

Integrating the Arts into the Third Grade Language Arts Curriculum

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Introduction

Why do they need to know this? We as teachers, ask ourselves this question every day. Is this relevant to the “everyday” world? Are our students going to process, transfer, & use this information we are about to kill ourselves trying to engage them while we teach them the concepts? We are always looking for a “hook”. We have to keep them “engaged”. We are supposed to teach with rigor & fidelity, teach to the Common Core standard, differentiate instruction, AND keep them interested? Wow, that’s a big undertaking, don’t you agree? By changing the way we teach, it will help in the way learn & hopefully the way they remember....therefore, I firmly believe engaging students through arts integration does work! Rome wasn’t built in a day, and neither is learning how to read (as we all know). Arts integration can be gradual. It doesn’t have to be all easels and puppets and drums on day one. I assure you, it can be done. Easily!

Demographics

I am in my sixteenth year of teaching in Title One schools. This is my fourth year at Highlands Elementary School as a third grade teacher. Highlands is an urban school in a suburban Wilmington, Delaware setting. It is in the Red Clay Consolidated District. Our district serves approximately 1500 students. At Highlands, we have 78% of our students receiving free and 8% receiving reduced breakfast & lunches. We serve 365 students, Kindergarten through fifth grades. 83% are minority students. 48% are male and 52% are female. We have 83% who come from low-income households, 6% are English Language Learners (ELL) and 9.1% qualify for Specials Education services. We currently have 31 teachers, sixteen of which are classroom teachers. Specialists make up the other fifteen. Unfortunately, we did not make Adequate Yearly Progress (AYP) this past 2012-13 school year; this is the governments way to rate how well (or not well) a school is performing. According to what I have learned in seminar, arts integration could have helped in this area! By exposing the students to different methodologies, in a typical

classroom size of 21-25 students, crossing the lines throughout the curriculum using the arts may have helped connect ideas, and driven up those test scores.

Highlands offers a variety of programs such as: Talented & Gifted (TAG), Creative Mentoring, Safety Patrol, Band & Strings (4 & 5 grade), daily Response to Intervention (RtI) and a variety of assemblies and field trips. After school we offer more programs: Reading Basketball League (RBA 3-5) (Cheerleading (4 & 5), Girls on the Run (GotR -3-5), Chess club and the After School Academic Program.

This school year, I have a class of twenty four students. 51% boys & 50% girls. 78% are African American, 12% are Hispanic & 10 % Caucasian.

Rationale

Since I teach third grade in an urban setting, my students do not have much of an opportunity outside of school to get “out & about” and move. Many do not participate in activities outside the home. Unless they go to the park, most of my students are homebound when outside of school. Therefore, I find myself drawn to lessons which incorporate movement. For example, on the second day of my ELA vocabulary review, I have the students “act out” the words. On the third day, we do a “carousel” where they have to walk around & draw out the vocabulary word. Both of these activities engage my students by letting them get up and out of their seats to move! This works especially well with my group as eight & nine year olds tend to get “antsy” when seated for prolonged periods of time. We also have “Center Time”; I meet with my reading groups for small group instruction (at my back table) while the rest of the class is free to move about the classroom while accomplishing their weekly work plans. Readers Theatre is always a big hit! We always perform at the end of each reading unit (which consists of five stories). Highlands participates in the Nemours “Take Ten” program where there is at least ten minutes of movement incorporated into each academic day. We also do a school wide “Morning Movement” every day as part of our morning announcement routine. At recess, all of our third graders participate in the Mighty Milers club, which consists of the first ten minutes of recess is walking or running of laps. Each student keep s track of their daily laps on a running card. Teachers input their progress weekly and by the end of the school year, each student is expected to have completed a marathon (or 26.2) miles worth of laps!

This year, my focus will be to improve academic achievement through the integration of arts (particularly movement), into the core curriculum, specifically in Language Arts. The specific focus of my lessons is on the integration of the arts with English Language Arts, specifically the story *Prudy’s Problem*. Classroom activities should provide many opportunities for development of all educational relevance & motor skills beyond mere survival¹. Students will learn that emotion & attention are activation systems. We continually cooperate and compete with one another.² These factors come into play

when trying to “activate” prior knowledge, scaffold, retain and even recall new knowledge.

Students know they can learn by looking at or by "seeing" things; how does this work? Visual Literacy can be defined as the ability to evaluate, apply, or create conceptual visual representations. If you can read a map, draw a diagram, or interpret a symbol then you are visually literate. How do we process these visual images and turn them into understanding? Learning about the occipital lobes and how they take in the images and make meaning out of them will help bridge the conceptual information into more concrete information.

Students know they can learn by hearing things; how does this work? Auditory discrimination targets environmental sounds, phonemic awareness, and phonological awareness. These lay the foundation for phonics and spelling skills. Listening comprehension targets following directions and increasing depth of understanding. These lay the foundations for critical thinking skills. Auditory memory targets sequencing and working with cumulative forms.³ These lay the foundations for study skills and expository writing. Communication skills focus on conversation skills, grammar and syntax. These lay the foundation for social development, oral and written expression.

Students know they can learn by doing, touching, and moving; how does this work? Tactile learners are active and learn by imitation and practice. By manipulating their environment and using their sense of touch, students can act out or remember information. Role playing, hands-on activities, and physical movement are strategies the tactile learner uses to input information. Discovering the motor strip in the frontal lobe and the somatosensory strip in the parietal lobe will help students better understand the area in the brain that processes information about what specific parts of their bodies are doing or feeling.⁴ Poldberg, Trainin, and Andrzejczak suggest “Rocking Your Writing Program” by integrating art, literacy, and also science in the elementary level classroom. They provide an extensive literature review to show intersections among the disciplines and to support their pilot study in which they explored how the integration of the arts and sciences stimulates scientific thinking and artistic development, while supporting growth in domain specific literacy. Sample artifacts are shared, and the methods of analysis used are explained to show how students learn in the integrated unit. In the end, performance gaps were reduced, and students demonstrated increased performance across the three content domains.⁵

Strategies

I like to think I use many strategies in my classroom to teach to all styles of learning. I tell personal stories to accompany my teaching, I feel as though this is my “hook”. The students always listen a little more closely if I’m talking about myself, my family, friends, etc. I tie in my story to my essential question & bring the subject back to our main focus of the lesson thereby (hopefully) activating their prior knowledge. All students have it, some come with more than others. In my school, it’s sometimes quite limited, so I rely on pictures, posters, google searches, video clips, anything to get my point made. Visualization can then occur. Students who can use these strategies during reading can strengthen their inferring skills & are better able to make predictions, decode unknown words and draw conclusions.

Making Connections

When a student comes to class with background knowledge, new information will be easier to be processed. While reading, students make text-to-self, text-to-text, and text-to-word connections. These connections help students become more aware of different genres, forms and structures within the text. When students can make a connection to a character within a story, motives, thoughts and feelings of that character are better understood. Ask them if they’ve ever been somewhere like in the story, seen something like what’s in the story, wore something in the story...anything to get that brain working!

Questioning

Teachers need to monitor their students for understanding. I like to “check in” as often as possible with my students to see how they are feeling about what we are learning. Sometimes I ask for a simple “thumbs up/thumbs down”. I also do “exit tickets” a lot; we have a “Parking Lot” for questions where students can put their questions on a sticky note and leave it there at the end of the lesson. The next day, that is where I will begin. I ask students to do an “OWL” on a piece of paper prior to a lesson. (Observe: what do I observe or see before I read, either through pictures or words; Wonder: I wonder what will happen, make a prediction; Learn: what did I learn by reading this book?). I also like to have the students pose the questions to the class & they answer them. It’s a different perspective.

Visualization

“A picture is worth a thousand words...” We have all used that phrase, many times I’m sure. Learning without visualizing is like surviving without water – impossible! At least in my classroom! As I mentioned above, it is vital to expose students to as much scaffolding as a teacher can to build the background knowledge to teach a lesson to ensure the connections will be made for that lesson and future lessons. Close your eyes

and pretend there's a movie playing in your head...that's how I get my students to visualize!

Differentiated Instruction

To meet the needs of all the learners in my classroom, I use Differentiated Instruction. It is an approach to teach content in ways that address a variety of learning styles and needs of students while maximizing the potential of all learners. This helps me accommodate the diversity of academic needs present in my classroom. My instruction as well as the students learning is differentiated. I differentiate according to content, process and product. Students are provided with texts and materials at their appropriate level to enable them learn at their ability level. I love meeting with my different groups for 30 minutes a day!

Cooperative Learning

Cooperative Learning is a successful teaching strategy in which teams of learners with varied abilities and interests come together to help each other improve their understanding of subject matter. Cooperative Learning is used to promote student learning and retention of material, foster positive social relationships within our classroom community, and enhance student satisfaction within a learning experience. This is what I call Center Time in my classroom. They absolutely love this independent work time!

Literature Circles

Students of all ability forms groups based on interest (4 to 5 members) and choose a text to read. Each group is responsible for setting and completing daily reading goals and strategies (partner reading, circle reading, choral reading, independent reading) After the daily reading is completed, students will complete a variety of comprehension activities. Next, students will participate in discussion of daily reading activities. Finally, students will complete a reflection journal to summarize the daily experience and prepare a purpose for the follow day's activities. Now I'll be honest, not all students are always ready for Literature Circles. You've got to know your class. Sometimes I've had to do them by reading group, or by seating due to behaviors.

Think-Pair-Share

During Think-Pair-Share activities, students are given information or a question and must independently think about how they will react to the prompt. The think period lasts a short time, about 2-3 minutes. Next, they will Pair with a partner and conference about the prompt. During this period of time, they may develop new questions or clarify understanding. This should last up to 5 minutes. Finally, they will Share with another partner set, small group or entire class. All information can be discussed and questions investigated or answered. This time frame always takes the longest in my classroom. I like this activity as the students are actively engaged and talking about subject matter. Not always easy to do!

Jigsaw

This form of cooperative learning breaks larger topics or resources into smaller parts. Each group is given one part of the whole. The students read the given portion, discuss and prepare a “project” for the rest of the class. For example, I have my students do this later in the year on landforms. I pair 3 students together, give them a landform to research with specific questions to investigate and they work as a team to finalize their 5 slide power point. At the end of the allotted timeframe, each team has created a wonderful description of the different types of landforms when put together, is a masterpiece!

Vocabulary

Students need to acquire vocabulary directly, explicitly taught and indirectly, when they hear and see words in context. Word sorts are a hands-on instructional tool used to teach vocabulary. Words and pictures can be based on pre-determined labels. Word sorts enable students to compare and contrast items through a variety of criteria. In order to build interest in the vocabulary and to develop vocabulary and to develop inferential thinking skills, students will develop their own definition based on context clues, discover synonyms and/antonyms of the word, or draw a picture of what the word means to them. Then the students will look up the words in a dictionary or an on-line search site. Students will use reasoning skills to categorize and discover patterns that they can later apply to unknown words they encounter. I feel one of my strongest assets in the classroom is vocabulary. I teach it in so many different ways that by the end of the unit, in whatever we are studying, the kids know it inside out, upside down! It is so important !

Technology Integration

Recently a growing number of researchers have published evidence that technology plays a positive role in academic achievement. I couldn't agree more. I'm not sure what I would do if I didn't have my Smart Board! It is an interactive projector/white board that I use for just about EVERY lesson I teach. With websites like Smart Exchange (teachers exchanging lessons for free) and Teachers Pay Teachers (Teachers exchanging lessons for a nominal fee), obtaining quality lessons has never been so easy. The students LOVE the engaging, fun graphics and sound. I love the rigor and quality of the lessons. Best of all, it works! Classroom computers for centers, Ipod/Ipads at Library, Netbooks for independent classroom projects, and lest I forget email pen pals!

Objectives:

I have developed an interdisciplinary unit focused on linking language arts to movement, arts and music. In seminar, we learned how interdisciplinary projects are beneficial to students of all ages. "Arts integration is an interdisciplinary strategy that enables students to gain knowledge and skill in one or more content areas simultaneously."⁶ I completely agree. Before this course, I dabbled in throwing in movement into a lesson occasionally, especially when the students were looking sleepy. Now, it's an everyday occurrence in my classroom. For example, we take our daily "brain breaks" & get up & move! We do our "Brain Dance" which begins with Deep breathing, Tactile, Core-distal, Head-tail, Upper-lower, Body-side, Cross-lateral, Vestibular movements and end with Deep breathing. This is a great way to give the students a two minute brain break as well the re-energizing boost so many of them may need to get through the day. One of many, many ways I've taught my students to express themselves using movement. In seminar I noticed how easy it seemed to incorporate the arts (movement, art & music) into our daily lessons. Teaching the vocabulary of dance and movement is an obvious first task. The where, when, how, what, setting & design of dance (Appendix C). As soon as I learned about tableaux and pantomime, I was hooked! I couldn't wait to go back to school and teach my students how to express themselves with "show don't tell"!

The next focus task is focused on music. Music Integration is something that I have been incorporating into my classroom on the surface throughout my teaching career. I've always played various classical & naturalistic melodies as background "white noise" for me as much as my students benefit. Music is logical, functional, emotional & abstract. Studies show music, when used appropriately is a powerful tool that enhances student learning and memorization. It can have a powerful impact on student affect, engagement and motivation adding an element of fun into an otherwise monotonous school day.⁷ In seminar, we learned how to hear music, feel it, see it and make it. I had my students use

tempo to hear and use it to clap out the syllabification of their vocabulary words. They loved it!

The final task will be on incorporating visual arts throughout the curriculum. Now, I must admit, before this seminar, I was one of those teachers who thought that using drawings to illustrate students writing was a way to extend meaning & incorporate arts throughout the curriculum. WRONG! Have your students cut out words from a magazine that have the long I sound in them. Paste them in a vowel book. Have them stamp out words that have a short E sound in that same book. It's not hard. Do rainbow spelling. Have the kids divide a piece of paper into thirds and draw the beginning, middle and end of a story....it is that easy!

Drama:

Lesson 1:

Essential Question:

How can the students express their thoughts without words, just actions? (Kinesthetic Learners?)

Enduring Understanding:

Students can express themselves in many ways without words using movement. They can use Tableaux. Tableaux is creating a frozen picture of an action. Tableaux can effectively capture a beginning, middle and end of a story. Pantomime is another active method of students showing, not telling their story. When a student pantomimes, he/she acts out a scene using their body, face and gestures to communicate, almost the same as the game charades. This is an effective way to communicate thoughts and actions without words for students, but it takes patience to learn as students have grasp the concept of NO TALKING! Character Walks are yet another way to show not tell. The students will tell a story through their actions. Their walking, gestures, isolated movements show the traits they are trying to display. Students have to guess what they are trying to tell you without using a word!

Background Information:

Students will have already been taught and practiced the Vocabulary of Dance and Movement (see Appendix C). They are familiar with the terminology and concepts. (see Appendix A for Standards) Students will also have been exposed to the activities "Headbands", Tableaux and Pantomime. They are aware of the rules and the expectations set forth by the teacher. The students have also previewed the story & vocabulary from *Prudy's Problem* by Carey Armstrong-Ellis. This will be day 2 of a 5 day cycle.

Activity:

Teacher will have all students do a standing, stretching activity as a warm up. As class is stretching, teacher is reviewing previous day's story vocabulary (from the story *Prudy's Problem*.) It is posted on the Smart Board in the front of the room as well in the back of the room on the Concept Map. Each word has a picture to go with it to ensure its definition is clear. As the class repeats the word, they clap out the syllabification of each word, then holding up as many fingers as they hear in each word. The rule is, no talking.

Upon closure of stretching, all students will be seated at their desks. Teacher will pick a Popsicle stick to choose one student to come to the front of the room. He/she will put on a “headband” like hat to hold a card with a specific vocabulary word on it that only his/her classmates can see. It is now time for the classmates to stand. The headband person chooses a classmate to “act out” the word on the card (no words!) to give him/her clues of what his/her word may be. This is called Pantomiming. When student wearing the card guesses correctly, whoever was the actor who did the “good acting” to help his/her act, it is now his/her turn to be the guesser!

Upon completion of this activity, if time allows, you can ability group the students into 3 groups to tableaux the story’s beginning, middle and end. Since the skill of this week’s story is Main Idea, tableaux fits nicely into assessing the students’ knowledge. After grouping the students, give them 5-7 minutes to skim and scan the story, figure who is doing what and finally get themselves set up. The goal here is to make a snapshot last 30 seconds of what is going on in the beginning, the middle or the end of the story. My suggestion is to actually snap a picture with your cell phone and later discuss and analyze the positives and suggestions. The other groups who are not participating at that time are the audience and they are to give both positive and suggestive feedback about the performance.

Assessment:

Informal assessment includes: thumbs up/thumbs down, peer feedback, sticky note questions. Questions could be in O.W.L. format (Observe: what do I observe or see before I do this activity, either through pictures or words; Wonder: I wonder what will happen, make a prediction ; Learn: what did I learn by participating in this activity?).

Formal Assessments include: See Appendix D

Vocabulary:

Enormous, scattered, strain, realize, collection, shiny, pantomime, tableaux, creative movement.

Closure:

1. What knowledge did you gain by watching the groups form a tableaux about the story?
2. What did you learn by pantomiming instead of reading the information?
3. Use any of the Higher Level Order thinking questions in Appendix B

National Standards for Theater:

Standard 2: Uses acting skills.

Music:

Lesson 2:

Essential Question:

How can music be taught co-equally with other subjects to enrich students learning potential? (Auditory Learners)

Enduring Understanding:

Music is innate. Everyone has an aptitude for music. Music is logical, functional, emotional and abstract. You can make it, hear it, see it and feel it. Everyone loves music. Teachers need to tap into their students personalities and make music an everyday part of a classrooms' ecology. Studies show classical music helps the brain process information and soothe crowds. Websites like *Flocabulary* and *Teacher Tube* have changed the face of using music daily in the classroom; they have taken tons of subject matter and turned boring (according to the kids) curriculum into fun stuff! We learn one new vocabulary word a day. We use tempo with clapping to hear the syllabification of each word...viola! Music, language arts, syllables!

Background Information:

Students are familiar with music vocabulary and terminology (see Appendix A for standards). Review music vocabulary such as beat by having them take their pulse. Ask them, "What is the constant sound called?" Tempo. "Echo my words by clapping & repeating what I am saying..." "Can anyone now tell me how we do syllabification of a word?" "What is that called?" Rhythm. Review the word sound by showing the students your cell phone "tones" & how they differ. Students should be able to recognize the tone & pitch of the number variations.

Students are familiar with story *Prudy's Problem* and this will be the second time reading it. This will be day 3 of a 5 day cycle. Teacher will have pre-set items around classroom in bins: salt & pepper shakers, small pencil erasers, plastic erasers, sunglasses, small plastic animals, small heart shaped candy boxes, and fake hair from animals, fake small mushrooms, fake pine twigs, toothbrushes, silver gum wrappers, small rocks. (substitute items as needed). Teacher will have pre-selected peer groups of two.

Activity:

Teacher will instruct students that today instead of hearing me read the story to them, we will listen the story on our DVD player and do an activity simultaneously. Each pair of students will receive a small box. Inside that box, there is a piece of paper with the name of an object they are to collect. It will be kept a "secret" from the other classmates .

Students will be instructed to keep their eyes closed and heads on their desks throughout the story. While carefully listening to the story, when they hear the name of their object, they are to get up, as a team, and retrieve 4 of their objects. Upon placing the objects in their box, they make shake the box on the way back to their seats. They are then to be silent. This will happen throughout the story until it finishes & each team has had a chance to gather their items in their boxes. The list of objects will then be placed on the Smart Board along with detailed pictures for the children to better identify the sounds each item may make.

Teacher now instructs students to stand. The students are told to hold their boxes still while forming a 2x2 conga line partners facing partners. Students will start moving passing the box back and forth between partners. One by one, each "team" has a chance to "shake" their box for the others to hear as they pass it back & forth. Students need to remain silent in order for them to hear & try to guess what item is inside. It is up to each team to pick the beat, rhythm, tempo and dynamics of the objects sounds inside the box. This will be achieved by recalling their prior knowledge of music vocabulary & how it is

used in everyday life situations. The list of objects on the Smart Board will help students determine which “instrument” each team has. Students will take turns guessing as teacher records guesses on the board. The closure of this activity is a parade where all the students walk around the room playing their boxes. All at once, the students fall to the floor and say BANG! (teacher directed) and simultaneously dump their items in a pile. Taking note of the sound it makes when they say BANG and when all the stuff falls into a pile. This story’s focus skill is main idea & author’s purpose. We can clearly state both after demonstrating this activity. Students will collect items they collected & put them back inside their boxes.

Assessments:

Informal assessments include: thumbs up/thumbs down, turn & talk.

Formal Assessments: See Appendices E & F

Vocabulary:

Music Fundamentals:

Beat (tempo, rhythm, meter), Sound (tone, harmony, timbre), Beat & Sound (melody, dynamics)

Closure:

1. How did using music content and the impact of combining both the art and the curricular content?
2. Use any of the Higher order level thinking questions in Appendix B.

Music Content Standard:

Standard 2: Performs on instruments alone and with others, a varied repertoire of music.

English/Language Arts Third Grade Standards:

CCSS.ELA-Literacy.RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

CCSS.ELA-Literacy.SL.3.5 Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

CCSS.ELA-Informational.3.6 Distinguish their own point of view from that of the author of a text.

Visual Art:

Lesson 3:

Essential Question:

How can students use visual arts to enhance the learning process in English/Language arts, specifically pertaining to the museum in Prudy’s Problem ? (Tactile Learners)

To what extent is art a process or a product? What constitutes art? According to whom? Why create?

Enduring Understanding:

Students love to create. Even if a kid thinks he/she is a bad artist, give them a blank piece of paper and no direction, chances are, something will appear on the piece of paper five minutes later. Constructing puppets...now THAT's visual arts! The kids loved it! We read our story, chose a character, talked about traits, got a paper bag & went to town! Later, we had the puppets in action and combined it in a story like setting. BAM! The students not only grasped character traits, they also got a solid understanding of main idea, problem solving, creativity and inference...all from one lesson!

Background Information:

Children are very familiar with story, vocabulary as well as focus skill of Prudy's Problem. This is day 4 of the 5 day cycle. Yesterday, we completed the music integration portion of the story. Today, we are going to piggyback off of that lesson, pick up where we left off and create a life-size museum of Prudy's collections in our classroom. We will use our same teams and items as yesterday.

Activity:

Students will assemble in same teams and collect same boxes of items from yesterday's lessons. Teacher will scan pages 216-217 on Smart Board & project it so students can see it in detail. She will read it aloud to all children before giving directions for assignment. Teacher will provide trifold poster board, markers, glue, stickers, colored pencils, crayons and tracers to each team. Each team will be responsible for making their "section" in Prudy's museum. They will be instructed to be creative and use teamwork to produce a room for their items to be on display. Students will have an allotted timeframe (about 45 minutes) to complete this task while teachers monitor progress. The trifold will be placed on display when finished and the students will do a walkabout or Carousel (using traveling movements) in a clockwise fashion, hands behind their backs to observe others work. There are to be positive comments only and no touching or negativity.

Assessment:

Informal assessment: think/pair/share, turn & talk

Formal Assessment: See Appendices D & G.

Vocabulary:

Visual art, manipulate, linear, non-linear, creativity

Closure:

1. How does visual art content and the impact of combining both the art and the curricular content?

2. Use any of the higher order level thinking questions in Appendix B.

Visual Arts Content Standard:

Standard 5: Understands the characteristics and merits of one's own artwork and the artwork of others.

Appendix A:

Common Core State Standards

ELA Grade 3 Standards

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

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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 events

CCSS.ELA-Literacy.RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

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

CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

CCSS.ELA-Literacy.RL.3.7 Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

(RL.3.8 not applicable to literature)

CCSS.ELA-Literacy.RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)

CCSS.ELA-Literacy.RL.3.10 By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

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

CCSS.ELA-Literacy.RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.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*.

CCSS.ELA-Literacy.RI.3.5 Use text features and search tools (e.g., key words, sidebars, hyperlinks) to locate information relevant to a given topic efficiently.

CCSS.ELA-Literacy.RI.3.6 Distinguish their own point of view from that of the author of a text.

CCSS.ELA-Literacy.RI.3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

CCSS.ELA-Literacy.RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

CCSS.ELA-Literacy.RI.3.9 Compare and contrast the most important points and key details presented in two texts on the same topic.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.SL.3.1a Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

CCSS.ELA-Literacy.SL.3.1b 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.3.1c Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

CCSS.ELA-Literacy.SL.3.1d Explain their own ideas and understanding in light of the discussion.

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

CCSS.ELA-Literacy.SL.3.3 Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

CCSS.ELA-Literacy.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.

CCSS.ELA-Literacy.SL.3.5 Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

CCSS.ELA-Literacy.SL.3.6 Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 [here](#) for specific expectations.)

CCSS.ELA-Literacy.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-Literacy.L.3.4a Use sentence-level context as a clue to the meaning of a word or phrase.

CCSS.ELA-Literacy.L.3.4b Determine the meaning of the new word formed when a known affix is added to a known word (e.g., *agreeable/disagreeable*, *comfortable/uncomfortable*, *care/careless*, *heat/preheat*).

CCSS.ELA-Literacy.L.3.4c Use a known root word as a clue to the meaning of an unknown word with the same root (e.g., *company*, *companion*).

CCSS.ELA-Literacy.L.3.4d Use glossaries or beginning dictionaries, both print and digital, to determine or clarify the precise meaning of key words and phrases.

CCSS.ELA-Literacy.L.3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

CCSS.ELA-Literacy.L.3.5a Distinguish the literal and nonliteral meanings of words and phrases in context (e.g., *take steps*).

CCSS.ELA-Literacy.L.3.5b Identify real-life connections between words and their use (e.g., describe people who are *friendly* or *helpful*).

CCSS.ELA-Literacy.L.3.5c Distinguish shades of meaning among related words that describe states of mind or degrees of certainty (e.g., *knew*, *believed*, *suspected*, *heard*, *wondered*).

CCSS.ELA-Literacy.L.3.6 Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., *After dinner that night we went looking for them*).

CCSS.ELA-Informational.3.6 Distinguish their own point of view from that of the author of a text.

National Standards for Dance Education

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

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

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

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

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

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

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

National Standards for Music

Standard 1: Sings alone and with others, a varied repertoire of music.

Standard 2: Performs on instruments alone and with others, a varied repertoire of music.

Standard 3: Improvises melodies, variations, and accompaniments.

Standard 4: Composes and arranges music with specified guidelines.

Standard 5: Read and notates music.

Standard 6: Knows and applies appropriate criteria to music and music performances.

Standard 7: Understands the relationship between music and history and culture.

National Standards for Theater

Standard 1: Demonstrates competence in writing scripts.

Standard 2: Uses acting skills.

Standard 3: Designs and produces informal and formal productions.

Standard 4: Directs scenes and productions.

Standard 5: Understands how informal and formal theatre, film, television, and electronic media productions create and communicate meaning.

Standard 6: Understands the context in which theater, film, television, and electronic media are performed today as well as in the past.

National Standards for Visual Arts

Standard 1: Understands and applies media, techniques, and processes related to the visual arts.

Standard 2: Knows how to use structures (e.g., sensory qualities, organizational principals, expressive features) and functions of art.

Standard 3: Knows a range of subject matter, symbols, and potential ideas in the visual arts.

Standard 4: Understands the visual arts in relation to history and cultures.

Standard 5: Understands the characteristics and merits of one's own artwork and the artwork of others.

Appendix B:

Higher Order Level Thinking Questions for Lessons 1, 2 & 3 (Formal/Informal assessments/Exit tickets):

- Who are the characters in this story?
- What are the most important events that happened in the story? How do you know?
- What lesson is this story teaching you?
- Where did the story take place? How do you know?
- Can you tell me how the character is feeling in this part of the story?
- Can you find the reasons why the character acted this way?
- How does this character affect what happens in the beginning or at the end of the story?
- Think about what you read and create your own questions (being sure to refer to the text) about an important idea.
- What is the main idea of this text? How do you know?
- What are the important ideas in this text? How do you know?
- How are the important ideas connected to the main idea?
- Which step comes first? After that?
- What happened first? Next? Last?

Appendix C: *Vocabulary of Dance and Movement*

The following list has been developed as an introductory reference to dance terminology and concepts for the novice movement teacher.

Space: The Where of Dance

directions—Forward, backward, right side, left side, up, down, clockwise, and counterclockwise.

general space—The total space in the gymnasium, classroom, studio, or outdoor area designated as moving space.

levels—Low, middle, and high.

negative space—Space not being used, or empty space.

pathways—Straight, curved, and zigzag.

positive space—Space that is being used or filled by a person's body.

self-space (also known as personal space)—The space surrounding one person; a stationary location in space.

Time: The When of Dance

accent—Stress placed on one or more beats.

counterpoint—Contrasting sets of beats.

felt time—Personal rhythm, i.e., breath.

pulse—The underlying beat.

rhythm—Arrangements of beats.

tempo—Speed.

Force or Dynamics: The How of Dance

energy—Sharp and smooth.

flow—Bound and free.

qualities of movement—Sustained, percussive, vibratory, swing, collapse, suspend.

weight—Strong and light.

The Body: The What of Dance

body shapes—Curved, straight, angular, twisted, wide, narrow, symmetrical, asymmetrical, open, closed.

locomotor skills—The eight basic movements that travel across general space: walk, run, jump, hop, leap, gallop, slide, skip.

nonlocomotor skills—Movements that stay in personal space: rotate, stretch, bend, push, pull, shake.

other locomotor skills—Rolling, crawling, scooting.

Relationships: The Setting of Dances

with others or objects—Between, around, through, in front of, behind, beside, under, over, above, below.

with partners or groups—Leading (moving ahead); following (moving behind); meeting (moving toward); parting (moving away from).

Creating: The Design of Dance

ABA—A represents a movement phrase; B represents a different movement phrase; A represents a return to the first movement phrase.

canon (also known as round)—A single movement phrase that is layered and restated at successive intervals.

chance dance—Movement phrases performed in random order.

improvisation—Creative problem solving through movement.

movement phrase—A series of movements that complete an idea.

narrative—A dance story.

Appendix D: *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. |
|------------|--|---|---|---|---|

**Appendix
E:**

Comprehensive 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 |
|---|---|
| <p>Movement skills</p> <ul style="list-style-type: none"> 1. Performs with good form 2. Clear demonstration of dance vocabulary 3. Performs movement expressively | <p>4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ Total possible = 12 Student total ___</p> |
| <p>Cognitive skills</p> <ul style="list-style-type: none"> 1. Knowledge of dance vocabulary 2. Knowledge of ___ vocabulary | <p>4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ Total possible = 8 Student total ___</p> |
| <p>Creative skills</p> <ul style="list-style-type: none"> 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 | <p>4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ Total possible = 20 Student total ___</p> |
| <p>Social and affective skills</p> <ul style="list-style-type: none"> 1. Works effectively in groups 2. Demonstrates self-discipline 3. Enthusiastic and positive learner | <p>4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ 4 ___ 3 ___ 2 ___ 1 ___ 0 ___ Total possible = 12 Student total ___</p> |

Appendix F:

Movement Study Assessment

Individual or Group Name _____ Class _____

Rating Scale

1 = Below standard 2 = At standard 3 = Above standard

| | | | |
|-----------------------------------|---|---|---|
| 1. Strong and clear beginning | 1 | 2 | 3 |
| 2. Use of appropriate body shapes | 1 | 2 | 3 |
| 3. Moving in self-space | 1 | 2 | 3 |
| 4. Moving in general space | 1 | 2 | 3 |
| 5. Use of appropriate dynamics | 1 | 2 | 3 |
| 6. Use of appropriate time | 1 | 2 | 3 |
| 7. Strong and clear ending | 1 | 2 | 3 |
| 8. _____ | 1 | 2 | 3 |
| 9. _____ | 1 | 2 | 3 |
| 10. _____ | 1 | 2 | 3 |
| 11. _____ | 1 | 2 | 3 |
| 12. _____ | 1 | 2 | 3 |
| 13. _____ | 1 | 2 | 3 |
| 14. _____ | 1 | 2 | 3 |

Comments

| | | |
|--|-----|----|
| Understanding 1. Are students engaged in constructing and demonstrating understanding of the curricular content as opposed to just memorizing and reciting knowledge? | Yes | No |
| Art Form 2. Are the students constructing and demonstrating their understanding through an art form? | Yes | No |
| Creative Process 3. Are the students engaged in a process of creating something original as opposed to copying or parroting? 4. Will the students share their products? | Yes | No |
| Connection 5. Does the art form connect to the curricular content? 6. Is the connection mutually-reinforcing? | Yes | No |
| Standards and Objectives 7. Are there Standards in both the art form and the humanities theme? 8. Are there objectives in both the art form and the humanities theme? | Yes | No |

Adapted from: The John F. Kennedy Center for the Performing Arts Laying a (Arts 2009)

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- Foundation for Arts Integration Handout, 1 – 27- 09⁸

¹ Sylvester

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- ² Myer
³ Gormley
⁴ Gormley
⁵ Poldberg, Tranin & Andrezejczak
⁶ Overby
⁷ Manno

⁸ John F Kennedy Center for Performing Arts

Resources:

The following websites are just a few of many that I use on a daily basis in my classroom when integrating the arts across the curriculum:

www.flocabulary.com

www.brainpopjr.com

www.teachertube.com

www.smartexchange.com

www.teacherpayteacher.com

www.scottforesman.com

www.freidalewis.com

www.waltkesweb.com

Curriculum Unit Title

Integrating the Arts into the Third Grade Language Arts Curriculum

Author

Kelly A. Pharis

KEY LEARNING, ENDURING UNDERSTANDING, ETC.

1. Students will be able to express their thoughts without words, just actions?.
2. Students will be able to learn music co equally with other subjects to enrich their learning potential.
3. Students will use visual arts to enhance the learning process in English/language arts, specifically pertaining to the museum in *Prudy's Problem*?

ESSENTIAL QUESTION(S) for the UNIT

1. How can the students express their thoughts without words, just actions? (Kinesthetic Learners)?
2. How can music be taught co-equally with other subjects to enrich students learning potential? (Auditory Learners)?
3. How can students use visual arts to enhance the learning process in English/Language arts, specifically pertaining to the museum in *Prudy's Problem*? (Visual Learners)?

CONCEPT A

Students will be able to express their thoughts without words, just actions.

CONCEPT B

Students will be able to learn music co equally with other subjects to enrich their learning potential.

CONCEPT C

Students will use visual arts to enhance the learning process in English/language arts, specifically pertaining to the museum in *Prudy's Problem*?

ESSENTIAL QUESTIONS A

How can the students express their thoughts without words, just actions? (kinesthetic learners?)

ESSENTIAL QUESTIONS B

How can music be taught co-equally with other subjects to enrich students learning potential? (auditory learners)?

ESSENTIAL QUESTIONS C

How can students use visual arts to enhance the learning process in English/Language arts, specifically pertaining to the museum in *Prudy's Problem*? (Visual Learners)?

VOCABULARY A

Enormous, scattered, strain, realize, collection, shiny, pantomime, tableaux, creative movement

VOCABULARY B

Music Fundamentals:
Beat (tempo, rhythm, meter), Sound (tone, harmony, timbre), Beat & Sound (melody, dynamics)

VOCABULARY C

Visual art, manipulate, linear, non-linear, creativity

ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES

www.flocabulary.com

www.waltkesweb.com

www.brainpopjr.com

www.scholastic.com

www.smartexchange.com

