the University of Delaware.

called “pantomime”. In seminar we learned that pantomime is considered to be “silent acting”. Students use their knowledge of a story or situation to show the movement of the story without using any words. They students have to use their bodies and their actions to show what is happening in the story. Your students are going to have to get very creative with this. Tell them they are going to be miniature mimes today! Another example will be an activity called “Show, Don’t Tell”. In this activity students will have to SHOW you their understanding by moving and motioning, rather than using spoken language. Drama is going to be very beneficial to see that the students understand what is happening in the story.

The second objective of my unit will be to incorporate movement into my ELA curriculum. From our seminar, we learned about how dance can be used to tell a story. I will be having my students create dances that will match specific scenes from a novel. The students will have to decide which movements will use; will it be fast or slow, high or low, etc. They will combine knowledge of dance vocabulary and the plot of the story to create a dance.

Finally, my last objective will be to incorporate music into story telling and story-writing. With music, students are able to sense the tone and emotion. Kids do this all the time! It’s usually easy for a student to tell you if a song is about something happy or sad. But...now you can take it a step further! Can your students create a story to match a song that they’ve heard? In seminar, we were able to be very creative with what was happening to the characters in a song with no words. Yes! A song with no words! I wonder what kind of story the children are going to create!

Incorporating movement, drama, and music into your classroom are all going to be demanding activities “requiring the use of perception, imagination, speculation, interpretation, as well as physicalization of the moment” (daCi). Students are going to be engaged cognitively, emotionally, and socially meaning that you are going to be able to reach all of your types of learners.

## **Movement & Dance in the Classroom**

Essential Question: How can students use movement and/or dance in the classroom?

Movement and Dance can be a powerful tool in your classroom. Dance and movement offers students an emotional and creative outlet to express themselves in ways that regular lecturing and classroom activities can’t. Having students create movements or dances forces them to be creative and think critically about how they are going to portray the story.

Before beginning, you should become familiar with the vocabulary of dance and movement<sup>2</sup>. Some of this vocabulary includes the where of dance, the when of dance, the how of dance, the what of dance, the setting of dances, and the design of dance. For example, you would want to teach your students about dance elements such as space, body, force, and time.

The space of dance consists of directions (left, right, etc), levels (high, middle, low), negative (empty space), positive space (space being used by the body), and self-space. To have the students practice the space of dance you could first have them practice making shapes with their bodies. They can make shapes to the left or the right. They could make shapes high or low. They can practice finding negative space and positive spaces in a shape.

The time of a dance consists of rhythm (arrangement of beat), pulse (the underlying beat), and the tempo (speed). In our seminar we learned how to have our students move about the room making different shapes. For example, arms up or to the side or making a circle. Then, we learned that we could move around the room at different speeds. For example, you could make a circle and move slowly or quickly.

The force and dynamic of movement (the how of dance) is about instructing the students if their movements are sharp or smooth, meaning what kind of energy they have. They can also show their movements in term of flow; i.e. are your movements bound (constricted) or free flowing. The movements can also have different weights, are they strong or light? Your students have a full list of options for how their movements can be made. When students are making their shapes they can be curved, straight, angular, twisted, wide, narrow, symmetrical, asymmetrical, open or closed.

In seminar we learned the different kinds of locomotor skills and nonlocomotor skills. Locomotor skills are used in “motion”. The different kinds to make your students try are walk, run, jump, hop, leap, gallop, slide, and skip. The nonlocomotor skills are used when your body is standing still. These include: rotate, stretch, bend, push, pull, and shake. The relationships of dance (the setting) can be used between, around, through, in front, behind, under, over, and so on. In addition the movements can be done in groups or alone. I know it sounds like a lot of terms, but every class and content is unique so it can be adapted to what you want your students to accomplish. Stick to what makes the most sense for your kids. Do you want them to write down all the vocabulary? Or do you want them to just know the ones you want them to use in your classroom? The choice is yours. Chances are your students are probably already somewhat familiar with them.

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<sup>2</sup> See Appendix A for a full list of Dance and Movement Vocabulary

To start having the students practice movements you can have them do a “shape museum”. This is something we did in practicum to help us understand the shapes. You can have students use shapes and the different shape techniques to create a museum. When the other students walk up to the person, they take on that person’s shape, copying it as best as they can. This releases the other student to visit other people’s shapes to copy those.

You can also have the students showing different objects. For example, have them demonstrate what a “bound, low, quick ant” would be like, or a “free, tall, slow giraffe”. This gives the students opportunities to practice the different elements of movement and dance.

Movement can be used in the classroom in so many different ways. Movement can be used in creating dances to match stories or characters feelings. For example, the students can show how the character feels moving slowly or quickly. They can create dances to match the steps in a process or to show how something can be changed. For example, students could create a dance to match how a caterpillar changes into a butterfly using all the stages to demonstrate they understand this process.

Dance can also be used to tell a narrative story creating a beginning, middle, and end. Movement and dance can also be used in mathematics to create geometric shapes or to show portions of something using fractions. Movement can be adapted into writing by having students create dances to match their writing.

### **Drama in the Classroom**

Essential Question: How can students use drama and acting techniques/activities in the classroom?

Have you ever used reader’s theater in your classroom? If you have or have even heard of it, then you have some knowledge of how to use drama in your classroom. Drama can have a prolific impact on your students in the classroom. Drama activities can be short and quick or be more involved. Especially for your visual learners, drama can be a strategy for seeing; do my kids really get it? Taking notes can be very monotonous and incorporating drama can be a way to shake up your routine and increase comprehension.

In seminar, we learned that drama activities could be broken down into different types of activities such as imagination activities, concentration activities, sense images, pantomime, tableaux, and improvisation.

Imagination activities are a way for students to use quick creativity. These activities include very little movement. For example, have your students pretend they smell fresh baked cookies. What does this look like? Most of your kids are probably sitting in their seat sniffing the air several times and rubbing their bellies. This shows you as a teacher

that they can display an emotion or event using very little movement. Students can also pretend they are holding different objects like an apple, pen, or bottle.

Concentration activities that involve drama include acting as if the students are doing something where they are concentrating. For example, they can pretend they are listening to the vibration of a cell phone or watching a squirrel climb a tree.

Sense activities require the students to use their senses for the activities like sound, touch, and taste. They can pretend they are touching something hot vs. cold, or loud vs. quiet.

Pantomime is a very cool activity to try with your students. Pantomiming requires the students to act out a scene in complete silence. This is also known as “silent acting”. In seminar we practiced pantomiming in different scenarios. For example, we did waiting for a bus stop as a situation. We also did playing on the playground and pretending you found a treasure box.

Finally, we learned how to incorporate improvisation and doing plays. You are probably very familiar with having your students do reader’s theater; however, doing improvisational plays gives students more freedom. There is no set script or roles. When you have your students do plays you can simply give them an idea in a scenario. For example, my group in seminar had to pretend like we were toys in a toy store on Christmas Eve. As a team we created the characters, decided on the story, and created our own script in a matter of minutes. There was no memorizing stage directions or your spoken parts. Everything is created using improvisation. Make sure that the students determine who the characters are, what the setting is, what the characters are going to talk about, create a plan for how the characters are moving about and entering or exiting the scene. They should also learn to project their voice and always face-out towards the audience.

All-in-all drama can be used in a variety of ways. Whatever you choose to have your students do, use it as an opportunity to see what they have learned in a unit or gauge their ability to be creative. I will be using drama to see if my students can re-tell and create narrative stories.

## **Music in the Classroom**

Essential Question: How can students use music in the classroom?

Music has been used in the classroom for a long time, but in seminar we learned some new ways to incorporate music into our everyday instruction. Students are always willing to do things with music because they love listening to music.

In seminar we learned that the fundamentals of music include beat, sound, and then beat and sound combined. Your students are probably familiar with how to tap a series of sounds on his or her desk. In your instruction you should teach your students the differences between tempo, rhythm, tone, harmony, timbre, melody, and dynamics.

Tempo is the pulse of music. This is the consistent beat of the song. You can have your students determine the pulse of something by having them feel their heartbeat because it has a steady tempo. Rhythm is the macro-beat or micro-beat. This means the beats can be short or long. A good way to have your students try this is to practice saying syllables of words in a short or long way. Syllables can be stretched and pronounced long or short. Tone involves the pitch, range, and quality of the sound. I.e. does the music have a good quality? Dynamics is used to describe the volume of the music. Melody is a combination of pitch and rhythm.

Music can be introduced to the students in a variety of ways. In seminar we listened to the tones of the keys on a telephone because they all have different tones. You can also have students practice dynamics by practicing how things are loud or soft.

In seminar, we discussed how music can be integrated into science seeing how different soils have timbre. We also saw how pitch could be used in conjunction with fractions to see how different levels of water in different cups could make different sounds. For example, a cup that is one-half full is louder than a cup that is one-fourth full.

I learned that music can be helpful in telling stories also. We listened to a song from the film, "300", and imagined what we thought would be happening in a movie if we heard this song. For example, the story starts out sounding very scary and then the tempo gets faster. We imagined that perhaps the character was lost and had to start running. Therefore, we created a story that matched all the elements of the song.

I plan on using different kinds of songs to have students re-tell or create a story to match a song.

## **Strategies**

For my example lessons (investigations), I will be pairing integrated arts strategies using a fifth grade novel, The Westing Game by Ellen Raskin. The strategies of dance, drama, and music will be incorporated into three different example lessons.

## **Investigation One**

Lesson Overview: In the first investigation, students will be introduced to the vocabulary and movements of dance. They will first practice by mimicking animals. Students will



then be given a passage from the novel, The Westing Game and will be required to create a dance or moving story to match the scene.

Enduring Understanding: Stories can be told and understood in a variety of ways.

Essential Question: How can students use movement and/or dance to re-tell a story to show an understanding of story structure?

Materials: Novels of The Westing Game by Ellen Raskin, copies of “Turtle’s Dare” from Chapter 4, copies of “Vocabulary of Movement and Dance” (to be glued into notebook), instructions for dance map, rubric of dance map.

### *Procedure: Day One*

On the first day of the lesson, students will learn the movements and vocabulary of dance. Students will practice the locomotor and non-locomotor movements. Be sure to model for students levels (high, medium, low), speed (fast, slow, medium), and movements such as push, crawl, hop, jump, skip, etc. The examples to have students try are 1) a low, quick ant, 2) a fast, high tiger, 3) a slow, rough elephant, 4) a small, jumpy puppy, 5), high, skipping eagle. Have students record the movements of each animal and how the movements were incorporated. Next, present the scene of Turtle finding the corpse in the Westing House. Explain to students that they will create a dance to match the events of this chapter.<sup>3</sup> As students create their dance, they will record a dance map on their worksheet. Movements should be written in key form.

### *Days Two-Three*

Students work in groups of 3 to 4 to create a dance to match the scene and complete their dance map (see Appendix for story map example). Students map and dance will be performed on the final day. The dance map should include a key that will allow another group to also be able to perform the dance. For example, a zig zag long might be equivalent to skipping. Be sure that students incorporate locomotor and non-locomotor movements in the dance. Refer back to the vocabulary of dance.

### Assessment

Students will be graded based on movement and performance quality. Use the rubric provided in Appendix C.

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<sup>3</sup> The Westing Game is a mystery novel. The mood of the story is mysterious and spooky. In the scene with Turtle, she is dared to enter the Westing mansion on a dare for money. She finds the corpse of Mr. Westing and runs out of the house screaming. Things to have students think about: Turtle had a flashlight, cross, and notebook, she runs out of the house screaming “purple waves!”

## Investigation Two

Lesson Overview: About half-way through the novel, students will be using pantomime and tableaux to show different scenes from The Westing Game novel.

Enduring Understanding: Tableaux and Pantomime can be used to show comprehension of story elements.

Essential Question: How can students use drama and acting techniques/activities to create and/or re-tell a story to show an understanding of story structure?

### *Procedure: Day One*

Students will be introduced to pantomime. Pantomime is considered a silent performance.<sup>4</sup> To introduce pantomime students will play a game called “Mime it Down the Alley.”<sup>5</sup> Students are split into three groups of 5 students (or whatever suits your class size). Students should line up, with the first person facing the teacher, while the other students are turned around. The teacher gives the first person the name of an object or action and the leader of each line is responsible for tapping the next person on the shoulder and getting the person to guess the object or action. The students can only use movements to get their person to guess what it is. The words to have your students play are: 1) ipad, 2) skiing, 3) toaster, 4) making cookies, 5) surfing. The team that can get all the students in their group to guess the object wins.

### *Days Two-Three*

Students will be split into four groups of students. Each team will be given a scene from The Westing Game that they will have to silently perform for the remainder of the class. The remainder of the class will have to guess the scene that is being performed. The scenes that will be passed out are 1) Barney Northrup showing the Sunset Towers apartments, 2) the reading of the Westing will, 3) Turtle finding the corpse, and 4) the bomb at the bridal shower.

### *Day Four*

Students will be taught about tableaux which is a frozen picture depicting a scene from The Westing Game. First students will practice using tableaux. Students will be split into groups of four and will be given a slip of paper explaining a situation (Appendix E). Each team is responsible for creating a frozen picture to match that scene. Give teams approximately 10 minutes to work on creating their scene and then have them perform for the class.

### *Days Four-Five*

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<sup>4</sup> You can refer to pantomime as “miming”. They can show you all of the actions, but cannot say anything with words.

<sup>5</sup> This is a game we learned in seminar, taught to us by Lynnette Overby.

Students are split into groups of four and are assigned a scene from The Westing Game and are going to create a tableaux or frozen picture to match the scene. The scenes to use are: 1) Barney Northrup showing apartments in Sunset Towers, 2) the reading of the will, 3) Turtle finding the corpse, 4) the bomb at the bridal shower, and 5) the meeting of the heirs.

Assessment: A formative assessment will be conducted based on the team's accurate portrayal of the scene and if the class can guess the scene. Students will also be judged on performance elements such as facing the audience. Use the performance rubric in Appendix C.

### **Investigation Three**

Lesson Overview: Students will listen to a song that has a mysterious/dangerous tone and will create a mystery or scary story to match the music. After reading The Westing Game, students will write their own mystery or scary story using a track of music as inspiration.

Enduring Understanding: Stories can be told using music.

Essential Question: How can students use an understanding of rhythm, beat, and tone to create a narrative story to match piece music?

#### *Procedure: Day One*

Students will learn about rhythm, beat, and tone. Gather students into a sitting or standing circle. Have the students practice making slow, medium, and quick rhythms by tapping on their thighs. Play examples of different songs and find the beat. For example, finding the beat of "Mary Had A Little Lamb" and "Row, Row, Row, Your Boat."

#### *Day Two-Three*

Play the music, "The Bourne Identity Expanded Score by John Powell"<sup>6</sup> at least 3 times and have students plan what their story is going to be about. Explain to the students that the story should have a beginning, middle, and end. When the music gets faster, their story should speed up and get more scary. When the music is quieter, the students should make the story sounds more creepy.

Assessment: Stories will be collected and scored according to the Delaware State Grade 5 Narrative Writing Rubric.<sup>7</sup>

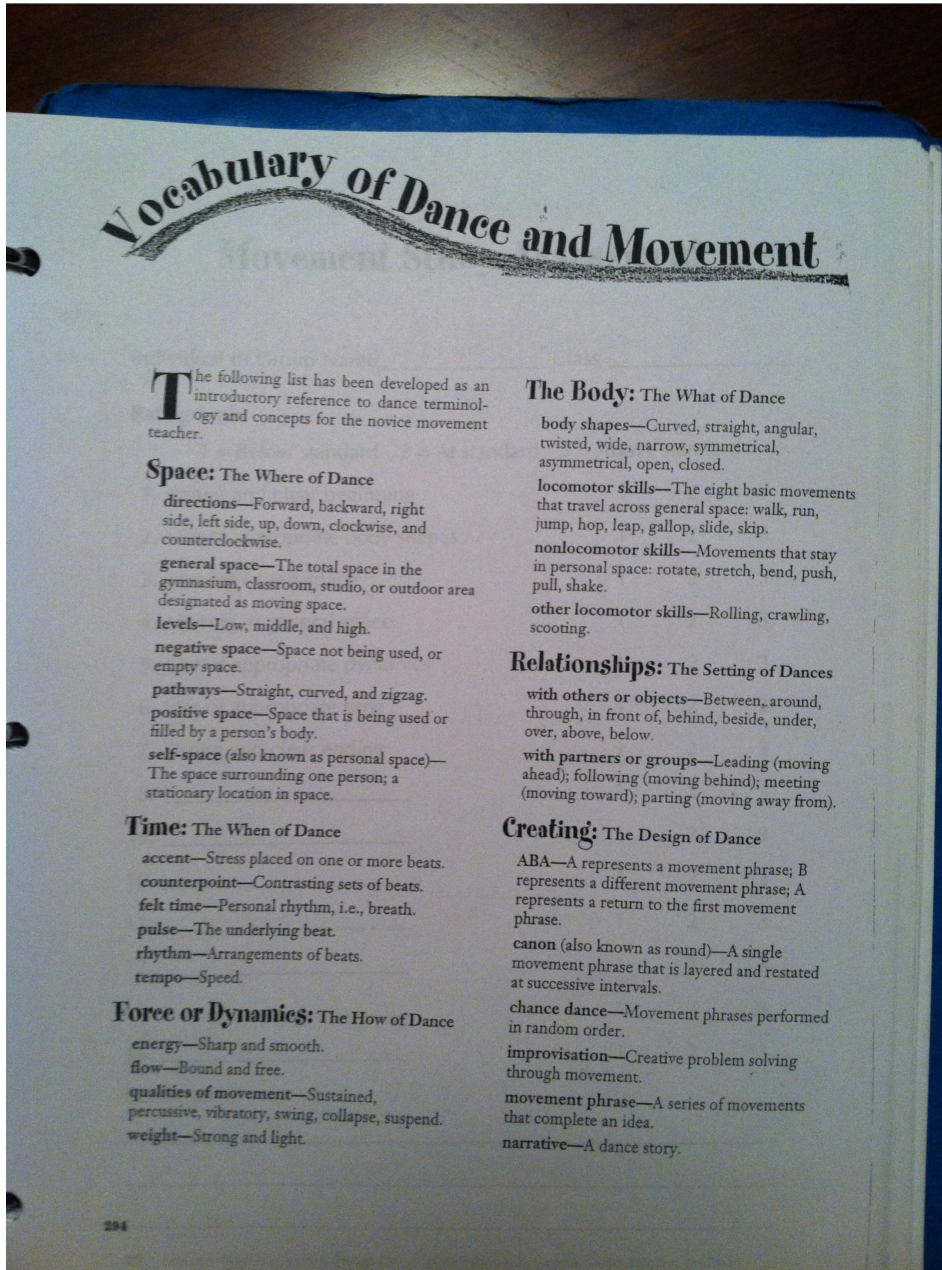
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<sup>6</sup> The Bourne Identity Expanded Score by John Powell can be found at <http://www.youtube.com/watch?v=N2ZExrf9ZZw>

<sup>7</sup> Use your state narrative writing rubric for your grade level.

## Appendix A

### Vocabulary of Movement and Dance



## Appendix B

### Dance Map Recording Sheet<sup>8</sup>

Movement Concepts	Beginning of Story	Middle of Story	End of Story
Space <ul style="list-style-type: none"><li>• Place</li><li>• Levels</li><li>• Directions</li><li>• Pathways</li></ul>			
Time <ul style="list-style-type: none"><li>• Slow</li><li>• Medium</li><li>• Fast</li></ul>			
Force <ul style="list-style-type: none"><li>• Energy</li><li>• Weight</li><li>• Flow</li></ul>			
Body movement <ul style="list-style-type: none"><li>• Locomotor</li><li>• Nonlocomotor</li><li>• Shapes</li></ul>			

<sup>8</sup> Adapted from a Movement Concept Chart provided by Professor Lynnette Overby.

## Appendix C

### Performance Rubric<sup>9</sup>

Individual or Group Name \_\_\_\_\_

Scene or Story to be Performed \_\_\_\_\_

Scale:

- 3: Above Standard
- 2: At Standard
- 1: Below Standard
- 0: Not Applicable

Strong and Clear Beginning	3	2	1
Use of appropriate body shapes	3	2	1
Use of appropriate movement	3	2	1
Use of dynamics and performance quality	3	2	1
Strong and Clear Middle	3	2	1
Use of appropriate time	3	2	1
Strong and Clear Ending	3	2	1

Comments:


<sup>9</sup> Adapted from a Movement Study Assessment provided by Professor Lynnette Overby.

## **Appendix D**

### Tableaux Practice Stories<sup>10</sup>

#### Story #1

Three friends are playing basketball. A fourth child is sitting to the side of the court feeling sad because he doesn't know how to play. In the middle of the story, the three friends teach him how to play the game. In the final scene, all four children are playing basketball together having a wonderful time.

#### Story #2

A child is laying in bed feeling scared of the dark. He thinks there is a monster in his closet. In the middle of the story, his parents check on him and look in the closet for him. In the final scene, the child is finally able to go to sleep.

#### Story #3

Two friends are lost in the woods and are feeling really scared. In the middle of the story they find a map that they can use to get home. In the final scene they arrive back home and feel so much better.

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<sup>10</sup> In a tableaux story, you want a clear beginning, middle, and end so that the students can create at least three pictures or frozen scenes.





## Standards

### English/Language Arts Grade 5 Standards

**CCSS.ELA-Literacy.RL.5.2** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**CCSS.ELA-Literacy.RL.5.3** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**CCSS.ELA-Literacy.RI.5.2** Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

**CCSS.ELA-Literacy.RI.5.3** Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

**CCSS.ELA-Literacy.W.5.3** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

**CCSS.ELA-Literacy.W.5.2b** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

**CCSS.ELA-Literacy.W.5.3b** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

### Arts Standards

#### *National Standards for Dance Education*

Standard 1: Performing – identifying & demonstrating movement elements & skills in performing dance.

Standard 2: Choreographing –Understanding choreographic principals, processes & structures.

Standard 3: Creating – Understanding dance in a way to create & communicate meaning.

Standard 4: Critical thinking –Applying & demonstrating understanding critical thinking & creative thinking skills in dance.

Standard 5: Culture & History- Demonstrating & understanding dance in various cultures & historical periods.

Standard 6: Healthful Living- Making connections between dance & healthful living.

Standard 7: Interdisciplinary Connections- Making Connections between dance & other disciplines.

### *National Standards for Music*

- Standard 1: Sings alone and with others, a varied repertoire of music.
- Standard 2: Performs on instruments alone and with others, a varied repertoire of music.
- Standard 3: Improvises melodies, variations, and accompaniments.
- Standard 4: Composes and arranges music with specified guidelines.
- Standard 5: Read and notates music.
- Standard 6: Knows and applies appropriate criteria to music and music performances.
- Standard 7: Understands the relationship between music and history and culture.

### *National Standards for Theater*

- Standard 1: Demonstrates competence in writing scripts.
- Standard 2: Uses acting skills.
- Standard 3: Designs and produces informal and formal productions.
- Standard 4: Directs scenes and productions.
- Standard 5: Understands how informal and formal theatre, film, television, and electronic media productions create and communicate meaning.
- Standard 6: Understands the context in which theater, film, television, and electronic media are performed today as well as in the past.

### *National Standards for Visual Arts*

- Standard 1: Understands and applies media, techniques, and processes related to the visual arts.
- Standard 2: Knows how to use structures (e.g., sensory qualities, organizational principals, expressive features) and functions of art.
- Standard 3: Knows a range of subject matter, symbols, and potential ideas in the visual arts.
- Standard 4: Understands the visual arts in relation to history and cultures.
- Standard 5: Understands the characteristics and merits of one's own artwork and the artwork of others.

## **Resources**

Colorado State University. "An Introduction to Writing Across the Curriculum."  
Welcome to the WAC Clearinghouse. <http://wac.colostate.edu/intro/> (accessed August 10, 2013).

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[www.casdk12.net/ghs04/SRB/5-Curriculum/john%20collins%205%20types%20of%20writing.pdf](http://www.casdk12.net/ghs04/SRB/5-Curriculum/john%20collins%205%20types%20of%20writing.pdf) (accessed August 8, 2013).

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**Curriculum Unit Title**

Storytelling in the Classroom: Incorporating Integrated Arts Using Novel Study

**Author**

Stacy Nichols

**KEY LEARNING, ENDURING UNDERSTANDING, ETC.**

- Arts Integration can be incorporated into the ELA Curriculum using dance, drama, and music.
- Dance, Drama, and Music can increase story comprehension and story re-telling.

**ESSENTIAL QUESTION(S) for the UNIT**

- How can students use movement and/or dance to re-tell a story and show an understanding of story structure?
- How can students use different drama techniques (pantomime, tableaux, etc) to demonstrate a re-telling of a story?
- How can students use an understanding of music concepts to write a story that will match a piece of music?

**CONCEPT A**

**CONCEPT B**

**CONCEPT C**

Movement in the Classroom

Drama in the Classroom

Music in the Classroom

**ESSENTIAL QUESTIONS A**

**ESSENTIAL QUESTIONS B**

**ESSENTIAL QUESTIONS C**

- How can students use movement and/or dance to re-tell a story and show an understanding of story structure?

- How can students use different drama techniques (pantomime, tableaux, etc) to demonstrate a re-telling of a story?

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**VOCABULARY A**

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Movement, dance, space, levels, performance, force, time, body movement, locomotor, non-locomotor movements, (see vocabulary of dance in Appendix A)

Drama, improvisations, concentration, pantomime, tableaux, performance

Tempo, rhythm, beat, pitch, tone

**ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES**

- My unit incorporates the novel, [The Westing Game](#) by Ellen Raskin. The activities presented in my unit can be applied to any characters or scenes in the novel you will decide to use with your class.
- Music for Concept C: Bourne Identity Theme Song (\*Or a song of your own selection)