

Teaching World Rivers through Arts Integration

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How Much Do We Remember?

- 10% of what we read;
- 20% of what we hear;
- 30% of what we see;
- 50% of what we hear and see at the same time;
- 70% of what we hear, see, and say;
- 90% of what we hear, see, say, and do.ⁱ

Introduction

I've always wondered how do I teach a child who is antsy and can't sit still? How do I encourage a wallflower to participate? How do I engage a child with special needs? How do I close the achievement gap between ESL learners and non-ESL? How do I catch up students who come from other schools, districts, or states? How can I convey information to a girl who just entered the country two weeks before school starts? Maybe integrating arts into the curriculum will help me answer these questions.

Third grade is a magical time for children. They have just learned to read and now they can read to learn. The possibilities are endless! If only learning could be meaningful and exciting to them. However, testing and data collection seem to take priority in my school day. When I consider how to address Common Core State Standards, my first wish is that I could give all my students an equal footing. If I could nurture a love of learning that will stay with a child all his life, he or she may be able to confront problems that arise, whether they are social, academic, or physical. Creating an interdisciplinary approach to teaching my curriculum might fulfill my hope.

I see this unit as an opportunity to integrate dance, music, and theater into the Common Core State Standards. Using these concepts is one way students may express knowledge without words so my ESL and Special Education students will be in the same boat as my English-speaking, regular education learners. Leveling the playing field gives all students a chance to discover their own talents.

But, how do I justify using arts in the classroom? I am an elementary school teacher, not an artist, musician, actress, or dancer. In reading Interdisciplinary Learning Through Dance—101 MOVEntures, I have realized that as educators, we are responsible for *directing* the learning of our students, not necessarily being able to excel at every aspect ourselves.”ⁱⁱ Since my seminar began, I have become more comfortable integrating arts into many lessons that I have taught. As I see the effects of arts integration on my

students last spring and this fall, I can tell a difference in my students' attitude towards learning. It also seems that my students acquire new skills with more flexibility. In fact, arts integration may improve long-term retention of content.ⁱⁱⁱ There is empirical research from neuroscience and cognitive science that supports arts integration. When children enact or perform actions, they are improving their memory recall. During drama activities, there are retention benefits when students act out dialogue instead of just reading or listening. When students are emotionally aroused, there is activity in the amygdala, a part of the brain that is associated with emotion. Emotional arousal can strongly affect recall of information and leads to focusing attention better.^{iv}

Background

I teach third grade at West Park Place Elementary School (WPP), a diverse school uniquely located by the University of Delaware. With an enrollment of about 390 students, West Park Place is one of several suburban host sites for students in the English as a Second Language program, Delaware Autistic Program, and REACH (Realistic Educational Alternatives for Children with Disabilities). West Park Place, in partnership with the University of Delaware, provides English language instruction and support to students representing over 25 countries and languages around the world. This school year, I teach 24 students, eight of who are ESL (their languages include Arabic, Gujarati, Chinese, French, and Spanish) and four of who are Autistic.

Delaware and my district have formally adopted the Common Core State Standards. At West Park Place, our school-wide goal is to increase reading achievement for ESL and Special Education learners by developing strong vocabulary knowledge and effective comprehension skills. Through our Response to Intervention system, ESL and Special Education students are pulled out for math, writing, and reading. Because of this, I chose to focus on integrating arts into my daily block of Science and Social Studies when I have all of my students including my autistic students in class with me so that we can share the same learning experiences. My goal is to synthesize dance, theater, and music into Science and Social Studies.

Concepts

As I researched ideas for content areas, I decided to start with a solid pre-existing curriculum and then join it with the arts. I used the Core Knowledge curriculum for World Rivers to integrate arts into the lessons.^v For instance, I will play a symphony by Smetana to activate my students' listening skills and imagination. Then acting out the flow of a river may help my students understand why people choose to live near rivers. Smetana's symphony and symphonic poem called The Moldau can teach students music appreciation as they imagine following the course of the Vltava River through Czechoslovakia. Stimulating my students' imagination with dance and music will help them learn science and social studies objectives. One book I found helpful was Lively

Learning—Using the Arts to Teach the K-8 Curriculum by Linda Crawford^{vi}. I was very inspired by how Crawford used the idea of “spark” to feature an arts element. Here is one example of how I would use her planning to fit with my school district’s lesson plan:

	Day 1
Goal/I can statement	I can tell you what a river is.
Spark (5 min.)	Movement: Use the Brain Dance to motivate students and help them brainstorm ideas about what rivers are.
Lesson (10 min.)	Read and discuss the book, <u>Living Near a River</u> by Allan Fowler
Choices (5 min.)	1. Create a comic strip about why people settle near rivers. 2. Using a template, trace and label a drawing showing the origin and end of a river.
Planning (Teacher checks in with each student)	Students will explain that a river is a continuously-moving body of water that is larger than a stream.
Work (20 min.)	Students work on their activity choice.
Reflection and Sharing (5 min.)	Teach about Rivers using the comic strip or drawing. Students ask questions or give feedback.
Vocabulary	river, mouth, origin
Resources	<u>Living Near a River</u> , by Fowler

Bedazzling units with “sparks” seems like a fun and creative way to achieve learning goals. According to Crawford, there are six powerful reasons for integrating the arts into the daily curriculum:

1. The arts make content more accessible.
2. The arts encourage joyful, active learning.
3. The arts help students make and express personal connections to content.
4. The arts help children understand and express abstract concepts.
5. The arts stimulate higher-level thinking.
6. The arts build community and help children develop collaborative work skill.^{vii}

Integrating arts into the curriculum engages my students learning through visual, auditory, tactual, and kinesthetic avenues. When students can act out, dramatize, dance, paint, draw, and construct, they are using higher order thinking skills and may retain more content over the long-term.^{viii}

Teaching Strategies: Using the Arts as Sparks:

Movement and Dance

How can you move your body at a particular speed, through a given space, with a distinct energy? Creative dance provides all participants with the opportunity to enhance their abilities to think and move in new and satisfying ways.^{ix} Dance supports conceptual learning. For example, in studying the water cycle, each child can represent a water molecule as he moves with meaning and purpose. The students start low as a water drop in a stream, then evaporate. The class moves from a low level to a high level. The water drops collect and condense with other drops to form clouds in different shapes. To act out this stage, the students join together in small groups to form cloud form. After a while, the molecules precipitate and fall down to the ground. The class moves from a high level to the ground and patter the ground with their hands as rainfall.

Getting up and moving can be liberating for all students especially kinesthetic learners. I started introducing to movement from the first day of school and taught my students how to move their bodies with certain speed, control, and energy. We played games and learned how to move through our room without touching others, furniture, and walls. I transitioned to pantomiming activities where students made gestures through movement to act out words and phrases. Movement made learning vocabulary fun and imaginative. By the fifth day of school, my students had figured out a way to show different types of landforms:

Landform	Movement
mountain	snap arms together over head
valley	move pointer finger down and up to form a “v”
plains	stretch both arms out wide
plateau	bend arms at elbows, then drop hands to form a shelf
island	hold up rounded arms and touch finger tips, and curve your middle in
river	hold hands together and move them like a zigzag
ocean	hold one palm up, then crash the other palm against it, then pull your hand back to show how the waves recede back into the ocean

Linking words with gestures was very effective so I began teaching the Brain Dance^x. Anne Green Gilbert developed the Brain Dance to help students develop strong and healthy bodies, cooperate with others, become increasingly self-aware by expressing feelings through movement, and developing problem-solving skills through the experience of solving movement problems.^{xi} My students understand the eight steps (breath, tactile, core-distal, head-tail, upper-lower, body-side, cross-lateral, and vestibular) and frequently use them to follow directions, take mini-movement breaks, and build their imagination^{xii}. I notice that when my class does the Brain Dance, they launch into their task with a sharper focus.

Theater

Kinesthetic learners will love this strategy too: when in doubt, act it out! Whether we are solving a math problem or reading a new story, act-it-out is an effective strategy that the whole class can dive into. For example, one of my students said he just didn't "get" our story, Harvest Birds. So, the class ran through the list of characters and selected roles. When there weren't enough human parts to go around, the remaining students were happy to be a crow. The crows were crucial to the story and would get to fly around Juan, the main character. Next, I narrated the story while the class acted it out. After the class acted out the story, my student told me that he understood the story better. Maybe instead of just reading or listening to the story, performing by saying dialogue and acting with movements helped him learn.

Seeing, Writing, Observing is an activity that helps students become more creative thinkers. First, students are given a photograph. After the students consider what the subject is, where the setting is, what will happen next in the photograph, and so on, they write about their responses down. Then the students are encouraged to write a story about the subject. After further reflection, students may write haiku poems about the photographs. In order to get a different perspective of the subject in the photograph, students move to represent what they see.

Another way to improve comprehension is by having the children pick out story elements and write their own synopsis of the story. Auditory learners may especially enjoy storytelling and they can practice by pantomiming with a narrator who adds dialogue or have characters improvise dialogue.

Improvisation builds imagination by allowing children to create a scene from nothing. Students work as a team to listen to each other and to respond naturally to what has been said.^{xiii} By thinking on their feet, students learn how to adapt to evolving circumstances. Other types of improvisation involve simple improvisations based on situations.^{xiv} The teacher gives each team of students a different scenario. Time is given for the team to read the situation, assign roles, and plan how to act it out. Then the teams perform the situation for the class. The class tries to guess what the situation is and gives feedback to the team, which then goes back to revise its solution. Then all teams share their situations again.

Music

"Oh, your room is the one with the pretty music." I get that a lot from students and parents. When I play classical, soundtracks, jazz, dance, and motivational music everyday for my class, it not only exposes my students to a variety of genres, but it also enhances our learning environment.

In my seminar, I learned that music may be logical because it can be understood through patterns that exist in beat and sound. Music may be functional because it serves a

purpose. For example, a supermarket may play music so that its customers would want to stay longer to shop. Music may be emotional because it may evoke and provoke human emotions through the different tonalities, voices, instruments, and dynamics. Finally, music may be abstract as it has the ability to paint a picture and tell stories that are not tangible.

Tempo Tag is a game designed to develop listening skills; students stand in a circle ready to move when the teacher starts a drumbeat. The class moves clockwise around the circle and steps to the beat of the drum. The teacher speeds up and slows down the tempo and the class keeps up without running. As the class listens to the beat, they adjust their movements to stay in tempo.

Adding sound to storytelling builds imagination. In seminar, we listened to the soundtrack of 300 and then developed a story. I paid attention to tempo first and noticed that the first part of the music started slow, then quickened as it became louder, and lastly dropped off. There was a distorted sound that gradually clarified and then the music resumed with a quick crescendo. Tracking the rhythm and dynamics of this music was sort of like feeling a pulse and I could picture a story. As the music begins, I pictured two teens trying to get to the border undetected by the authorities. During the distortion, I imagined there were a multitude of blue lasers scanning the perimeter of the grounds. The teens needed to freeze and hide behind trees or rocks to avoid detection. They waited for their chance to run again when the lasers scanned another area of the yard. After a final wave of lasers pass, the two determined youths ran to the border and tried to catch up with their fellow faction. Storytelling with music can teach students how to create a soundscape that tells the story using different timbres for each character and dynamic to indicate transitions and conflicts/resolutions.

Classroom Activities

In “Teaching World Rivers Through Arts Integration”, students will understand that people use their environment to survive. In their dependence on healthy river systems, people and organisms flourish when they have a source of drinking water and well-drained land. Dance, Music, and Theater standards will make this unit sparkle as English Language Arts, Science, and Social Studies standards are also addressed. Students will understand that:

- geography affects natural resources
- a group of people will use their environment to help them survive.
- organisms are dependent on healthy river systems.
- people use rivers for exploration, commerce, and recreation.
- farmers in dry regions irrigate their cropland using water carried by irrigation from nearby rivers.
- rivers are renewable energy sources.

This unit is developed for 3rd graders and will span thirteen class periods of 45 minutes each. In the warm-up that opens our instructional block, my students move to the Brain Dance. I call this part “Move to review...” so that we can exercise all eight developmental movement patterns as we recall what we did in the previous lesson.

Lesson One: Introduction to World Rivers: This should take one class period.

Vocabulary: general space, river, source, mouth

Content Standards: W.3.2, SL.3.1, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, Music 6

Content Objective: Explain what a river is.

Arts Objective: Use dance to stimulate ideas.

Resources: Interdisciplinary Learning Through Dance: 101 MOVEnture 5 Mirroring, CD track 1, KWL chart, markers, Living Near A River, maps, journal

Opening: I will ask my class, “Have you ever heard of BrainDance?” Then I will explain that we can use BrainDance to organize our thoughts and get ready to learn.

Instruction: In order to get the most out of dance in the classroom, students must learn about general space. First, I will ask the students to push back their desks for a clear floor to allow movement. Then, I will ask them to position themselves around the area so they are not touching others, furniture, or walls. Finally, I will explain dancing in moving in general space requires self-control and any student who is not in control will need to sit and watch how others move freely and appropriately.

Here are the steps to BrainDance:

1. Breath—We’ll take deep breaths of oxygen to help our brains work and our muscles move. This focuses our attention.
2. Tactile—We’ll rub our legs, arms, cheeks, ears, and head. This wakes up our nerves.
3. Core-Distal—We’ll grow and shrink by curling up so we are very small, then by stretching to reach far away. This helps us reach for the stars.
4. Head-Tail—We’ll warm up our spines by moving our head and tail in different directions. This makes our backbones lively.
5. Upper-Lower—We’ll organize our bodies into halves by grounding our feet and waving our arms. Then we will switch and keep our hands on our hips and move our legs. This improves our stability.
6. Body-Side—We’ll balance both sides of our bodies by grounding our left side and moving our right side. Then we will switch by grounding our right side and moving our left side. This balances both sides of our body.
7. Cross-Lateral—We’ll reach our left hand to our right knee, then switch. This gets both sides of our brains to talk to each other.
8. Vestibular—Finally, we’ll practice balancing our body by spinning clockwise in a circle, then reverse direction. This strengthens our coordination and balance.

Start by demonstrating each step with one volunteer who will face you directly. Tell the class that you are a person looking into a mirror and that the volunteer is your reflection. Therefore the volunteer must move in every way that you move but as a reflection. After you go through the eight steps, have the class follow you. Put on MOVenture CD track 1 and lead the class through BrainDance. When the class has practiced about five minutes, discuss with the students what they experienced as your reflection. Next, have each student partner with another student and let him or her decide who will be the leader and who will be the follower. Allow about a minute, have the students switch roles. Talk about which role they preferred, leading or following and what is challenging about this activity.

After the BrainDance Mirroring Activity, have the students sit in a circle to brainstorm all they know about rivers and record their responses on a KWL chart. Next, look at world maps and discuss how there is a trend: many big cities are along rivers. Then, read Living Near a River to the class. Finally, have the students return to their seats and write a journal response to the prompt: I can explain what a river is.

Student-Based Assessments: Social and Affective Assessment and Journal Entry

Lesson Two: “Rivers Make Our Lives Better” This should take three class periods.

Vocabulary: pantomime, tableau, source, mouth, irrigation, silt

Content Standards: RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.7, RI.3.10, W.3.2, SL.3.1, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, 3, Theater 1, 2, Music 6

Content Objectives: Explain that rivers bring life to farms and cities by transporting people and supplies, irrigating crops, and supplying drinking water.

Arts Objectives: Pantomime actions. Perform a tableau.

Student-Based Assessments: Journal Entry and Comprehensive Assessment

Resources: Fairy Dance (Peter Pan original Motion Picture Soundtrack), maps, History and Geography (Pearson Learning Core Knowledge)

Day One:

Opening: BrainDance with soft music like Fairy Dance from Peter Pan. Move to review what a river is. Begin by standing in general space, students will raise their arms and tickle the sky with their fingers to represent the origin of a river. Then, clasping their hands, students will lower and move them in a zigzag. Finally, students will open their hands as the river reaches its mouth and flows out to sea.

Instruction: Start this class by talking about pantomime and how we can use it to build our imaginations by acting out how we use water everyday. Direct the students to bring a pencil and sit in a circle. Then, give each student an index card and ask him to write down one way that they used water today. When two minutes is over, direct students to put their cards in a basket that is passed around the circle. Next, explain that when we are pantomiming, we show our audience what the action looks like by using movement and facial gestures but we do not talk. Draw one card, read it silently, and say, “Let’s see if you can guess this action”. Act the action out and allow for the students to guess what

you did. When a student guesses correctly, ask, “*How did you know?*” Next, ask three children, one at a time, to draw a card and act it out for the class. Once the class gets the hang of how to pantomime, ask them to find their own personal space away from others and furniture. Direct the class to choose their favorite activity that prepares them for school and think about all the steps it takes to do it. After some thinking time, ask them to act out their favorite activity. *What was your favorite activity? How did you show it?* Then pair up the students so they can take turns pantomiming their activity while the other observes. After a couple of minutes, call the students back to the circle and explain that a tableau is a scene that is frozen. Teach them how to make a tableau that shows a group of students brushing their teeth. Say, “Ready. Set. Action!” to have the group start brushing their teeth. Then call, “Freeze!” Direct the group to stop moving immediately and hold their pose for several moments. Finally, say, “That’s a wrap,” and the group can relax. Sit and reflect on this technique. *What did your tableau show? How can you make your pose more convincing?* Have the class practice making a tableau with other actions such as wash your face, get a drink of water, brush your hair, put on your coat, etc.

Day Two:

Opening: BrainDance with MOVenture CD track 4. Move to review pantomiming and tableau.

Instruction: Read “Rivers Bring Life to Farms and Cities” as a group. Discuss irrigation and its effect on communities. Students will work in groups of three to create a causal paper chain: Farmers irrigate. Water comes to the rice fields. Fields are irrigated. Rice grows. Families sell rice. Families can afford to buy what they need. Students will share their link chains and the class will conclude that irrigation is vital to farms and cities.

Day Three:

Opening: BrainDance with Moventure CD track 10. Move to review pantomiming, irrigation, and the effects of irrigation.

Instruction: Start this class by retelling how rivers bring life to farms and cities and discuss irrigation as a group. Direct students to work in groups of three to pantomime an effect from the causal chain (Farmers irrigate. Water comes to the rice fields. Fields are irrigated. Rice grows. Families sell rice. Families can afford to buy what they need). Have students share their pantomimes as one student narrates. Finally, have the groups perform a rolling tableau to demonstrate their understanding of irrigation and its effects. Extend this lesson by discussing food staples from around the world: rice, corn, wheat, millet, plantains, cassava, potatoes, and sorghum. Look at world maps and talk about where each food staple grows and how trading resources is necessary.

Lesson Three: “Parts of a River” This should take two class periods.

Vocabulary: source, mouth, rapids, waterfall, meander, delta, drainage basin, vineyard, orchard, pasture

Content Standards: RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.7, W.3.2, SL.3.1, SL.3.2, SL.3.1, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, 3. Theater 1, 2 Music 6

Content Objectives: Explain the difference between a river’s source and its mouth.

Arts Objectives: Use tableau to show the difference between a river's source and its mouth.

Student-Based Assessments: Social and Affective Assessment and Journal Entry

Resources: History and Geography (Pearson Learning Core Knowledge), Rivers and Valleys (Sauvain, Philip Arthur, and David Hogg), soft music such as "Just Around the Riverbend" from Disney's Greatest Hits.

Day One:

Opening: Move to review four ways people use rivers (water source, irrigation, transportation, and recreation).

Instruction: Read "Draining the Land" on pages 4 and 5 of Rivers and Valleys. Then draw a diagram on a chart that shows a river's source, waterfall, meander, delta, and mouth. Explain that the source of a river is where it begins as a spring high up on the side of a hill. The river ends at its mouth, which is the point where the river enters the sea, a lake, or a larger river.

Part of a River	Dance Segment
source	Raise your hands and tickle the air with your fingers.
rapids	Bubble and churn by curling into your stomach and stretching your arms out.
waterfall	Raise your arms, freeze, and collapse to the floor.
meander	Climb like you are going up a ladder and move smoothly.
delta	Scatter softly.
mouth	Clasp your hands together, then open your hands with your palm up.

Then read "A River Viewed From Above," pages 22 and 23. Use your body to show the difference between a river's source and its mouth. Have the students clear the floor and stand in a circle and move like the parts of the river.

Day Two:

Opening: Move to review the parts of a river by playing a game called the River Game. Using general space, students will dance the parts of a river to soft, flowing music. Stop the music randomly and call out "source" or "mouth". The students need to freeze and show the correct position (either hands held high and tickling air or hands held low and opening with palms up).

Instruction: Lead a class discussion of how vineyards, pastures, and orchards depend on irrigation. Direct the class to make six groups of four to create another causal chain that includes how sheep and cattle depend on rivers too. (The Murray River is irrigated. Orchards and vineyards are watered. Green grass grows. Sheep and cattle eat grass. Ranchers make a living.) Ask each group to perform a tableau of this causal chain where one student narrates and the others perform.

Lesson Four: "Transportation on Rivers" This should take two class periods.

Vocabulary: walk, hop, jump, run, leap, skip, gallop, slide, tempo, ABA dance, tributary, debris

Content Standards: RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.7, W.3.2, SL.3.1, SL.3.2, SL.3.1, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, 3, Theater 1, 2, Music 6

Content Objectives: Explain how natural and manmade obstacles make navigating down a river dangerous. Read and interpret a map that has a legend that includes, compass rose, pathways, start/end points, and obstacles (manmade and naturally-occurring) to move safely down a river.

Arts Objectives: Identify the eight basic locomotor movements (walk, run, jump, hop, leap, slide, gallop, skip) when they are performed by peers. Perform a solution to a navigation problem by using a movement map that includes locomotor movements (chug, putter, full-throttle), specific direction (forward, reverse, and stop) and pathway (straight, curved, and zigzag).

Student-Based Assessments: Comprehensive Skills Rubric and Journal Entry

Resources: Interdisciplinary Learning Through Dance: 101 MOVEntures, MOVEnture CD track 8 or 43, History and Geography (Pearson Learning Core Knowledge), drum and stick

Day One:

Opening: Using MOVEnture 11 “Do the Locomotion!” of Lynnette Overby’s Interdisciplinary Learning Through Dance: 101 MOVEntures as a guide, explain that when we travel across the room, we can travel on our feet in eight different ways. Describe the following skills:

Locomotor Movement	Description
walk	move a steady pace with alternating steps
hop	jump on one foot
jump	take off on both feet and land on both feet
run	move faster than a walk with both feet off the ground
leap	take off on one foot and land on the other foot
skip	step-hop, step-hop, step-hop
gallop	gliding step, move by keeping one foot in front of the other
slide	move one foot over to the side and quickly move the other foot to it.

Instruction: Clear the floor so that students can move freely without touching others or furniture. Using general space, have the students practice walking, hopping, and jumping. Divide the class in various ways and have them run, leap, skip, gallop, and slide. Remind them to stop on signal. Next, use a drumbeat to change the tempo. Finally, create a dance by putting several locomotor movement together such as walk 2, 3, 4, hop 2, 3, 4, walk 2, 3, 4, skip 2, 3, 4. Speed it up and slow it down. Have the students create an ABA dance by using walk, hop, and skip as A and jump, gallop, and slide as B. Give practice time for

the students to develop their dance. Play MOVenture CD track 8 or 43 as the class dances.

Day Two:

Opening: Move to review the eight locomotor movements.

Instruction: Read “Dangers and Navigation Along Rivers”, page 24 and 25. Lead the students using guided imagery: *Imagine that you are a river pilot. Your job is to move your boat downstream safely. How will you do that if there are obstacles such as storm debris, fallen trees, ice, pollution, or erosion? What dangers a riverboat captain face after a big storm.* Break into cooperative groups of four to study a map that shows the middle course of a river. Each group will need to put three environmental challenges and one manmade challenge on their map. The group will then design a map with an efficient legend. Students will create pathways and directions to help the riverboat pilot navigate safely down the river.

Day Three:

Opening: Move to review speeds and introduce putter for slow, chug for medium, and full-throttle for fast. Practice stopping, going forward, and going in reverse. Practice moving in straight, curved, and zigzag pathways.

Instruction: Refer to “Dangers and Navigation Along Rivers”, page 24 and 25. Review the dangers of natural and manmade obstacles. Riverboat pilots need to adjust their speed, direction, and path as they navigate around obstacles. Have groups practice acting out the map directions as they go down the middle course of a blocked river. Use common items to be obstacles (my students suggested rolls of paper towels). After practicing, have the groups perform their solutions for the class.

Lesson Five: “Recreation on Rivers” This should take two class periods.

Vocabulary: landlocked

Content Standards: RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.7, W.3.2, SL.3.1, SL.3.2, SL.3.1, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, 3, Theater 1, 2

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

Arts Objectives: Interpret a photograph by using shapes and movements. Create a Move Shape Move dance.

Student-Based Assessments: Story Self-Assessment and Social and Affective Assessment

Resources: History and Geography (Pearson Learning Core Knowledge), cards with photographs of water recreation

Opening: Move to review pantomiming recreational activities along rivers (kayaking, fishing, tubing, hiking, etc.).

Instruction: Read “Three Rivers and Many Waterfalls,” pages 28 and 29. Using Imaginative Thinking Tools from Overby, Lynnette Young, Beth C. Post, and Diane Newman’s *Interdisciplinary Learning Through Dance: 101 MOVentures*, I will pass out one card with a picture on it to each student. Then I will direct the class to make observations: *Where do you think the picture takes place? What do you think happened*

before this picture was taken? What will happen next? What sensory details can you describe? Then have the students record their thoughts on paper. After that, have the students leave their papers and find their own space. Have the students dance their observations. Continue to reflect and brainstorm ways to show the shapes they see in the pictures. Students will make three successive forms and practice them. After this practice, have the students return to study their pictures again, this time imagining a story about the picture. Taking the pictures out of their head and into the space, students then act out a story that has a beginning, middle, and end. Finally, have the students write down their story.

Lesson Six: “Rivers and Folktales” This should take two class periods.

Vocabulary: rhythm, tempo, dynamics, melody, timbre, pitch

Content Standards: RL.3.1, RL.3.2, RL.3.3, W.3.3, SL.3.1, SL.3.2, Social Studies 1, Science 2, 6

Arts Standards: Music 2, 3

Content Objectives: Recount folktale.

Arts Objectives: Improvise rhythmically with voice, body, or unpitched instrument.

Student-Based Assessments: Social and Affective Assessment

Resources: Coyote and the Colombia (From the Sahaptin/Salishan Tribes retold by S.E. Schlosser)^{xv}

Day One

Opening: BrainDance with Moventure CD track 7

Instruction: Music Concepts

1. Tempo is the speed of the music. Gather in a circle and have the students sit still and try to feel their pulse. When they can feel their pulse, have them stand and run in place. Have them stop and check their pulse again. *What happened to your pulse when you ran? What happens when you sit?* Have the students tap to the beat of their pulse.
2. Rhythm is made up of sounds and silences that are put together to form patterns. Some beats may be stronger or longer or shorter or softer than others. Sit in a circle and have the students keep tempo by tapping their fingertips to their laps. Start with the teacher and go clockwise around the circle to say your name. *Why are our names different rhythms? Can you make a one syllable name longer? Can you make a three syllable name shorter?* Go around the circle again, but clap and say your name. *We hear syllables when we say our names. Some names are long and some are short. Rhythm is like that because some beats are long and some are short.* Go around the circle one more time and just clap your name without saying it. *Could you hear your name in your head even though you didn't say it?*
3. Pitch is the sound of a note. Sit in a circle and show your phone. *Listen to me use my phone keypad to dial a number. The tone you hear is the pitch. If I dial my number, you can hear the pitch and a bit of rhythm. Can you imitate my phone number's melody?*
4. Melody is the combination of pitch and rhythm. Play 6212666. That is the start of Mary Had a Little Lamb. Have the students sing along.

5. Dynamics is the volume of sound. Have the students practice controlling their volume.
6. Timbre is the quality or tone of a sound. Some examples are screech, coo, flat, hollow, deep, thin, brassy, clear, warm, harsh, resonant, light, and breathy. Call out a timbre and have the students practice.

Day Two

Opening: BrainDance with Moventure CD Track 7

Instruction: Story Telling with Music

1. Review timbre and dynamics.
2. Tell the story with enthusiasm.

Story- Coyote and the Columbia	Sound ideas for the characters
<p>One day, Coyote was walking along. The sun was shining brightly, and Coyote felt very hot. "I would like a cloud," Coyote said. So a cloud came and made some shade for Coyote. Coyote was not satisfied. "I would like more clouds," he said. More clouds came along, and the sky began to look very stormy. But Coyote was still hot. "How about some rain," said Coyote. The clouds began to sprinkle rain on Coyote. "More rain," Coyote demanded. The rain became a downpour. "I would like a creek to put my feet in," said Coyote. So a creek sprang up beside him, and Coyote walked in it to cool off his feet. "It should be deeper," said Coyote. The creek became a huge, swirling river. Coyote was swept over and over by the water. Finally, nearly drowned, Coyote was thrown up on the bank far away. When he woke up, the buzzards were watching him, trying to decide if he was dead. "I'm not dead," Coyote told them, and they flew away. That is how the Columbia River began.</p>	<p><i>How would you describe Coyote?</i></p> <p><i>What does Coyote sound like?</i></p> <p><i>Everytime Coyote speaks, make the same sound.</i></p> <p><i>How will you make the sounds change for heat, shade, stormy clouds, rain sprinkles, torrents of rain, deep water, huge and swirling river?</i></p>

3. Have students write down clues about each character in the story (the cloud who made some shade).
4. Explore the sounds around (stomp on the floor, tap your pencil on a desk, slam a book on the desk, rub your hands together, etc.). Choose several ways to make different sounds and have students describe their timbre. Timbre will be linked to the clues they wrote down about each character.
5. Have students choose a sound for each character in the story. Read the story again and have students play the sounds for each character. *Why are you using that sound? Do you like this sound? How can you change the sound to...?*
6. Revise by changing sounds, timbres, rhythms, or dynamics.

7. Read the story with the changes.
8. Have students tell the story to a partner without words, using the different timbres and dynamics.

Lesson 7: Conclusion This should take one class period.

Vocabulary: review all words

Content Standards: RI.3.1, RI.3.2, RI.3.3, RI.3.4, RI.3.7, W.3.2, SL.3.1, SL.3.2, Social Studies 3, Science 2, 6

Arts Standards: Dance 1, 2, 3, Theater 1, 2, Music 3

Content Objectives: Explain the ways people use rivers.

Arts Objectives: Perform a poetry dance to the Moldau

Student-Based Assessments: Comprehensive Assessment

Resources: Ma Vlast (My Fatherland) History and Geography (Pearson Learning Core Knowledge)

Opening: Review how rivers give people a source of fresh water to drink and irrigate crops and make transporting goods possible.

Instruction: Through narration, the class will perform a dance to the Moldau. Have a narrator read each line of the poem as the class dance suggested movements.

The Moldau, a symphonic poem by Bedrich Smetana	
Line of poem	Suggested movement
Deep in the mountain forest... the little stream comes to life...	<i>General space, low breath (breath). Raise arms high and tickle the air with your fingers (upper-lower).</i>
bubbling, churning...	<i>Grow and shrink faster and faster (core-distal).</i>
swirling, splashing over rocks and boulders...	<i>Spin clockwise with arms bouncing out and up (vestibular).</i>
cascading over waterfalls...	<i>Hang with your arms raised, then collapse suddenly (upper-lower).</i>
through the woods... the sounds of hunters on horseback...	<i>Slowly rise by climbing (body-side) put one hand on one hip, and gallop in a curve. (locomotor)</i>
around the bend... a village wedding and its colorful peasant dancers	<i>Join hands. With your hands on your knees, move your head and hips to the right. Move them to the left and repeat (head-tail).</i>

moonlight--silver swirls... deep purple silent water...	<i>Point to the moon. Smoothly do the disco (cross-lateral).</i>
building, churning into three giant waterfalls...	<i>Spin out of the circle and join one of three groups. In each group have a low roller, medium turner, and high bouncer. Move together as a group in a curved path (vestibular).</i>
past the walls of the great castle of Prague...	<i>Wave your arms by growing and shrinking from your middle. (core-distal).</i>
the final journey...	<i>Brush your body with smooth movements in general space (tactile).</i>
the great river Moldau flows boldly to the sea...	<i>Scatter softly with gentle whirls.</i>
The End.	

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smetana.html>. Listening to the Moldau can help form students understanding of the power of nature. Rivers are like rondos: there are patterns of movement.

Appendices

Appendix A

English Language Arts Standards for Literature^{xvi}

Key Ideas and Details:

- RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of their problems.

Reading Standards for Informational Text^{xvii}

Key Ideas and Details:

- RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RI.3.2 Determine the main idea of a text: recount the key details and explain how they support the main idea.
- RI.3.3 Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Craft and Structure:

- RI.3.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.
- RI.3.5 Use text features and search tools to locate information relevant to given topic efficiently.

Integration of Knowledge and Ideas:

- RI.3.7 Use information gained from illustrations and the words in a text to demonstrate understanding of the text.

Range of Reading and Level of Text Complexity:

- RI.3.10 By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the grades 2-3 text complexity band independently and proficiently.

Writing standards^{xviii}

Text Types and Purposes:

- W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information correctly.

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

Research to Build and Present Knowledge:

W.3.7 Conduct short research projects that build knowledge about a topic.

W.3.8 Recall information from experiences or gather information from print and digital sources.

Speaking and Listening Standards^{xix}

Comprehension and Collaboration:

SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Presentation of Knowledge and Ideas:

SL.3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

National Standards for Social Studies^{xx}

Standard 1: *Culture*—Social Studies programs should include experiences that provide for the study of culture and cultural diversity.

Standard 2: *Time, Continuity, and Change*—Social Studies programs should include experiences that provide for the study of ways human beings view themselves in and over time.

Standard 3: *People, Places, and Environments*—Social Studies programs should include experiences that provide for the study of people, places, and environments.

Standard 9: *Global Connections*—Social Studies programs should include experiences that provide for the study of connections and interdependence.

National Standards for Science^{xxi}

Earth and Space Sciences:

Standard 1: Understands atmospheric processes and the water cycle.

Standard 2: Understands Earth's composition and structure.

Physical Sciences:

Standard 6: Understands relationships among organisms and their physical environments.

Appendix B

Delaware State Standards for Dance^{xxii}

Standard 1: Identifying and demonstrating movement elements and skills in performing arts.

1.1: Perform axial movements (e.g., bend, stretch, twist, turn, swing, collapse).

1.2: Demonstrate accuracy in moving to a musical beat and responding to changes in tempo.

- 1.3: Demonstrate eight basic locomotor movements (e.g. walk, run, hop, jump, leap, gallop, slide, skip) traveling forward, backward, sideward, diagonally, turning.
- 1.6: Execute basic movement phrases individually and in a group.
- Standard 2: Understanding choreographic principles, processes, and structures.
 - 2.1: Demonstrate basic partner skills (e.g., copying, leading, following, and mirroring).
 - 2.2: Improvise, create and perform dances based on original ideas and concepts from other sources.
 - 2.3: Use improvisation to generate movement for choreography.
 - 2.4: Create and identify the sequential parts of a dance phrase (e.g., beginning, middle, and end).
- Standard 3: Understanding dance as a way to create and communicate meaning.
 - 3.1: Take an active role in a class discussion about interpretations of and reactions to a dance.
- Standard 4: Applying and demonstrating critical and creative thinking skills in dance.
 - 4.1: Demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way.
 - 4.2: Discuss how skills developed in dance are applicable to a variety of careers.
 - 4.3: Observe and discuss how dance is different from other forms of human movement (e.g., sports, everyday gestures).

Delaware State Standards for Music^{xxiii}

- Standard 1: Singing independently and with others, a varied repertoire of music.
 - 1.1: Imitate melodic patterns.
 - 1.7: Sing call and response.
- Standard 2: Performing on instruments independently and with others a varied repertoire of music.
 - 2.1: Imitate rhythmic and melodic patterns on pitched or unpitched instruments.
- Standard 3: Improvising melodies, variations, and accompaniments.
 - 3.1: Improvise rhythmically with voice or on instrument.
- Standard 6: Listen to, describing and analyzing music and musical performances.
 - 6.1: Express changes and contrasts in music through movement.

Delaware State Standards for Theater^{xxiv}

- Standard 1: Improvising and writing scenes, scenarios, and plays.
 - 1.2: Identify the basic elements of a play (e.g., characters, setting, plot).
 - 1.3: Develop an improvisation utilizing characters and setting that creates tension and suspense, with a subsequent resolution.
- Standard 2: Acting in improvised and structured presentations.
 - 2.1: Employ variations in movement, gesture and vocal expression (pitch, tempo, tone) to create characters.

- 2.2: Recall and recite assigned lines for a theater piece.
- 2.3: Identify character motivations through research and analysis and be able to articulate how they affect the character's actions.
- 2.4: Portray a believable character with effective performance techniques (use of voice, facial expressions, and body movement) in both improvised and structured presentations.

Appendix C

Comprehensive Assessment						
Name: _____		Date: _____				
Scoring						
4 = Fulfilled all requirements and showed a deep understanding of the skills and concepts.						
3 = Fulfilled all requirements but does not have a deep understanding of the skills and concepts.						
2 = Did not fulfill all requirements.						
1 = Did not complete the work to a satisfactory level.						
0 = Did not try or was uncooperative.						
Skills	Scoring					Total
	4	3	2	1	0	
Movement Skills (12 points possible)						
1. Performs with good skills.						
2. Clear demonstration of dance vocabulary.						
3. Performs movements expressively.						
Cognitive Skills (8 points possible)						
1. Knowledge of dance vocabulary.						
2. Knowledge of river vocabulary.						
Creative Skills (20 points possible)						
1. Strong and clear beginning.						
2. Use of appropriate body shapes.						
3. Moves in self-space.						
4. Moves in general space.						
5. Demonstrates creative problem-solving.						

Social and Affective Skills (12 points possible)						
1. Works effectively in groups.						
2. Demonstrates self-discipline.						
3. Enthusiastic and positive learner.						
From <i>Interdisciplinary Learning Through Dance: 101 MOVEntures</i> , by Lynnette Overby, Beth Post, and Diane Newman, 2005 Champaign, IL: Human Kinetics.						

Journal Writing Self-Assessment				
Name: _____	Date: _____			
Evaluation Key	4 = Above Proficiency	3 = Meets Proficiency	2 = Near Proficiency	1 = Below Proficiency
I wrote a strong topic sentence.	4	3	2	1
I included text details, facts, and vocabulary that support my topic.	4	3	2	1
I included experiential learning details that support my topic.	4	3	2	1
I used my imagination to develop my passage.	4	3	2	1
Total Scores				
How I can improve...				

Social and Affective Assessment						
Scoring 4 = Fulfilled all requirements and showed a deep understanding of the skills and concepts. 3 = Fulfilled all requirements but does not have a deep understanding of the skills and concepts. 2 = Did not fulfill all requirements. 1 = Did not complete the work to a satisfactory level. 0 = Did not try or was uncooperative.						
Skills	Scoring					Total
	4	3	2	1	0	
Social and Affective Skills (12 points possible)						
1. Works effectively in groups.						
2. Demonstrates self-discipline.						

3. Enthusiastic and positive learner.						
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Story Self-Assessment				
Name: _____		Date: _____		
Evaluation Key	4 = Above Proficiency	3 = Meets Proficiency	2 = Near Proficiency	1 = Below Proficiency
I used a picture to imagine a story's setting, problem, and resolution.	4	3	2	1
I developed my story with a beginning, middle, and end.	4	3	2	1
I included experiential learning details that enhance my story.	4	3	2	1
I used my imagination to develop my story.	4	3	2	1
Total Scores				
How I can improve...				

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Curriculum Unit Title

Teaching World Rivers Through Arts Integration

Author

Merry Ostheimer

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

The Performing Arts can help our students with their social studies content.

ESSENTIAL QUESTION(S) for the UNIT

How can Dance, Music and Theater help deepen our understanding of world rivers and their uses?

CONCEPT A

Dance and movement can help students understand and express concrete concepts.

CONCEPT B

Music can encourage joyful, and active learning.

CONCEPT C

Elements of Theater can help students make and express personal connections to content.

ESSENTIAL QUESTIONS A

How can different kinds of movements help understand and express concrete concepts?

ESSENTIAL QUESTIONS B

How can music help make connections with content knowledge?

ESSENTIAL QUESTIONS C

How does performing a pantomime, tableau, or creative play using improvised dialogue help students make connections?

VOCABULARY A

personal space, general space, breath, tactile, core-distal, head-tail, upper-lower, body-side, cross-lateral, vestibular

VOCABULARY B

tempo, rhythm, dynamics, timbre, pitch, melody, patterns

VOCABULARY C

pantomime, tableau, creative drama

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES

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