

Transformative Experiences - Engaging Students through Arts Integration: Bringing Fairy Tales to Life

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Rationale

Children love to have books read to them. As an elementary teacher I am always looking for good books to read aloud to them. One of the genres that students have a strong affection towards are fairy tales and fables. They love to hear about magical and mysterious places that characters can go to, and the magical powers that some of these characters may possess. Children also love to move, wiggle, and be noticed by their peers. So, I was thinking why not try to integrate these two elements into a unit about creating fractured fairytales then acting them out for the kindergarten students in our building.

Over the past seven months I have been learning about how to integrate the arts into my curriculum. It has been very inspiring to find new creative ways to help my students become more inspired to come into my classroom every day. I feel through the use of movement, music, and creative writing my students can tap into their inner strengths. I've been doing a lot of reading about the Multiple Intelligences and notice that it works hand in hand with the Arts Integration and helping children find their strengths as active learners.

I have read and tried to implement the use of the MI (Multiple Intelligences) Theory over the past 10 years, but I don't always feel as if I have used it enough to benefit the strengths in all of my children. In the past I have used a tic-tac-toe board configuration to have the children in my reading class show their comprehension and understanding of a story using the MI theory. The MI Storyboard had nine squares and it allowed the children to pick which three activities they wanted to complete.

There are nine different intelligences that have been identified. They include: 1. Linguistic 2. Logical-mathematical 3. Spatial 4. Bodily-kinesthetic 5. Musical 6. Interpersonal 7. Intrapersonal 8. Naturalist 9. Existential.¹ In this unit I will be able to tap into possibly five of these intelligences (Linguistic, Spatial, Bodily-kinesthetic, Musical, and Interpersonal). Wow! I thought that was an awesome way to think about how I could be tapping into something that may be a strength for many of my students. And it will be fun doing it!

It has been interesting to share with my colleagues in class and becoming more familiar with the Arts Integration through the activities and articles we have been

receiving. The biggest hurdle is having the children become more comfortable with getting up in front of each other and not “giggling” the whole time they are trying to show their work or act out. I do have an amplification system in my classroom that we use daily. I have the main microphone and there is a hand held microphone that the children use when reading aloud their stories from Writer’s Workshop, or presenting their science reports on insects. I feel the more they get up in front of each other to speak the more comfortable they will become when they need to perform in a play. One of the activities that I have implemented into my classroom is pantomiming action verbs with a partner. Another activity I have used is tableau to show the beginning, middle, and end of a story. I have also used Reader’s Theatre in my classroom to have the children become more comfortable with performing in front of their peers.

We are a title 1 school and not many of my students are exposed to theatre, drama, or plays. Since not many of our children have an opportunity to watch plays we take the entire second grade from our school on a field trip to the DuPont Theatre every fall so the children can watch the book Skippy Jon Jones come to life on the stage. Talking to the children about how to dress up, act appropriately in a public theatre, sit quietly during a performance, and show approval through clapping. Another activity I do in my classroom is to have the children perform in a Thanksgiving play for the parents. I feel it is important for my students to have the experience of memorizing lines, speaking in front of an audience, and understanding stage presence.

Kathleen H. Wilbur Elementary is a K-5 school in the Colonial School District. Our school has about 1,200 students making us one of the largest elementary schools in Delaware. I teach 20 second grade students at Wilbur. I have 11 girls and 9 boys. In my classroom there is a combination of regular education students, along with students diagnosed with ADHD, and Social/Emotional issues. There is a combination of low-socio economic students, as well as, some students that come from affluent areas in the New Castle and Bear areas. Due to this mix of students it is necessary to build background knowledge on many subjects, since many of the students may not have been exposed to the current topic.

The project I want to focus on is studying fairytales, writing fractured fairytales, and having the students pick a fairytale that they want to perform for the kindergarteners. I feel this project will have two main benefits: learning about fairy tales, and how to make fractured fairy tale stories come alive in front of an audience. I am hoping that I will learn many creative ways to teach these fairy tales through the use of movement, and dance as I continue through the Arts Integration class this fall. Since students love to get up and move around this unit will fit in well with their learning using a hands on approach. In the book, Interdisciplinary Learning through Dance: 101 MOVEntures, I

see many ways of getting the children comfortable with movement, their bodies, and performing in front of others.

Students will understand that:

- Authors of fairy tales use made up places and times, and have good and bad characters.
- Authors of fairy tales use magic, greed, tricks, and secrets.
- Authors of fairy tales use repetition of words or actions to build suspense.
- Authors of fairy tales have bad characters that make a mistake, and good characters that solve their problems to create an ending that finishes in a pleasing way.

Essential Questions

- How can details be used to develop good and bad characters?
- What special qualities are used by the characters to make a fairy tale magical?
- How can suspense make a story exciting to watch in a play?
- How can an ending be created so that it ends in a pleasing way for the audience?

Background Knowledge for the Teacher

What is Arts Integration?

Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both. I found this definition on The Kennedy Center website.ⁱⁱ

<http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/what-is-arts-integration-beta.aspx>

The Arts in Schools: Three Variations:

There are three main categories that the arts can be implemented into classrooms. These include:

- Arts as Curriculum
- Arts-Enhanced Curriculum
- Arts-Integrated Curriculum

These three categories are very important and needed in the schools. To have students experience the arts through attending performances, working with professional artists,

and experiencing authentic opportunities it will help the children understand the arts in a more comprehensive manner. Each of these variations work together to help support and enhance one another. Schools that use and incorporate these approaches will help the students appreciate and understand the arts in the schools.

Art as Curriculum

This is where most of our public schools exist. We have music class and art class at the elementary level. The students are developing an understanding and appreciation of music and art in isolation using the national and state standards as their guide line for teaching. The art teacher will teach a lesson on colors and teach the color wheel, so the children can learn about the color spectrum.

Arts-Enhanced Curriculum

The Arts-Enhanced Curriculum uses lessons to help support the regular classroom teacher in her lesson. There is no explicit art instruction; it is just working in tandem with the classroom. An example I have used with this is when I read aloud the book Flat Stanley. In the book the main character, Stanley, is flattened by a bulletin board while he is sleeping, so he is very flat. Stanley goes on many adventures while being flat, one of which includes being mailed to his aunt and uncle in California. Then he is mailed back home again. So, in the classroom we pick a relative or family friend that lives in another state or country and we write a letter to them explaining that we are mailing them our own Flat Stanley that wants to experience their state or country through pictures and artifacts. In the classroom I use this as a geography lesson showing the children the different places their Stanley has traveled, where it is in relation to Delaware, and what continent or bodies of water Stanley had to travel over to get to his final destination. I also use this as an opportunity to talk about letter writing and what is needed in proper letter writing. The art teacher helps me by creating the Flat Stanley out of paper and paper clothes. As you can see, there is no actual art being taught for this lesson, it is just enhancing what is going on in my classroom.

Arts-Integrated Curriculum

In the Arts-Integrated Curriculum the learning happens through the implementation of the arts. Students have more than one learning objective in which they engage in. They are using their creativity to show their understanding in the lesson through the arts. An example of this is having the children meet an objective in drama/theatre and in social studies or science. The children could act out their vocabulary words to show understanding, but they are also showing they understand characterization, stage presence, action, and expression. This requires more planning by the teacher to understand how to intermingle the arts within their everyday lessons.

Impact on Students

There has been a positive and consistent link between increased student engagement motivation, and persistence when various formats of arts integration and arts education have been incorporated into the classroom. The students are participating using their minds and their bodies to interact with the content and to show their understanding and express their knowledge of the material being taught. The arts can engage students who are not typically reached through traditional teaching methods, including those from economically disadvantaged backgrounds, reluctant learners, and those with learning disabilities.ⁱⁱⁱ In fact, children who frequently participate in the arts view themselves as more successful academically than those who infrequently participate in the arts.^{iv}

Using the arts students can make meaningful connections to themselves and their own world, which will help transfer over to the other content areas. When the students are given the opportunity to take responsibility for their own learning experiences they learn how to think creatively and take risks. When they know that their point of view is respected and will be listened to they will continue to experiment with different art forms and processes, which will help them to explore and develop their own thinking skills.

Arts Integration and the Whole Child

In 2006, The Association for Supervision and Curriculum Development (ASCD) convened the Commission on the Whole Child to recast the definition of a successful learner^v. The Commission's publication, *The Learning Compact Redefined: A Call to Action*, describes the need to move away from a fragmented, one-size-fits-all education that has "marginalized the uniqueness of our children and eroded their capacity to learn in whole, healthy, creative, and connected ways" and instead to "weave together the threads that connect not only math, science, the arts, and humanities, but also mind, heart, body, and spirit..."^{vi}

Arts integration offers a meaningful way for education to be "whole, healthy, and connected ways to learn" to support the learning styles of the students. It helps to provide emotional safety, active engagement, and personalized and challenging learning.

Arts integration provides an emotionally safe place that is a student centered environment in which students feel valued and respected. The teachers will provide respectful feedback to recognize the student's efforts. The environment that is being

created shows the children that they can take a risk, create, and share their work with their peers in a safe environment to encourage their individual creativity.

The feeling of safety in the classroom also transfers over to the students feeling physically safe in the classroom because each of students need to manage their own behavior. There are behavioral expectations, rules, and routines that are specific to each of the art forms. For example, dancers learn about personal space and how to move around in a crowded classroom without intruding on other student's personal space. Actors have to concentrate and focus on their lines and stay in character even if there are distractions around them. Musicians learn how to work together and follow their leader while they are performing.

Developing skills in conflict resolution is a skill that will be developed from the opportunities that the children will be presented with through the cooperation and collaboration that is required by the students to create a successful tableau, skit, or play. In theatre students examine how the character's feelings, motivations, conflict, and resolution play out in the actions. The students will learn that sometimes their ideas will be chosen by the group, and sometimes they need to realize that another student may have a different idea that may work better. Working together is a key piece in making a successful presentation of an actor's work.

Lesson Plan Day One

Lesson Title: Can You Guess My Fairy Tale?

Length: 40 minutes

Age Group: 2nd Grade

Materials Needed: Fairy tale scenes on index cards

Standards – Reading and Writing:

CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges.

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

CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

Standards – Arts:

National Standards for Theatre: Standard 2: Using acting skills.

National Standards for Dance: Standard 1: Performing – Identifying and demonstrating movement elements and skills in performing dance. Standard 2: Choreographing- Understanding choreographic principles, processes, and structures.

Learning Objectives: Performance Tasks for this lesson:

Curricular Content

The students are learning about the various characteristics of story and showing their understanding of who, what, where, when, why, and how.

Arts Content

The students are using their theatre and dance skills by performing pantomime exercises to communicate feelings, characters, and situations.

Behavior (Affective)

The students will be able to stay on task and portray their understanding of pantomime in a realistic and believable way.

Assessment Criteria for this lesson (describe what the student's performance of this task will look like):

Curricular Content

The students will be assessed on their ability to create a scene that portrays a clear understanding of who, what, where, when, why, and how.

Arts Content

The students will be assessed on their understanding of tableau by demonstrating their art form without any assistance.

Behavior (Affective)

The students will be assessed on their ability to stay on task and portray the actions and feelings while remaining fully engaged in a realistic and believable way.

Introduce the Lesson's Target Learning

How will you introduce your lesson's concept?

I will introduce pantomime to my students by sharing the work of Charlie Chaplin from a YouTube video I have found on Charlie Chaplin. I will explain to them that Charlie Chaplin was a well-known actor in the 1920s that used pantomime to portray his character's feelings. I will explain to my students that they will perform some pantomime

exercises to use gestures and body movements to communicate feelings, characters, and situations.

Why are you studying this?

We are studying this because I want the students to become familiar with character responses to a situation. This will help the students better understand character and plot in a story.

Integrated Activities:

Outline the steps/instructions that will take place for his activity from beginning to end:

- First, we will begin with our hands. Our hands are a wonderful way to express ourselves. I will tell the children to sit up tall and place their hands in their laps. They need to listen to me and follow along as we warm up our hands together. Imagine your hands are: strong or weak, holding a baby, the wings of a bird, playing cards, climbing a rope, picking a flower, a dog burying a bone, writing a letter.
- Next, we will focus on our feelings. I will pull up a picture on my Smart board with a chart of various facial expressions representing a variety of feelings. We use our facial expressions to demonstrate the many different feelings we experience throughout our day. I will tell the children that we need to warm up our facial muscles before we explore our facial expressions. I will ask the children to open their eyes, close their eyes tight, blink them fast, and look up down, and side to side. Then we will wiggle our nose, sniff, and take a deep breath. We will smile a big toothy smile, frown, open wide, and make fish lips. Now they will wiggle their whole face and finish by tapping their cheeks. Then, I will tell the children to look at the facial expression chart and show me what excited would look like? What are your eyes showing me? What is your mouth doing? Now, show me how your face would change if you were scared? What do your eyes look like? What would your mouth look like? Would you use your hands at all to help show these actions?
- Then, we will play the imaginary box game. I will have the students come up to the carpet and sit around the perimeter of the carpet so everyone can see one another. I will have the children create a mental box in front of them using their hands to pantomime the size and shape of their box. I will ask the students to imagine that there is something in their box and they are going to pull out. I will tell them we need to “see” what they see by the way they pull their item out of their box. I will remind the children that we will wait until the entire demonstration is completed, so they don’t call out the answer.

- Last, we will perform situation scenes. I will write out some scenarios on index cards and have the children develop the scene into a tableau, a snapshot of a particular fairy tale situation. A tableau is like a photograph. The actors are not talking or moving, but they are showing the scene. Some examples of these are: Goldilocks being discovered in the Baby Bear's bed, Red Riding Hood seeing the Wolf in Grandma's bed, the Giant realizes there is a human stealing his Golden Goose, Cinderella realizes that the clock has struck 12 o'clock; the Wolf is unable to blow down the third little pig's house made out of brick.

Exploration Activities:

Drama Skills – Body, Voice, Imagination, Concentration, Cooperation

The students will need to show their trust in each other, and agree to try their best when using their bodies to communicate their movements and feelings. Before the children are dispersed into their small groups to create their situational tableaux I will review with them about the concentration and cooperation that is required of them to use with their classmates. I will review with them the chart we previously made earlier in the year: "What it looks like, what it sounds like". So they don't think it is just a free time to act silly and giggle with their friends.

Target Activities:

Specific Curricular Content included

In reading and writing our focus is character response. Can the students identify the proper response a character would exhibit in the story through their movements and facial expressions?

Culminating Activity:

Tableau, Improvisation, Pantomime, Puppetry

The students will be using tableau to demonstrate their understanding characters feelings, and responses to situations. They will be performed for the other students in the classroom.

Assessment

Reflection questions, Rubric, Check list

The students will be assessed using the Arts Integration Rubric that looks at: theme/content, art form, creative process, and connection.

Manage your class effectively.

1. Find an empty spot (self-space)

2. Signal for stop (clap, two snaps)
3. Keep transitions finite (find a partner by the time I count to 3)
4. Use specific feedback (Cheryl is making a low shape)
5. Request for attention (Show me your whole body is listening)
6. Move into the empty spaces (general space)

Lesson Plan Day Two

Lesson Title: Fairy Tale Masquerade: Creating Masks, Characters, and Transformation

Length: 40 minutes

Age Group: 2nd Grade

Materials Needed: Pictures of masks from various cultures, premade blank eye masks, glue, scissors, feathers, felt, paint, sparkles, sequins, and yarn.

Standards – Reading and Writing:

CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges.

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

CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

Standards – Arts:

National Standards for Theatre: Standard 2: Using acting skills.

National Standards for Dance: Standard 1: Performing – Identifying and demonstrating movement elements and skills in performing dance. Standard 2: Choreographing- Understanding choreographic principles, processes, and structures.

National Standards for Visual Arts: Standard 1: Understands and applies media, techniques, and processes related to the visual arts.

Learning Objectives: Performance Tasks for this lesson:

Curricular Content

The students are learning about the various characteristics of story and showing their understanding of who, what, where, when, why, and how.

Arts Content

The students are using their art, theatre, and dance skills by performing exercises to communicate feelings, characters, and situations behind a mask.

Behavior (Affective)

The students will be able to stay on task and portray their understanding of characters in a realistic and believable way using their masks.

Assessment Criteria for this lesson (describe what the student's performance of this task will look like):

Curricular Content

The students will be assessed on their ability to create a scene that portrays a clear understanding of who, what, where, when, why, and how.

Arts Content

The students will be assessed on their art, theatre, and dance skills to perform exercises that communicate their character's feelings and actions using a mask.

Behavior (Affective)

The students will be assessed on their ability to stay on task and portray the actions and feelings while remaining fully engaged in a realistic and believable way.

Introduce the Lesson's Target Learning

How will you introduce your lesson's concept?

I will show the students examples of masks I have made, various pictures of masks from the internet, and bring in pictures of masks that I have collected. I will ask the students why they think people have made these masks. (They are pretending to be somebody or something else.) This is called "empathizing", transforming yourself from the person you really are into a different creature or person. This is what actors and actresses do when they perform in plays, movies, or dance up on stage. I will ask the children when they have used masks or costumes. (Halloween, Disney World, or when they were little and liked to play dress up.)

Why are you studying this?

We are studying this because I want the students to become familiar with character responses to a situation. This will help the students better understand character and plot in a story.

Integrated Activities:

Outline the steps/instructions that will take place for his activity from beginning to end:

- First, I will show the children the masks I have made and explain to the children that they are going to be making their own masks. I will have all of my fairy tale books on display at the front of the room, and ask the children to pick one of the characters from a fairy tale. They may pick a fairy tale they are familiar with or a new character they have never studied before. Before they begin I will ask them what kind of character they want their mask to represent. Is their character happy, mean, magical, good, or funny? Is their character going to be tall or short? They will need to take this into consideration as they create their masks.
- Next, I will have the children think about how their character will move. Will it move high and tall, medium and hunched over, or short and slithery?
- Last, I will play some movement music and ask the children to move around the room in a safe manner expressing their character mask.

Exploration Activities:

Drama Skills – Body, Voice, Imagination, Concentration, Cooperation

The students will need to show their trust in each other, and agree to try their best when using their bodies to communicate their movements and feelings with their masks on. I will review with them the chart we previously made earlier in the year: “What it looks like, what it sounds like”. So they don’t think it is just a free time to act silly and giggle with their friends.

Target Activities:

Specific Curricular Content included

In reading and writing our focus is character response. Can the students identify the proper response a character would exhibit in the story through their movements with their masks?

Culminating Activity:

Tableau, Improvisation, Pantomime, Puppetry

The students will be using masquerade and improvisation to demonstrate their understanding of their mask character’s feelings, and responses to situations. They will be performed for the other students in the classroom.

Assessment

Reflection questions, Rubric, Check list

The students will be assessed using the Arts Integration Rubric that looks at: theme/content, art form, creative process, and connection.

Lesson Plan Day Three

Lesson Title: Writing and Performing a Fractured Fairy Tale

Length: 40 minutes

Age Group: 2nd Grade

Materials Needed: Large chart paper labeled: Things I Already Know about Fairy Tales, Large chart paper labeled: Common Characteristics of Fairy Tales, numerous fairy tale books, such as Jack and the Beanstalk, The Three Little Bears, Little Red Riding Hood, The Three Little Pigs, etc., sticky notes, graphic organizer.

Standards – Reading and Writing:

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

Literacy.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

CCSS.ELA-Literacy.SL.2.1a Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

CCSS.ELA-Literacy.SL.2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

Standards – Arts: National Standards for Theatre: Standard 2: Using acting skills.

Learning Objectives: Performance Tasks for this lesson:

Curricular Content

The students are learning about the various characteristics of fairy tales and asking and answering questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

Arts Content

The students are using their theatre skills to act out the fairy tales to retell the beginning, middle, and end of a story through the use of tableau.

Behavior (Affective)

The students will be able to stay on task and portray their understanding of the fairy tale.

Assessment Criteria for this lesson (describe what the student's performance of this task will look like):

Curricular Content

The students will be assessed on their ability to complete a graphic organizer about a fairy tale by answering questions who, what, where, when, why, and how to demonstrate their understanding of key details in a text.

Arts Content

The students will be assessed on their understanding of the use of tableau as they retell the beginning, middle, and end of a fairytale by demonstrating their art form without any assistance.

Behavior (Affective)

The students will be assessed on their ability to stay on task and portray the story while remaining fully engaged in constructing and demonstrating understanding of the story.

Introduce the Lesson's Target Learning

How will you introduce your lesson's concept?

I will have various fairy tale books displayed on my bookshelf in front of the children to view. I will ask the children what they know about the books on the shelf. On a large piece of large chart paper labeled, "Things I Already Know about Fairy Tales", on another piece of large chart paper labeled, "Common Characteristics of Fairy Tales".

Why are you studying this?

We are studying this because I want the students to be able to transfer what they know about fairy tales to create their own original fractured fairytale that they will eventually narrate in front of the class for their fellow classmates to act out the beginning, middle, and end in a tableau format.

Integrated Activities:

Outline the steps/instructions that will take place for his activity from beginning to end:

- After introducing the lesson, and displaying the two charts about what they know about fairy tales I will add all the comments the children are able to give me.
- Then I will read aloud one fractured fairytale that they may not be familiar with.

- Next, I will place the children into groups of 2 and assign them one of the familiar fairytales we have read. In partners they will fill out a graphic organizer answering the questions who, what, where, when, why, and how.

Then they will collaborate on writing a fractured fairytale together as partners using a new graphic organizer paper.

Finally, they will narrate their fractured fairytales aloud and ask volunteers to come forward to act out the beginning, middle, and end in a tableau.

Exploration Activities:

Drama Skills – Body, Voice, Imagination, Concentration, Cooperation

Before the children are dispersed into their small groups to create their tableaux I will review with them about the concentration and cooperation that is required of them to use with their classmates. I will review with them the chart we previously made earlier in the year: “What it looks like, what it sounds like”. So they don’t think it is just a free time to act silly and giggle with their friends.

Target Activities:

Specific Curricular Content included

In reading and writing we are always focusing on the plot of a story. It is important for a reader to identify the beginning, middle, and end of a story. Can the students identify the conflict in the story and how it is solved?

Culminating Activity:

Tableau

The students will be using tableau in their small groups to demonstrate their understanding of the beginning, middle, and end of the story to retell their fairy tale. They will be performed for the other students in the classroom.

Assessment

Graphic Organizer and Arts Integration Rubric

The students will be assessed in two different ways: 1) Content knowledge of a fairy tale by retelling a story answering the questions: who, what, where, when, why, and how on a graphic organizer. 2) Arts Integration Rubric that looks at: theme/content, art form, creative process, and connection.

Reading Resources:

These resources will be used by the students and the teacher to help understand fairytales and movement using good mentor texts. These resources will be included in the annotated bibliography.

Cinderella	Students
Little Red Riding Hood	Students
Goldilocks and The Three Bears	Students
Jack and the Beanstalk	Students
Gingerbread Man	Students
Fairy Tales Every Child Should Know	Students
The Ugly Duckling	Students
Snow White	Students
Sleeping Beauty	Students
The Frog Prince	Students
Hansel and Gretel	Students
The Three Little Pigs	Students
Rapunzel	Students
Tom Thumb	Students
The Princess on the Pea	Students
The Golden Goose	Students
The Story of Aladdin	Students
Beauty and the Beast	Students
The Little Mermaid	Students
Thumbelina	Students
Mulan	Students
Three Billy Goats Gruff	Students
Stinky Cheeseman and Other Fairly Stupid Tales	Teacher/Students
Once Upon a Time: Writing Your Own Fairy Tale	Teacher/Students
Interdisciplinary Learning Through Dance: 101 Moventures	Teacher
Multiple Intelligences in the Classroom	Teacher
Seriously, Cinderella is SO annoying! The Story of Cinderella as Told by the Wicked Stepmother (The Other Side of the Story)	Teacher
12 Fabulously Funny Fairy Tale Plays: Humorous Takes on Favorite Tales That Boost Reading Skills, Build Fluency &	Teacher

Keep Your Class Chuckling With Lots of Read-Aloud Fun	
Cinderella Outgrows the Glass Slipper and Other Zany Fractured Fairy Tale Plays: 5 Funny Plays with Related Writing Activities and Graphic Organizers	Teacher
The Book of Fractured Fairy Tales	Teacher
Honestly, Red Riding Hood Was Rotten! The Story of Little Red Riding Hood as Told by the Wolf (The Other Side of the Story)	Teacher
Trust Me, Jack Beanstalk Stinks! The Story of Jack and the Beanstalk as Told by the Giant (The Other Side of the Story)	Teacher
12 Fabulously Folktale Plays	Teacher

ⁱ Armstrong, 2009

ⁱⁱ The Kennedy Center, 2013

ⁱⁱⁱ Deasy, 2002; Fiske, 1999

^{iv} Burton, Horowitz, Abeles, 1999

^v The Learning Compact Redefined: A Call to Action, A Report of the Commission of the Whole Child, (Alexandria, VA: Association for Supervision and Curriculum Development, 2007)

^{vi} Ibid ix

Works Cited

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Burton, J.M., R. Horowitz, and H. Abeles. *Learning in and through the arts: The question of transfer*. Studies in Art Education. Washington, DC: Arts Education Partnership, 2000. Print. The study investigates how the arts affect learning in non-art subjects.

Deasy, Richard, James S. Catterall, Lois Hetland, and Ellen Winner. *Critical links: learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership, 2002. Print. This book is about linking the arts to the classroom.

Overby, Lynnette Young, Beth C. Post, and Diane Newman. *Interdisciplinary learning through dance: 101 moventures*. Champaign, IL: Human Kinetics, 2005. Print. This book shows many activities that can be implemented into the classroom to integrate the arts.

Piazza, Carolyn L., and Bradley J. Potthoff. *Multiple forms of literacy: teaching literacy and the arts*. Upper Saddle River, N.J.: Merrill, 1999. Print. This book presents many ways that the visual arts and literacy can go hand in hand.

Stevenson, L.M., and R.J. Deasy. *Third Space: When Learning Matters*. Washington, DC: Council of Chief State School Officers, 2005. Print. This is a comparative case study of ten schools serving economically disadvantaged communities, which integrated the arts across their curricula as a tool for school reform.

"The Kennedy Center: ARTSEdge - the National Arts and Education Network."

ARTSEdge: What is Arts Integration? N.p., n.d. Web. 8 Dec. 2013.

<<http://artsedge.kennedy-center.org/educators/how-to/arts-integration-beta/what-is-arts-integration-beta.aspx>>. This website provides a good definition for arts integration and how it can be implemented into classrooms.

MLA formatting by BibMe.org.

Appendix A
Graphic Organizer

Name _____ Date _____

Five W's and One H Chart

What happened?

Who was there?

Why did it happen?

When did it happen?

Where did it happen?

How did the character react to the situation?

Appendix B

Arts Integration Rubric

	0	1	2	3	4
Theme/Content	Students demonstrate no understanding of theme. All memorization and reciting knowledge.	Students demonstrate very little knowledge of the theme. Mostly memorization and reciting knowledge.	Students demonstrate some knowledge of the theme. Mostly memorization and reciting knowledge.	Students are mostly engaged in constructing and demonstrating understanding of the theme. Some memorization and reciting knowledge.	Students are fully engaged in constructing and demonstrating understanding of the theme. Very little memorization or reciting of knowledge.
Art Form	Students do not construct or demonstrate their understanding of the art form.	Students seem unsure of their art form and do not have a complete understanding.	Students seem as if they have an understanding of the art form but have difficulty demonstrating it by themselves.	Students have full understanding of the art form and are engaged in constructing and demonstrating their art form with some assistance.	Students have full understanding of the art form and are engaged in constructing and demonstrating their art form without any assistance.
Creative Process	Students did not create any original work. Engaged in copying work. Students did not share products.	Students created some original work, but mostly engaged in copying.	Students created mostly original work, but engaged in some copying.	Students were engaged in the process of creating original work, but relied heavily on other works.	Students were engaged in the process of creating original work and created all work on their own. Students shared products.
Connection	No connection between the art form and theme. The theme does not reinforce the art form.	Small focus on the theme, but no connection, and the theme does not reinforce the art form.	Some connection between the art form and the theme. The theme somewhat reinforces the art form.	Largely focused on connection between the art form and theme. The theme somewhat reinforces the art form.	Clear connection between the art form and the theme. Theme enhances the art form.

Curriculum Unit Title

Bringing Fairy Tales to Life

Author

Lisa Hertsenberg

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

Arts Integration in the Curriculum can be a very valuable tool to help the student's learn about character response, emotions, feelings, as well as, teaching the students how to grasp the deeper understanding of the plot of a fairy tale.

ESSENTIAL QUESTION(S) for the UNIT

How can we use our theatre skills to demonstrate our understanding of character response, emotions, and feelings to fairy tales?

CONCEPT A

Use pantomime to act out different situations.
Use tableau to act out different fairy tales.

CONCEPT B

Create masks to portray a character in a fairy tale.
Use the mask as a transformation process to become a fairy tale character in a story.

CONCEPT C

Identify common characteristics of a fairy tale.
Use the characteristics of a fairy tale to turn it into a fractured tale.

ESSENTIAL QUESTIONS A

How will we express ourselves with our hands and faces when we are strong, weak, listening, not listening, happy, scared, excited, frightened?
How will we express ourselves with our hands, bodies, faces when we are acting out a fairy tale?

ESSENTIAL QUESTIONS B

How can a mask portray a fairy tale character's true personality? Are they happy, mean, magical, mean, good, or funny?
How will I move around the room as I portray my fairy tale character? Do I move high and tall, medium and hunched over, or short and sneaky?

ESSENTIAL QUESTIONS C

What are the common characteristics of fairy tales?
How can the characteristics of a fairy tale assist a writer when they are creating a fractured fairy tale?

VOCABULARY A

Pantomime, tableau, Charlie Chaplain, scenario, gestures, movements, expressions

VOCABULARY B

Portray, personality, empathizing, transforming

VOCABULARY C

Characteristics, fractured