

ARTS INTEGRATED LESSONS

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ARTS LESSONS

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DRAMA

The Arts in Grade 5

The arts enhance the use of higher order thinking skills that are required in fifth grade. Students refine perceptual skills and see ideas from various perspectives. Work in the arts allows students to achieve quality through the process of revision, practice, and multiple drafts to improve their work in all content areas.

In fifth grade, students understand and practice the creative process. Teachers provide lessons that require students to use sketches to try out ideas. Once the ideas are generated, revision and refinement of the work complete the process. Fifth grade students share their work regularly during informal classroom presentations. Teachers expect focus and concentration from performers and audience. At this grade level, students are asked to consider how their interpretations are unique.

Teachers present styles and forms of art from various world cultures and time periods to identify specific attributes. Teachers encourage students to be appreciators of the arts, including the arts in technology. Students are aware of the impact of the arts in their daily lives.

Teachers use structured questioning strategies to guide students in describing, analyzing, and interpreting art. Students expand their arts vocabulary as they discuss sensory, formal, expressive, and technical properties of artworks. They learn to use criteria for judgment that are relevant to purpose as they reflect on their own work and respond to the work of others.

Fifth grade students can be expected to respond to performance assessments that incorporate several concepts/skills as criteria. Asking questions that must be answered both physically and verbally will help to assess cognitive understanding. Students may also answer questions in a written format to further evaluate learning.

Pattern Paradise – Nathan Allman



Arts Standards and Benchmarks

Standard 1: Visual Arts – Understand and apply art materials, techniques, and processes in the creation of original works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences.

Standard 2: Music – Understand and apply elements of music and understand how music communicates ideas, feelings, and experiences across cultures.

Standard 3: Drama and Theatre – Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history.

Standard 4: Dance – Understand and apply elements of dance, appreciate how dance communicates meaning, and recognize its role across cultures and throughout history.

Topic	Code	Benchmark
How the Arts are Organized	FA.5.1.1	Use the principles of art and design, including unity and harmony, in works of art.
	FA.5.1.2	Analyze, using evidence, the element of space (perspective, overlapping, foreground, background) and how it is developed in works of art.
	FA.5.1.3	Analyze, using evidence, the characteristics of representational and/or non-representational art.
	FA.5.2.1	Use notation of dotted rhythms with dotted quarter and dotted eighths.
	FA.5.2.2	Perform an accompaniment for a piece of music.
	FA.5.2.3	Use music of various styles/genres in performances.
	FA.5.2.4	Integrate several arts disciplines into a presentation or performance.
	FA.5.3.1	Create a class dramatization by collaborating as actors, directors, scriptwriters, and technical artists.
	FA.5.4.1	Modify a simple dance using the elements of dance.
How the Arts Communicate	FA.5.4.2	Use simple dance forms.
	FA.5.4.3	Explain how the elements of dance relate to elements of other art forms.
	FA.5.1.4	Create an original artwork that demonstrates a concept or idea from another discipline.
	FA.5.2.5	Analyze musical elements when explaining or critiquing a musical selection or musical performance.
	FA.5.3.2	Dramatize an historical event or social issue.
How the Arts Shape and Reflect Culture	FA.5.3.3	Analyze a character using knowledge of performance and acting skills in a theatrical production.
	FA.5.4.4	Use criteria to assess the quality of a dance performance.
	FA.5.1.5	Analyze works of art from selected historical periods.
	FA.5.1.6	Compare works of art from various regions of the United States.
	FA.5.2.6	Compare the use of musical elements in aural examples of American music and in music from other cultures.
	FA.5.3.4	Analyze, using evidence, the role of dramatic productions which are part of American history.
	FA.5.4.5	Analyze American dances from different periods of history.

Framework for Linking the Arts to other Core Areas

Language Arts

HOW THE *Arts* ARE ORGANIZED

Students explore how works of art – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

	Language Arts Benchmarks
5.2.1	Use organizational patterns (e.g., compare and contrast, proposition and support) to access information.
5.3.3	Explain how characters evolve over the course of a work.
5.3.4	Compare a literary element (e.g., characters, setting, plot) as it occurs in two or more text and explain how effectively it is realized in each text.
5.4.1	Write in a variety of grade-appropriate formats for a variety of purposes and audiences, such as: narratives, poems, reports, responses, pieces related to completing tasks, notes, and pieces to reflect on learning.
5.4.2	Form and use the following grammatical constructions correctly when editing writing: complex sentences, introductory phrases...etc..
5.4.3	Recognize and correct run-on sentences and fragments.
5.4.4	Use a variety of strategies and resources to spell grade-appropriate words.
5.4.5	Edit writing to correct use of the following punctuation: parentheses, comma w/relative clauses, commas w/appositives, if needed.
5.4.6	Write bibliographical entries for periodicals.

HOW THE *Arts* COMMUNICATE

Students also come to understand that the arts exist for a variety of purposes, or functions. Artists make work to communicate. By studying “How the Arts Communicate,” students build literacy and develop critical thinking, analysis, and interpretive skills.

	Language Arts Benchmarks
5.3.1	Cite specific information or ideas in the text that support and develop the author’s message or theme.
5.6.1	Use speaking and listening skills to fill a prescribed role in group activities.
5.6.2	Give informal presentations or reports to inform.
5.6.3	Recall oral messages by noting key ideas and relating them to the speaker’s purpose.
5.6.4	Form an opinion or draw a conclusion about key points in oral messages.
5.6.5	Vary pitch and stress to emphasize intended meaning.
5.6.6	Use gestures, facial expressions, and eye contact to enhance the spoken word.
5.6.7	Adjust dialect (e.g., standard English, Hawaii Creole, colloquialisms) to grade-appropriate audience, purpose, and situation.
5.6.8	Describe how advertising techniques are used in various media.

HOW THE *Arts* SHAPE & REFLECT CULTURE

The arts also connect people across time and cultures. Through the study of the arts, students gain a greater understanding of their own culture as well as prepare for global citizenship.

	Language Arts Benchmarks
5.3.6	Identify the meaning of common idioms (e.g., from the frying pan into the fire, cat got your tongue, raining cats and dogs) found in a text.
5.6.7	Adjust dialect (e.g., standard English, Hawaii Creole, colloquialisms) to grade-appropriate audience, purpose, and situation.

Math

HOW THE *Arts* ARE ORGANIZED

Students explore how works of arts – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

	Math Benchmarks
5.1.1	Represent percent and ratio using pictures or objects.
5.4.3	Use map scales to measure the distance between locations and make simple scale drawings.
5.5.1	Describe the properties that define classifications of three-dimensional shapes (e.g., cylinders have two bases that are circles).
5.5.3	Classify angles (no longer than 180°) acute, right, obtuse, or straight.
5.6.1	Predict and confirm the results of combinations of flips, turns, and slides.
5.6.2	Identify three-dimensional objects that have rotational symmetry and locate the rotational axis.
5.9.1	Analyze patterns and functions and use generalizations to make reasonable predictions.

HOW THE *Arts* SHAPE & REFLECT CULTURE

The arts also connect people across time and cultures. Through the study of the arts, students gain a greater understanding of their own culture as well as prepare for global citizenship.

	Math Benchmarks
5.6.1	Predict and confirm the results of combinations of flips, turns, and slides (related to quilting).

Science

HOW THE *Arts* ARE ORGANIZED

Students explore how works of art – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

	Science Benchmarks
5.8.1	Describe the relationship (size and distance) of Earth to other components in the solar system.
5.8.3	Explain that the planets orbit the sun and that the moon orbits the Earth.
5.8.4	Demonstrate that the day and night are caused by the rotation of the Earth on its axis.

Social Studies

HOW THE *Arts* SHAPE & REFLECT CULTURE

The arts also connect people across time and cultures. Through the study of the arts, students gain a greater understanding of their own culture as well as prepare for global citizenship.

	Social Studies Benchmarks
5.2.1	Analyze how beliefs and education and/or the society in which a person resides shape his/her “point of view.”



Peace Quilt

Title: Peace Quilt	Grade: 5	Art Discipline: Visual Arts	Time Frame: 60 minutes
Lesson Overview: Students create a construction paper “quilt patch” that represents the student’s personal vision of a peaceful experience; these are assembled to create a Peace Quilt. Accompanying this is a reflection describing the peaceful experience using details and relevant information.			

GLO(s): 3. Complex Thinker, 4. Quality Producer 5. Effective Communicator
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Arts Benchmark: How Arts are Organized – FA.5.1.1: Use the principles of art and design, including unity and harmony, in works of art.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Consistently use the principles of art and design, including unity and harmony, in works of art.	Usually use the principles of art and design, including unity and harmony, in works of art.	Sometimes use the principles of art and design, including unity and harmony, in works of art.	Rarely use the principles of art and design, including unity and harmony, in works of art.
Key Arts Vocabulary: colors, shape, lines, balance, radial symmetry, thumbnail, positive and negative space			

Content Area Benchmark: Meaning – LA.5.5.2: Use significant details and relevant information to develop meaning.			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Use significant details and clear, relevant information to insightfully develop meaning.	Use significant details and relevant information to develop meaning.	Use some obvious details and typical information that are related to but do not develop meaning.	Use insignificant details and irrelevant information that do not develop meaning.

Classroom Set Up: Regular classroom seating.
Materials & Equipment needed: <ul style="list-style-type: none"> Pencils, scissors, glue, rulers, scratch paper, 9x9 squares of construction paper (variety of colors), paper and pencil for writing Hawaiian quilt or photos of Hawaiian quilts. Images of Hawaiian Quilts can be found at these websites: www2.bishopmuseum.org/ethnologydb/type.asp?type=quilt starbulletin.com/2003/03/10/features/story1.html
Prior to this lesson, students need to know line, shape, pattern, symmetry, and balance.
Teaching Tips: Some students have a hard time visualizing. Ask about the things they like to do to that make them feel calm (e.g., surfing, going to the beach, reading a good book, hiking in nature, watching a sunset, etc.).

# Minutes	Procedure	Create	Perform	Respond
5	<p>Today we are going to create a piece of art that has to do with a time in our life when we felt at peace. What does it feels like to be at peace? What are some words that describe that feeling? (<i>Harmony, serenity, calm, quiet, tranquility.</i>)</p> <p>Close your eyes and breathe deeply. Rub your hands together until they are warm.</p>			✓

10	<p>Cup your hands over your eyes, feeling the warmth of your hands. Let your hands support your head on your desk. Relax into your hands. Think about a time when you felt completely at peace. Imagine yourself back at that place. Was it day or night? Were you indoors or outdoors? In nature? At home? Think of the surroundings, the colors, the temperature, sounds, smells, time of day, whether you were alone. Spend a couple of moments visualizing this peaceful place or situation as if you are there right now.</p> <p>Open your eyes. Now, on your paper, create a list of all the details that describe your peaceful memory. Write single words or phrases.</p>			
10	<p>Look at this picture of a Hawaiian quilt called <i>Kapa Kuiki</i>. Describe what you see using the elements and principles of art (colors, shape, lines, balance, radial symmetry, unity, repetition, pattern). How would you interpret the meaning behind this quilt?</p> <p>Missionaries who taught Hawaiian women to sew patchwork quilts introduced quilting to Hawai'i in the 1820s. Hawaiian women found the process tedious, especially for warm weather. These women learned to love the art form, however, and adapted quilting to their own unique style, designing quilts based on their floral surroundings, their gods, and legends.</p>			✓
15	<p>Our art project is a group project. Using the Hawaiian quilt as our inspiration, with its radial symmetry, we will create a paper Peace Quilt out of construction paper.</p> <p>The quilt will be made up of 9x9 squares. Each of you will create a square that represents your "place of peace" by choosing three of your descriptive words (or phrases) and creating symbols that represent them. One will radiate from the center, one will be used to create the border, and the third fills the middle area around each of the four sides of the square. We'll connect each of your squares to make our quilt.</p> <p>Start by looking at your descriptive words or phrases. Circle three that could be represented well in symbols. These symbols can be realistic or abstract. Make thumbnails, or small, sketches on scratch paper to try out different combinations.</p> <p>Folding a square into four and cutting out the design can create the center design, This is similar to cutting out a snowflake. (Teacher note: Demonstrate where to cut so the fold keeps the paper connected.)</p> <p>Choose colors that will convey the mood of your peaceful time. When you are ready, select a 9x9 piece of construction paper for the background, or the negative space. Select contrasting colors for the symbols, which will be the positive space.</p> <p>Draw and cut out the designs. Play with the layout until you are satisfied before you glue the symbols onto the square.</p>	✓		
15	<p>When you are done with your quilt square, write a short paragraph, using your list of details, to convey the meaning of your experience. When you are finished, we will gather around our Peace Quilt and share descriptions.</p>			✓

10	<p>(Teacher note: Have an open cleared space on the floor to assemble the quilt pieces.) Bring your squares to our open space here. Let's assemble our quilt.</p> <p>(Teacher note: After students have laid out the squares, allow them time to rearrange the squares. Discuss the placement of the squares in regards to unity and harmony.)</p> <p>Describe the squares that make up our Peace Quilt (color, patterns, shapes, etc.). What do these symbolic designs mean?</p>		✓	✓
5	<p>Closing Reflection with students: What challenges did you have? If you were to do this again, what could you do differently? By doing the artwork, were you able to describe your "place of peace" with more detail and emotion? How?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the squares that make up our Peace Quilt (color, patterns, shapes, etc.).	What do these symbolic designs mean?	<p>If you were to do this again, what could you do differently?</p> <p>What challenges did you have?</p> <p>By doing the artwork, were you able to describe your "place of peace" with more detail and emotion?</p> <p>How?</p>





Railroad Tracks

Title: Railroad Tracks	Grade: 5	Art Discipline: Visual Arts	Time Frame: 60 minutes
Lesson Overview: Students create a one-point perspective railroad track going into the distance to the vanishing point.			

GLO(s): 3. Complex Thinker, 4. Quality Work
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Arts Benchmark: How the Arts are Organized – FA.5.1.2: Analyze, using evidence, the element of space (perspective, overlapping, foreground, background), and how it is developed in works of art.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Insightfully analyze, using evidence, the element of space and how it is developed in works of art.	Analyze, using evidence, the element of space and how it is developed in works of art.	Explain element of space and how it is developed in works of art.	Give examples of element of space and how it is developed in works of art.
Key Arts Vocabulary: line, pattern, perspective, depth, foreground, middle ground, background, horizontal, converging lines, vanishing point, landscape position (of paper)			

Content Area Benchmark: Patterns – MA.5.9.1: Analyze patterns and functions and use generalizations to make reasonable predictions.			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Analyze patterns and functions and use generalizations to make reasonable predictions, with accuracy.	Analyze patterns and functions and use generalizations to make reasonable predictions with no significant errors.	Analyze patterns and functions and use generalizations to make reasonable predictions with a few significant errors.	Analyze patterns and functions and uses generalizations to make reasonable predictions with many significant errors.

Classroom Set Up: Group gathering followed by regular seating.
Materials & Equipment needed: <ul style="list-style-type: none"> Per student: pencil, 9" x 12" Drawing Paper, 12" or 18" transparent ruler Overhead projector for demonstration Art prints to share: <ul style="list-style-type: none"> Leonardo da Vinci's <i>Last Supper</i> Byzantine print that shows people and buildings before perspective was utilized.
Prior to this lesson, students need to know how to use a ruler.
Teaching Tips: Model each step for students first before they draw. Demonstrate on transparencies with an overhead projector. Check students' drawings to see if all are correct before going on. Rulers need to be legible to measure accurately. Clear rulers work well with perspective drawings, due to ease of lining up vertical or horizontal lines with existing drawn lines.

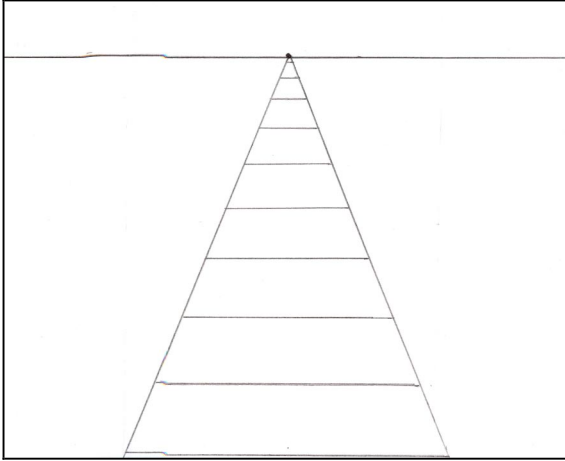
# Minutes	Procedure	Create	Perform	Respond
10	<p>(Teacher note: Gather students in a group. Show them the Renaissance print and explain the basic perspective within it.)</p> <p>Look at this print from the Renaissance of the <i>Last Supper</i> by da Vinci. Notice the lines in the ceiling and walls and how they go into the distance. We call this linear perspective. If we line up the converging lines with a ruler, we see that DaVinci created his perspective composition in a way that all lines converge to Christ's head. This point is called the vanishing point and is one of the first things established in perspective drawing.</p> <p>Look at this print from the Byzantine era, before linear perspective was known. Do you see how objects in the distance are not getting smaller? Can you see several angles of the building? In our real visual world you do not see the all of the sides of the building. Why?</p> <p>In perspective drawing, everything is seen from the point of the viewer. This is called the viewer's eye level. Also in perspective drawing, the first thing you draw is the horizon line. You as the viewer have your eye level on this horizon line.</p> <p>Look again at <i>The Last Supper</i>. Leonardo da Vinci painted this from his perspective looking on the scene. His eye level is on the horizon. In perspective, the artist uses rules to create a look of depth and many times repeats details as they go into the distance. When they repeat in this way, they form a pattern. Look at the ceiling in the <i>Last Supper</i>. What is the pattern there?</p> <p>You are going to create a simple linear perspective drawing of a railroad track, using your knowledge of patterns and how objects relate to each other as they go into the distance. Go to your seats and I'll pass out the drawing materials and supplies you need.</p>			✓
35	<p>(Teacher note: Demonstrate each step for students before letting them proceed. Wait until they have completed each step before going on to demonstrate the next step.)</p> <ol style="list-style-type: none"> 1. Place your paper on your desk in a landscape position (wide). 2. Draw a horizontal line, 2" from the top of your paper. To guarantee horizontal accuracy, measure several 2" notches from the top of paper and then draw your line through the notches. All lines vanish on this horizon and the viewer's eyes are always at the level of the horizon. That is your eye level. Now you draw this horizontal line on your paper. 3. Place a dot on the horizon at the middle of the page by measuring the width (12" and dividing by 2 to find the middle). <p>At the bottom of your paper, measure 4" in from each corner and make a pencil mark. Use your ruler to draw a line from each mark at the bottom of the page to the dot in the middle of your horizon line. The two lines converge at this dot.</p>	✓		

	<p>4. Next, draw a horizontal line within your converging 2 lines, 1/8" below your vanishing point. This is a railroad tie. In linear perspective, it would be the last railroad tie you would see before it disappears from your view at the horizon.</p> <p>5. Measure 2/8" from that line, to make your next railroad tie.</p> <p>6. Make your next horizontal line 3/8" from this line, to make your next railroad tie.</p> <p>7. Continue this gradual pattern for each railroad tie that you draw. What will the next measurement be? And the next?</p> <p>8. When you have finished drawing in the railroad ties, go back and work on the thickness of the lines of the ties. The line of the closest tie, at the bottom of the page, should be the thickest. As the ties go back into the distance, the ties should get thinner and thinner.</p> <p>9. Here's an extra challenge. Add shading to your railroad ties. The shading should get lighter as the ties go into the distance. The variation in levels of gray is called value. This is another perspective rule to consider when items go from the foreground into mid-ground and into the background or distance. Using your pencil, shade in your closest tie with the darkest gray you can. With the next tie, shade it in slightly lighter. The next tie, slightly lighter, creating ties that are gradually lighter in their level of gray as they go into the distance.</p>			
10	<p>Sign your name at the bottom right corner of your drawing. Place your work in our exhibit space. Let's gather around and look at the work.</p> <p>Describe how an artist shows objects going into the distance. Describe the standard unit of measurement (or inches) in this work. How is the use of value important in creating perspective? Why is proportion important when creating a drawing with depth? What would you do to improve your drawing?</p>		✓	✓
5	<p>Closing Reflection with students: What patterns did you notice as you developed your perspective drawing? Let's make a list.</p>			✓

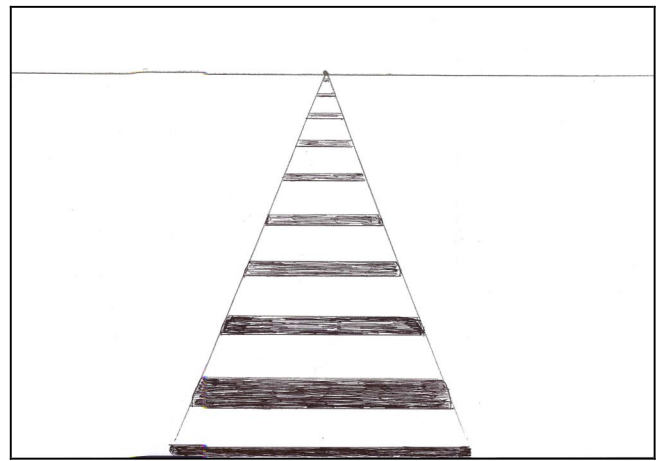
Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>Describe how an artist shows objects going into the distance. What patterns did you notice as you developed your perspective drawing? Describe the standard unit of measurement (or inches) in this work.</p>	<p>How is the use of value important in creating perspective? Why is proportion important when creating a drawing with depth?</p>	<p>What would you do to improve your work?</p>

Steps 1-7



Steps 8-9



Illustrating Text

Title: Illustrating Text	Grade: 5	Art Discipline: Visual Arts	Time Frame: 60 Minutes
Lesson Overview: Students create an illustration corresponding to a text's actual and inferred information and generate a list of inferences with supporting conclusions based on their illustration.			

GLO(s): 1. Self-Directed Learner, 3. Complex Thinker

Arts Benchmark: How the Arts Communicate – FA.5.1.4: Create an original artwork that demonstrates a concept or idea from another discipline.

Rubric based on Arts Benchmark:

Advanced	Proficient	Partially Proficient	Novice
Analyze, using evidence, how an original artwork demonstrates a concept or idea from another discipline.	Explain how an original artwork demonstrates a concept or idea from another discipline.	Name the concept or idea from another discipline an original artwork is intended to demonstrate.	Recognize that artwork can demonstrate a concept or idea from another discipline.

Key Arts Vocabulary: color, line, value, texture, shape, emphasis, proportion

Content Area Benchmark: Constructing Meaning – LA.5.2.2: Make inferences and draw conclusions about grade-appropriate texts.

Content Area Rubric:

Advanced	Proficient	Partially Proficient	Novice
Make inferences and draw conclusions about grade-appropriate texts that have much clear and specific support.	Make inferences and draw conclusions about grade-appropriate texts that have adequate support.	Make inferences and draw conclusions about grade-appropriate texts that are not fully supported.	Make inferences and draw conclusions about grade-appropriate texts that have little or no support.

Classroom Set Up: Regular seating.

Materials & Equipment:

- Grade-appropriate text excerpts that are strong in detail. This lesson uses an excerpt from Gary Paulsen's My Life in Dog Years. Other suggestions: Gary Paulsen's Hatchet or Scott O'Dell's Island of the Blue Dolphin, John Reynolds Gardner's Stone Fox
- One per student: Copy of text excerpt; 8x10 drawing paper; pencil and colored pencils; writing paper

Prior to this lesson, students need to know arts elements and principles.

Teaching Tips: All students should receive the same excerpt in the initial lesson. Use a text students are unfamiliar with. Do this lesson again with a student selected text excerpt.

# Minutes	Procedure	Create	Perform	Respond
10	<p>I am going to read a text excerpt to you while you close eyes and visualize what is being read. After, we will have a brief discussion sharing details or information in the text that are important in helping to visualize the content.</p> <p><i>And so Caesar entered my life. He became many things to us – friend, entertainer, horror show – but he was never, never boring and his life comes back now in a montage of memories.</i></p>			✓

	<p>There was the Halloween when he greeted a little boy who came to the door in a werewolf costume. There was one moment, priceless, when the two eyed each other, hairy monster-mask to Great Dane muzzle, at exactly the same height. I'm not certain what the little boy expected but he didn't quail – he leaned forward and growled. I'm not sure what Caesar had expected either but it certainly wasn't an angry werewolf. He made a sound like a train in a tunnel and disappeared into a dark corner of the bedroom closet and would not come out until all the little people stopped coming and the doorbell quit ringing. And it might be noted that he had a remarkable memory. Every one of the seven years that he was with us, when the first trick-or-treater came to the door on Halloween, no matter the costume, Caesar went into the bedroom closet, pulled a housecoat over his eyes, and would not come out until it was over. He had great heart, but courage against monsters wasn't in him. (Gary Paulsen. <u>My Life in Dog Years</u>. Yearling, 1999.)</p> <p>What details did you hear that helped you visualize this text? What can you infer about the characters or setting or plot?</p>			
35	<p>Now, I am going to give you a copy of another text excerpt. After reading it, you will illustrate the idea or the scene communicated by the text. Consider the use of art elements and principles in your illustration – color, line, value, texture, shape, emphasis and proportion – that are detailed or inferred in the text.</p> <p>On a separate paper, you will create two lists. Fold your paper in half. On the left, list the explicit information taken directly from the text that you included in your drawing. On the right, list the information that you inferred from the text and used in your illustration. Also, explain why you selected the items in your list. The challenge is to use both actual and inferred information. You all have the same text excerpt. You have 30 minutes complete your drawing and lists. (Teacher note: Let students know how much time is remaining every 10 minutes so that they pace themselves in the work.)</p>	✓		
5	Place your work on your table. We will take a gallery walk around the room and look at what you have done.		✓	
10	<p>Closing Reflection with students:</p> <p>Describe the words or phrases that you illustrated.</p> <p>Why did you choose these words or phrases? What elements did you use to illustrate these words?</p> <p>What conclusions can you draw about the story from looking at the artwork? From the excerpts you read?</p> <p>Did you miss any details in the text that you could have used? Which ones? What would you do to improve your illustration?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the words or phrases that you illustrated. Why did you choose these words or phrases? What elements did you use to illustrate these words?	What conclusions can you draw about the story from the excerpt you read?	Did you miss any details in the text that you could have used? Which ones? What would you do to improve your illustration?

Kapa Designs

Title: Kapa Designs	Grade: 5	Art Discipline: Visual Arts	Time Frame: 60 minutes
Lesson Overview: Students create a kapa pattern that represents percents or ratios.			

GLO(s): 3. Complex Thinker, 4. Quality Producer
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Arts Benchmark: How the Arts are Organized – FA.5.1.4: Create an original artwork that demonstrates a concept or idea from another discipline.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Analyze, using evidence, how an original artwork demonstrates a concept or idea from another discipline.	Explain how an original artwork demonstrates a concept or idea from another discipline.	Name the concept or idea from another discipline the artwork is intended to demonstrate.	Recognize that artwork demonstrates a concept or idea from another discipline.
Key Arts Vocabulary: shape, line, color, value, positive and negative space, pattern, symmetrical and asymmetrical			

Content Area Benchmark: Numbers and Operations – MA.5.1.1: Represent percent and ratio using pictures or objects.			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Represent percent and ratio using pictures or objects, with accuracy.	Represent percent and ratio using pictures or objects, with no significant errors.	Represent percent and ratio using pictures or objects, with few significant errors.	Represent percent and ratio using pictures or objects, with many significant errors.

Classroom Set Up: Regular seating.
Materials & Equipment needed: 10x10 grids, pencils and colored pencils Photos or examples of Polynesian kapa (tapa) cloth For information on kapa, go to: http://starbulletin.com/1999/06/07/features/story1.html
Prior to this lesson, students need to know percents and ratios and have been introduced to Hawaiian or Polynesian cultural facts.
Teaching Tips: More time may be required to complete the design. This lesson may be done in two sessions. Create a sample design prior to demonstration.

# Minutes	Procedure	Create	Perform	Respond
10	(Teacher note: Gather students to share information on kapa.) Today we are going to create a Polynesian kapa design using what we know about art elements and math percentages and ratios. Take a look at this example of kapa cloth. Polynesian tapa, called kapa in Hawai`i, is made from bark stripped from the tree and pounded into cloth. The bark strips are attached together with a natural paste. Dyes made from natural substances, such as clay and plants, are used to color			

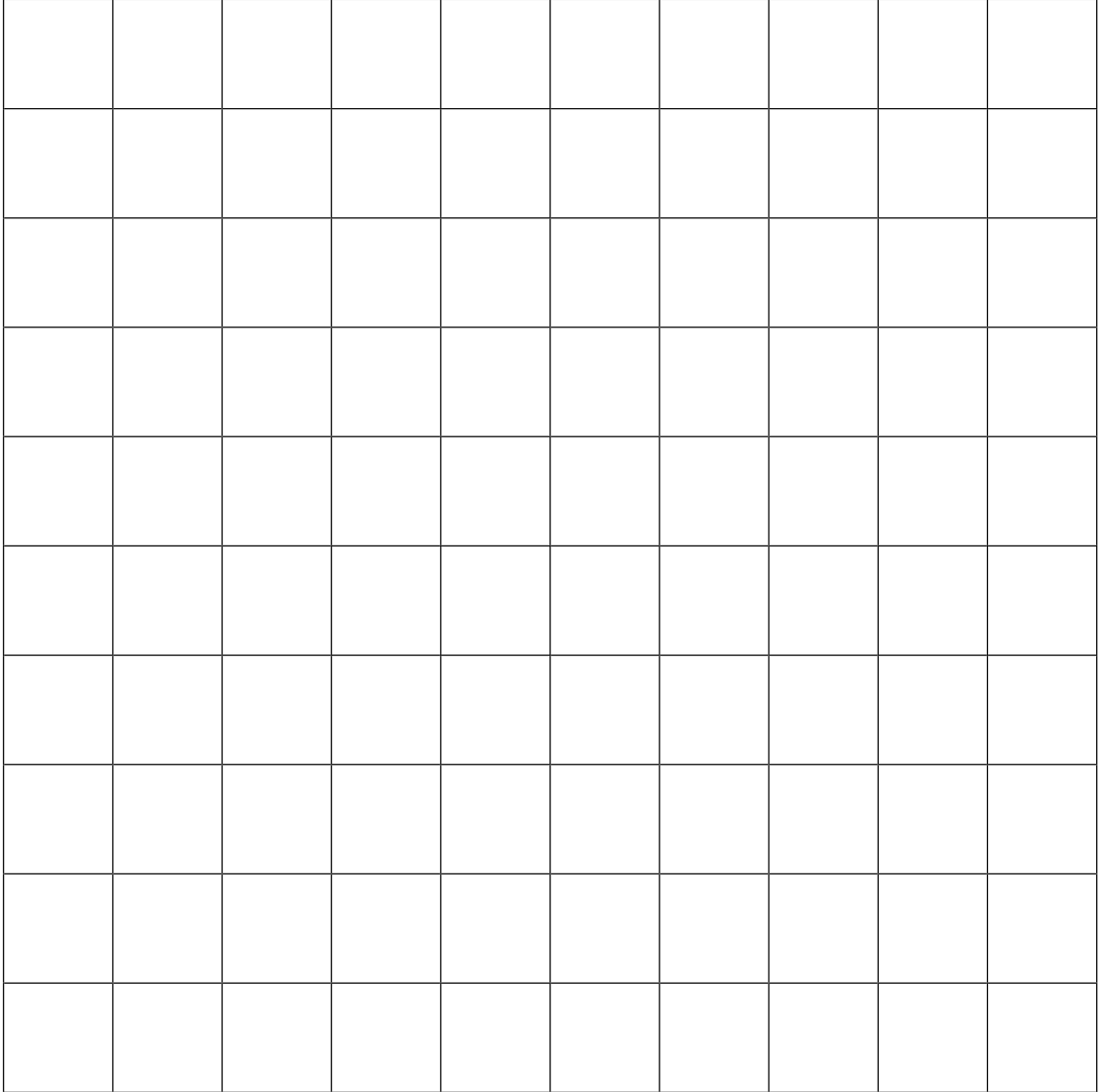
	<p>the kapa with beautiful but simple patterns. Kapa was made for use as clothing (skirts, capes, loin cloths, sandals) and for bedclothes. Kapa was washable, warm, flexible and resistant to water.</p> <p>The Hawaiian bark cloth has unique features if we compare it with other Polynesian tapa. First, the Hawaiians beat the fibers with beaters that had designs carved into them, which would leave a watermark on the cloth. Hawaiian kapa makers used colors not found on other islands of Polynesia: reds, blues, pink, green, and yellow. Most of the other cultures focused on brown and black. The Hawaiians also used very uniform geometric designs with the bamboo printers.</p> <p>Kapa is made from the bark of the paper mulberry tree, or wauke. This plant thrives well in places along streams, in woods, and in dry taro patches. It is a species of the Hawaiian wet forests. The sap is used medicinally as a laxative. Ashes from burned kapa were used as medicine for `ea (thrush). Strips of coarse kapa were worn around a nursing mother's neck for milk flow.</p> <p>Look at these examples of kapa cloth. Can you describe the patterns in the design? What do you suppose these designs meant to the kapa artist? Do you see any designs that repeat? Do you see designs that might be repeated but are rotated or flipped?</p> <p>The makers of kapa had to plan their design so that some of it would be the pattern, and some areas would be the background. They may not have known it, but they were using math to geometrically plan their design, so that there was balance between the background, called negative space, and the designed section, called positive space. Take a close look at this kapa design. What percentage of the whole design would you say the background or negative space covers? What about the positive space?</p>			✓
10	<p>You will create your own design, using what you know of adding and subtracting percents. You will each receive two 10x10 grids, one is for practice as you work on your kapa design, and the other is for the final kapa design. (Teacher note: Demonstrate the process on the board before letting students start their work. Keep designs simple.)</p> <p>Your rules for creating the kapa design are:</p> <ol style="list-style-type: none"> 1. It must have three different simple designs that will be repeated to form a pattern. 2. Each of these three designs will cover a certain percentage of the grid. You will decide these percentages. 3. It must have some negative space that contains no design, although you might want to color in the negative space, as the kapa makers did. <p>Let me demonstrate. First I will select three simple designs – a leaf, three parallel diagonal lines and an array of dots.</p> <p>Next, I will come up with three percentages – 32%, 24%, and 20%. (Teacher note: Write this on board.)</p> <p>My leaf design will be repeated so that it covers 32% of the total 10x10 grid area. How many grid sections will this first pattern cover? (32) How did you get your answer?</p>	✓		✓

	<p>The second design, with three parallel lines, will be repeated in the same manner to form a pattern that covers 24% of the total area. How many grid sections will that second pattern cover? (24)</p> <p>The third design with dots covers 20% of the grid area. How many grid sections will the third pattern cover? (20)</p> <p>How much of the entire grid area is left? (24%) How did you get your answer? This will be the negative space. Now watch as I fill in my designs. I may choose to flip some of my designs to create a different design pattern in the process. Watch what happens when I flip the leaf design. . . the diagonal line design. I worked my design up on a practice paper before this demonstration because I wanted to make sure it would work. You have practice paper to do this.</p>			
30	<p>Now it's your turn to create your kapa. Create your design on your practice grid first. Create three simple designs that might have been used by ancient Hawaiians (e.g., repeated horizontal or vertical lines, a simple geometric leaf shape, triangles, an array of dots). Include art elements such as line, shape, values of light and dark. Your design might be symmetrical, or it might be asymmetrical.</p> <p>Decide on the percentage you will assign to each design and the negative space. You can use the formula I just demonstrated if you wish.</p> <p>When you are finished with your design, add colors that would represent the look of the ancient Hawaiian kapa cloth. Consider coloring the negative space instead of leaving it white.</p> <p>Remember to check your math on your practice grid before you begin your final design.</p> <p>You have 30 minutes to work. (Teacher note: Give students time reminders as they work.)</p>	✓		
5	<p>Place your kapa design on your desk. Let's take a gallery walk around the room to view each other's work.</p> <p>Describe the designs and colors used. What percentage formula was used?</p>		✓	✓
5	<p>Closing Reflection with students:</p> <p>Do you think ancient Hawaiian kapa makers used mathematical formulas in designing their pieces? Why or why not?</p> <p>How do you think kapa reflects the life and culture of the Hawaiian people? What does it tell you about their attitudes and beliefs?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>Describe the designs you see in the kapa samples.</p> <p>Describe the patterns in your design.</p> <p>What is your percentage formula?</p>	<p>Do you think ancient Hawaiian kapa makers used mathematical formulas in designing their pieces? Why or why not?</p> <p>What do you suppose these designs meant to the kapa artist?</p>	<p>If you were to do this again, what could you do differently to improve the design?</p> <p>How do you think kapa reflects the life and culture of the Hawaiian people? What does it tell you about their attitudes and beliefs?</p>

10 x 10 Grid



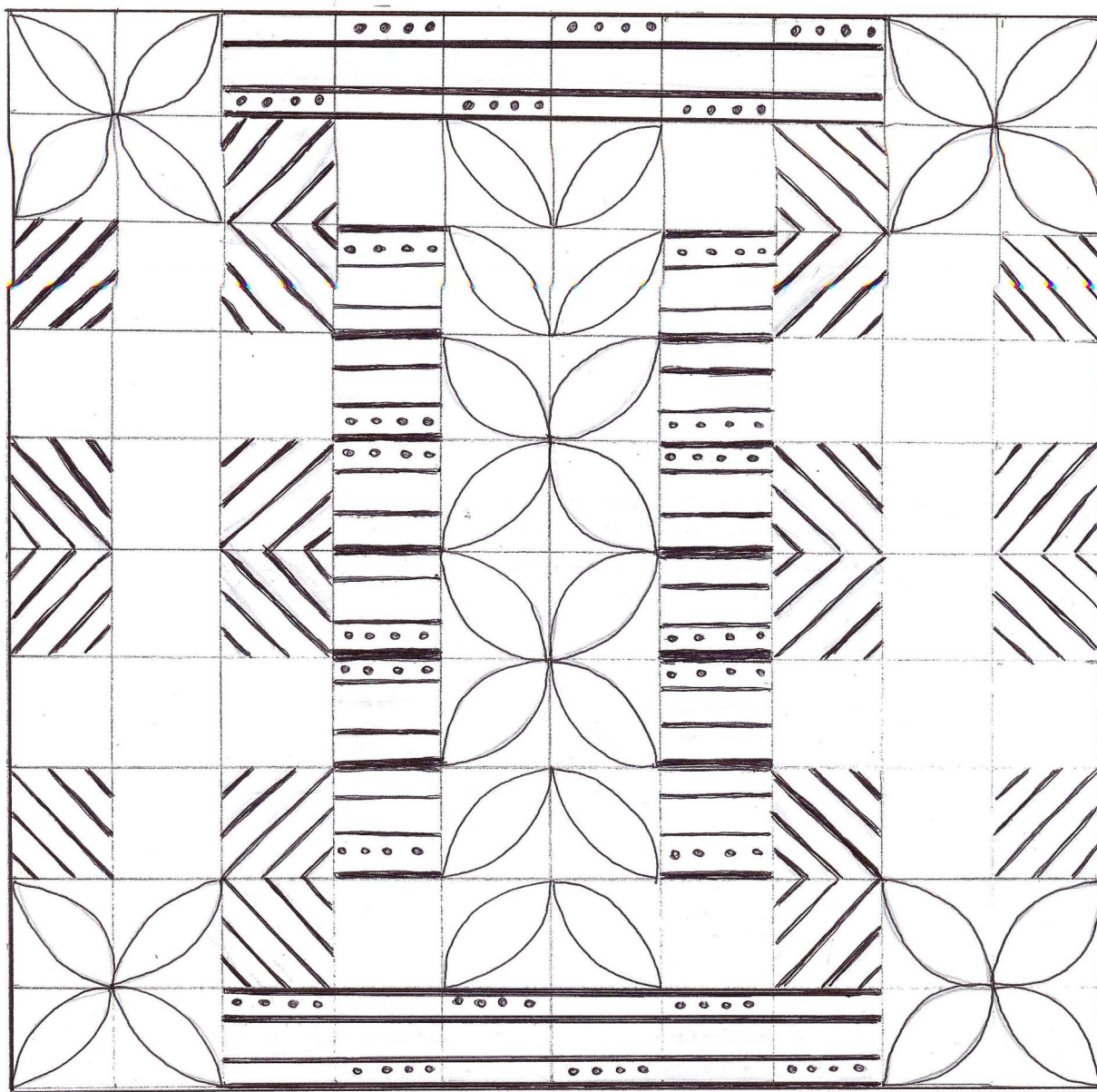
Kapa Designs - Sample of Student Work

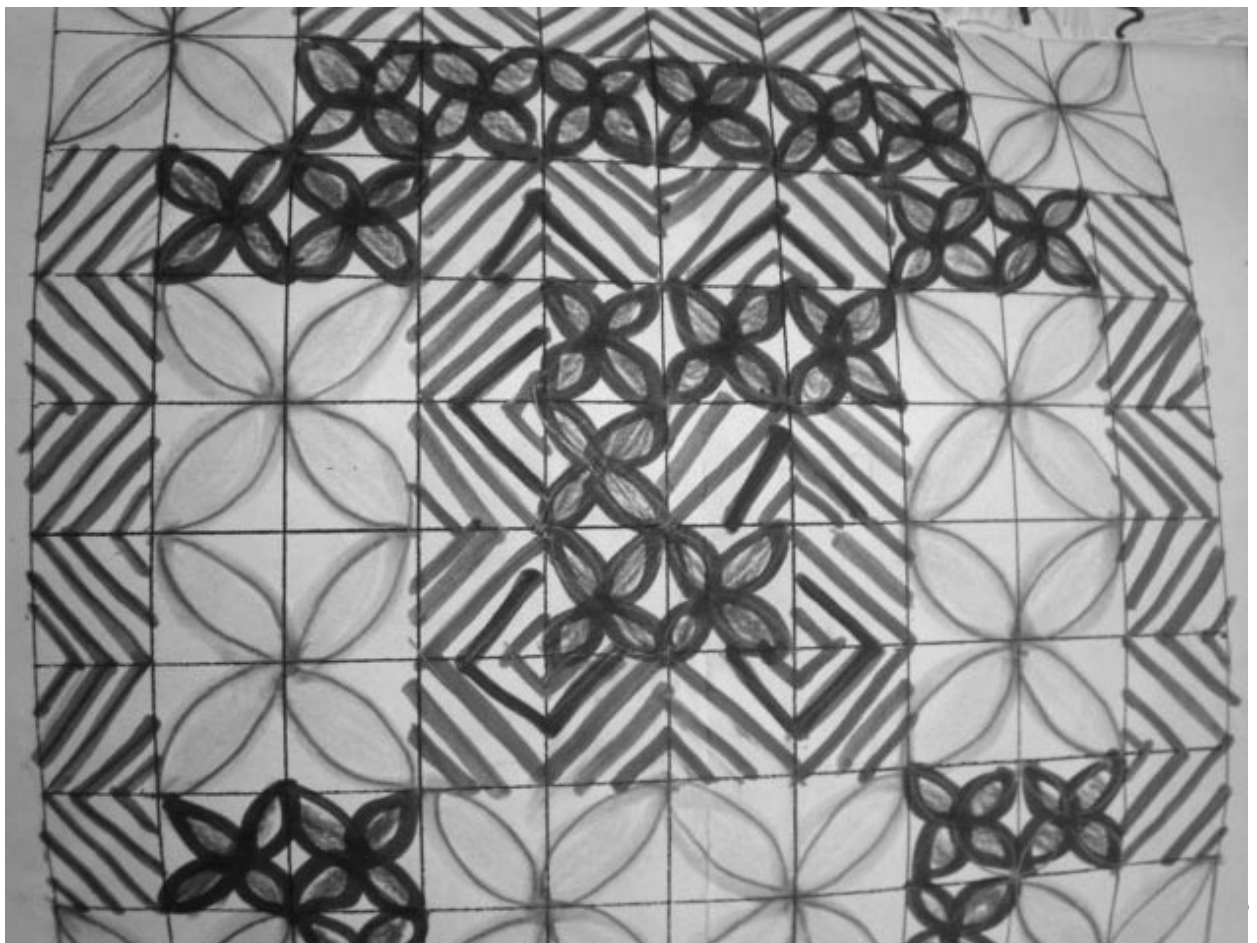
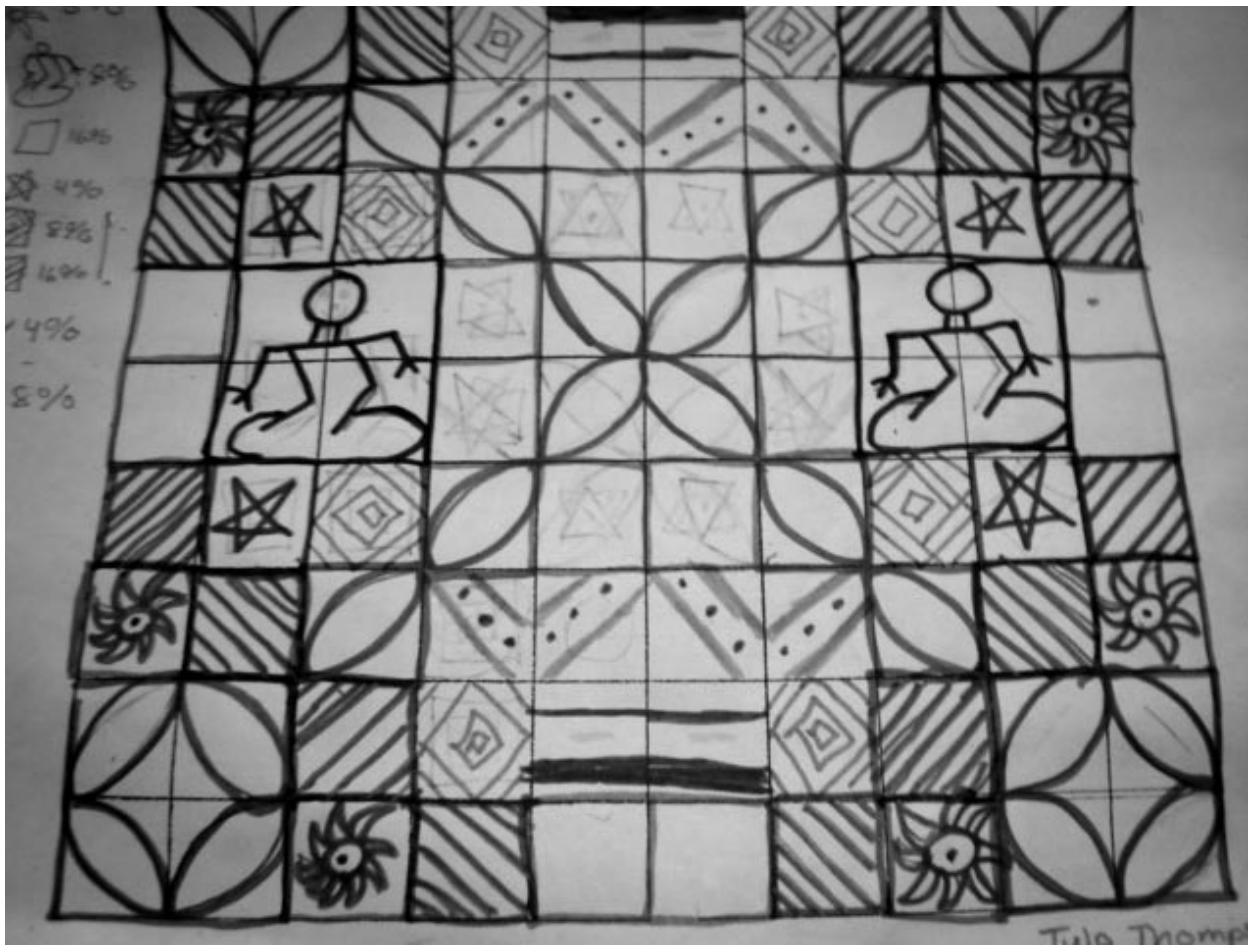
○ = 32%

Blank = 24%

/// = 20%

≡ = 24%





Music in Commercials

Title: Music in Commercials	Grade: 5	Art Discipline: Music	Time Frame: 40 Minutes
Lesson Overview: Students describe/analyze music elements found in two musical selections, and describe different advertising techniques found in commercials			

GLO(s): 3. Complex Thinker, 6. Ethical user of Technology
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Arts Benchmark: How the Arts Communicate – FA.5.2.5: Analyze musical elements when explaining or critiquing a musical selection or musical performance.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Analyze, in great detail, musical elements when explaining or critiquing a musical selection or musical performance.	Analyze, in detail, musical elements when explaining or critiquing a musical selection or musical performance.	Analyze, in some detail, musical elements when explaining or critiquing a musical selection or musical performance.	Analyze, in minimal detail, musical elements when explaining or critiquing a musical selection or musical performance.
Key Arts Vocabulary: chord, theme, instruments, dynamics, tempo			

Content Area Benchmark: Media Comprehension and Interpretation – LA.5.6.8: Describe how advertising techniques are used in various media.			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Describe, in clear and precise detail, how advertising techniques are used in various media.	Describe, in detail, how advertising techniques are used in various media.	Describe, in some detail, how advertising techniques are used in various media.	Describe, in minimal detail, how advertising techniques are used in various media.

Classroom Set Up: Students seated at desks.			
Materials & Equipment needed: <ul style="list-style-type: none"> • CD player • Chart paper and pens • <u>Bowmar Orchestral Library Series 2</u>, <i>Masters of Music</i>, Track 8: <i>Theme and Variations</i> from Surprise Symphony, Haydn • <u>Bowmar Orchestral Library Series 2</u>, <i>Music, U.S.A.</i>, Track 1: <i>Simple Gifts</i>, Copland • Video tape and/or audio tape of several commercials 			
Prior to this lesson, students need to have experiences in listening to classical music.			
Teaching Tip: Videotape a variety of TV commercials or audio tape several radio commercials that can be used in a class discussion.			

# Minutes	Procedure	Create	Perform	Respond
5	Listen to this recording of music by Franz Josef Haydn. What did you notice about the dynamics ? Yes, Haydn put in a very loud chord because he wanted to be sure that people were listening to his piece and not falling asleep! It even caught you by surprise, hence the title "Surprise Symphony."			✓

10	As you listen to this next recording, analyze the different musical elements used each time you hear the theme being played. (Teacher note: Play <i>Simple Gifts</i> .) What did you notice each time the theme was played? Were the instruments same/different? What about the tempo ? The dynamics ? (Teacher note: Record comments on chart paper.)			✓
15	Composers use different instruments , dynamics and tempos to keep us involved in listening to the same theme several times. In the same way, people in the advertising field need to grab our attention so that we see or listen to their commercials. For example, what happens when you watch television and a commercial comes on? What techniques do these advertisers use to get us to be aware of and buy their products? And yes, the advertising field also often uses music as an element to grab our attention in commercials. Let's listen/watch several commercials that have been taped. <ol style="list-style-type: none"> 1. What is the advertised product in the commercial? 2. Describe the music or sounds used in the commercial. 3. Describe the mood or feeling the music conveys. Analyze how the music elements influence the viewer to want to buy or try the product. 4. List other elements in the commercial that might influence a viewer to want the product. 5. Who would buy this product? Who is the audience for this product? 6. If you had the money, would you buy this product? What in the commercial convinced you to do so? What other forms of media make you aware of products?			✓ ✓
	Your homework this weekend is to watch 30 minutes of television sometime between 6 p.m. and 8 p.m. You are going to watch all the commercials that are played during that time. Using the same six questions that we used today, enter your answers in a journal and we will discuss your findings next week.			✓
5	Closing Reflection with students: Describe some techniques used in music and commercials to keep the audience interested. How are composers and people who do advertising the same? Could a composer use the same techniques as an advertiser? Does music influence how and what we buy? Why? Why not?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the differences each time you heard the theme. Were they always the same? Describe different advertising media. Describe different techniques used.	How do the tempo/dynamics change the mood? How does the selection of instruments change the feeling of the piece? How do media techniques change our attitudes?	How could you advertise "Simple Gifts" to get someone to buy it? Does music influence how and what we buy? Why? Why not?

Beyond the Words

Title: Beyond the Words		Grade: 5	Art Discipline: Drama	Time Frame: 55 minutes		
Lesson Overview: Students create and share scenes that dramatize inferences they make about characters from a book.						
GLO(s): 3. Complex Thinker						
Arts Benchmark: How the Arts are Organized – FA.5.3.1: Create a class dramatization by collaborating.						
Rubric based on Arts Benchmark:						
Advanced	Proficient	Partially Proficient	Novice			
Create a creative, original class dramatization that introduces tension, suspense, and resolution in a coherent and well formed scene by collaborating as actors, directors, scriptwriters, and technical artists.	Create an original class dramatization that introduces tension and suspense by collaborating as actors, directors, scriptwriters, and technical artists.	Create an original class dramatization that does not introduce tension or suspense by collaborating as actors, directors, scriptwriters, and technical artists.	Create a simple class dramatization from adaptation of storylines by collaborating as actors, directors, scriptwriters, and technical artists.			
Key Arts Vocabulary: character, dialogue, action, scene, intention						
Content Area Benchmark: Constructing Meaning – LA.5.2.2: Make inferences and draw conclusions about grade-appropriate texts.						
Content Area Rubric:						
Advanced	Proficient	Partially Proficient	Novice			
Make inferences and draw conclusions about grade-appropriate texts that have much clear and specific support.	Make inferences and draw conclusions about grade-appropriate texts that have adequate support.	Make inferences or draw conclusions about grade-appropriate texts that are not fully supported.	Make inferences or draw conclusions about grade-appropriate texts that have little or no support.			
Classroom Set Up: Clear, open space for movement.						
Materials & Equipment needed: Copies of an excerpt from <u>Holes</u> by Louise Sachar (or another grade-appropriate text)						
Prior to this lesson, students need to know how to create a scene and have read the story <u>Holes</u> .						
Teaching Tips: This lesson can be used whenever a story is being read in class. As you read the story, students can be divided into groups, discuss inferences about specific sections of the story and then create scenes of their inferences. It challenges students to work together towards a common goal.						
# Minutes	Procedure			Create	Perform	Respond
15	In small groups, peruse the text to find references to Zero’s life. Discuss Zero’s life outside of camp. Who was in his family? What kind of a relationship did he have with them? What was his relationship to them? What was his daily life like before he came to camp? Who might he have interacted with? How did he survive on a daily basis?					✓

7	In scene-building, each group will develop a scene using action and dialogue that shows an inferred event about the characters of the story , making it sound and feel as real as possible. The scene should focus on the characters , their interactions and the incident you are portraying. All characters must be portrayed through action and dialogue , to help the audience understand who they are, how they are involved in the incident and how each character contributes to the event. You have about 5 minutes to sit with your group and discuss what your ideas for acting out your section of the story. Begin.	✓		
7	Now you have 5-7 minutes to build your scene . Begin. (Teacher note: Wander about the room, helping, suggesting, supporting as necessary.)	✓		
5	Before we share the scenes , let's have all groups practice one time together. Do not stop and try to correct your scene . If you make any mistakes, just go on. I'll give you some time to talk about it afterwards. When your group is finished, please sit down so I know you're done.		✓	
10	Each group will now share in story order.		✓	
6	Closing Reflection with students: Describe how the other groups made their scene clear and understandable. What did you like most about their scene ? What action or dialogue was captured in each scene ? How could you tell? What did you learn about the characters through the scene presented? What did each group infer about Zero? How could you tell? What feeling did each group convey? How did they convey the feeling? What was the most interesting part of each group's scene and what made it so? How did your group accomplish its task? What sections of the book gave you the ideas for your scene ? How did you contribute to your group's success? How well did your group work together? Complete this sentence, "I think it would have been better if we had...?"			✓
5	Finally, imagine Zero could write and wanted to write a letter to a character back home or where he lived before. To whom would he write? What do you infer he would say about the camp?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how the other groups demonstrated their ideas. Describe how the other groups made their scene clear and understandable.	What action or dialogue was captured in each scene? How could you tell? What did you learn about the characters through the scene presented? What did each group infer about Zero? How could you tell? What feeling was each group trying to convey? How did they convey the feeling? What sections of the book gave you the ideas for your scene?	What did you like most about their scene? What was the most interesting or surprising part of each group's scene and what made it so? How did your group accomplish its task? How did you contribute to your group's success? How well did your group work together? Complete this sentence, "I think it would have been better if we had...?"

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
A dynamic and imaginative use of bodies clearly communicates the action/ purpose of the scene and characters.	Dynamic use of whole bodies clearly conveys characters, action, and purpose.	Bodies suggest characters, action, and purpose but lack dynamism.	Bodies give no sense of character, purpose, or action. Action may be done entirely with the hands.
Participants work well together, focused on achieving a common goal.	Participants work well together.	Participants are aware of partners' contributions, but may not build on them.	Participants are focused on their own ideas.

Creating Narrative

Title: Creating Narrative	Grade: 5	Art Discipline: Drama	Time Frame: (2) 45 minute sessions
Lesson Overview: Students create and perform narrated tableau developed from a chosen story that demonstrate their understanding of the plot, setting, characters and conflict.			

GLO(s): 2. Community Contributor

Arts Benchmark: How the Arts are Organized – FA.5.3.1: Create a class dramatization by collaborating as actors, directors, scriptwriters, and technical artists.

Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Create a creative, original class dramatization that introduces tension, suspense, and resolution in a coherent and well formed scene by collaborating as actors, directors, scriptwriters, and technical artists.	Create an original class dramatization that introduces tension and suspense by collaborating as actors, directors, scriptwriters, and technical artist.	Create an original class dramatization that does not introduce tension or suspense by collaborating as actors, directors, scriptwriters, and technical artists.	Create a simple class dramatization from adaptation of storylines by collaborating as actors, directors, scriptwriters, and technical artists.
Key Arts Vocabulary: dramatic structure, event, action, character, conflict, tableau, narration			

Content Area Benchmark: Range of Writing – LA.5.4.1: Write in a variety of grade-appropriate formats for a variety of purposes and audiences, such as narratives that include plot, setting, characters, and a conflict; poems that use figurative language to convey a theme or impression; reports incorporating a framing question and including research from two or more sources; responses to literature; pieces related to completing tasks; notes summarizing what they have read or heard; pieces to reflect on learning and to solve problems.

Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Insightfully adapt writing to grade-appropriate formats for a variety of purposes and audiences.	Adapt writing to grade-appropriate formats for a variety of purposes and audiences.	Write with some adaptation to grade-appropriate formats for a variety of purposes and audiences.	Write with little adaptation to grade-appropriate formats for a variety of purposes and audiences.

Classroom Set Up: Clear, open space for movement.
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Materials & Equipment needed: <ul style="list-style-type: none"> • A story • Drum, sticks, or mallets for cues
Prior to this lesson, students need to know how to create tableaux, narration, character action, and dialogue. They should also be able to work well in groups.
Teaching Tips: Take time with each step. The time perimeters are guides only. If students need more time to create their images and scenes, give it to them and repeated steps as students need in order to be comfortable sharing their ideas.

# Minutes	Procedure	Create	Perform	Respond
4	Session 1: Listen as I share the following story. (Teacher note: Tell or read a story.)			
4	We're going to recount the story by outlining the major events/actions . Who are the characters of the story? Where did the story take place? What was the main conflict /problem of the story? What was the first event of the story? (Teacher note: Continue, creating an outline of the story.)			✓
2	Small groups will each receive one section of the story to act out. Divide the characters (and inanimate objects) amongst yourselves. If you have more people than characters , then imagine whom or what else you could be that will communicate your section of the story.			✓
5	Now your group will create three tableaux showing the different parts of your section. Discuss with your group what those three frozen pictures might be or show, focusing on the key actions within your section. You have 1-2 minutes to create your first tableau . Remember, a good tableau includes a variety of strong body shapes suggesting clear character action and purpose. Each should have a variety of levels built into it. Before we share, all groups practice one time together. Ready? On my cue, create and hold your tableau . And relax.	✓		
10	Each group will now share their tableau . We'll share in story order. Group one, freeze in your tableau . Groups that are watching, what do you see in this tableau ? Who is the main character ? What is happening in the picture? How could you tell? How did the group use action to help clarify the characters , plot and conflict ? (Teacher note: Repeat the process and questions for all groups.) What did other groups' scenes tell you about the characters and conflict of the story?		✓	✓
10	Now you have 1-2 minutes to create your second tableau . Remember what you learned from this first round of creating tableaux . (Teacher note: Repeat the practice, sharing and reflection.)	✓	✓	✓
10	Now you have 1-2 minutes to create your third tableau . Remember what you learned from the second round of creating tableaux . (Teacher note: Repeat the practice, sharing and reflection.)	✓	✓	✓
5	Session 2: Each group will now create narration to accompany the tableaux . Each member of your group needs to say one part of the narration . Split yourselves evenly between the three tableaux . Put the narration into your own words. You will do the tableau then deliver your narration . (Teacher note: if a group has five members and three tableaux , then the breakdown might be two students telling the narration for the first tableau , two telling the second and one the last.) You have 5 minutes to sit with your group and practice what you will each say and when you will say it.	✓		

10	You have 5 minutes to practice doing your tableaux and saying the narration . Remember to say your narration from your frozen position. All groups practice one time together. First you'll make the tableau , then the narration . Hold your tableau until all groups are finished, then we will go onto tableau number two and three.		✓	
15	Each group will now share in story order. (Teacher note: As each group shares, ask students the following questions.) How did the narration help the tableau ? What was easier to understand? What is still hard to understand? Describe how groups used action to help clarify the characters , plot , setting and conflict . What was happening in each tableau ? How could you tell? What did other groups' scenes tell you about the characters and conflict of the story? What was missing from their section of the story?		✓	✓
5	Closing Reflection with students: How would you complete this sentence, "I think it would have been better if they had...?"			✓
10	Finally, you will write the story's narrative , as you and the other groups played it out. Be sure to include detailed information on the setting , plot , characters and conflict .			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe what you saw in the tableaux or scenes. Describe how narration helped understand the tableau. Describe how groups used dialogue and action to help clarify the characters, plot and conflict.	What was happening in each tableau or scene? How could you tell? What did other groups' scenes tell you about the characters and conflict of the story?	What did you group do best? How did you work successfully together as a group? How did you contribute to your group? Finish this sentence, "I think it would have been better if we had...?"

Task Specific Rubric:			
Advanced	Proficient	Partially Proficient	Novice
A scene moves smoothly from moment to moment with participants expanding on and exploring ideas.	The action of a scene contains emotion, purpose and reason in a logical sequence.	The action of a scene is clear, but lacks emotion, purpose or reason.	Participants are unaware of action from moment to moment.
Participants are clearly focused, committed to the emotion, purpose and reason.	Participants sustain the scene.	Participant focus fades in and out in a scene.	Participants laugh, mumble or direct others.



Text Connections

Title: Text Connections		Grade: 5	Art Discipline: Drama	Time Frame: 50 minutes
Lesson Overview: Students create and share tableaux that dramatize specific moments from a chapter book then discuss and write about personal experiences demonstrating similarities and differences between the book and their personal experiences.				
GLO(s): 5. Effective Communicator				
Arts Benchmark: How the Arts are Organized – FA.5.3.1: Create a class dramatization by collaborating as actors, directors, scriptwriters, and technical artists.				
Rubric based on Arts Benchmark:				
Advanced	Proficient	Partially Proficient	Novice	
Create a creative, original class dramatization that introduces tension, suspense, and resolution in a coherent and well formed scene by collaborating as actors, directors, scriptwriters, and technical artists.	Create an original class dramatization that introduces tension and suspense by collaborating as actors, directors, scriptwriters, and technical artists.	Create an original class dramatization that does not introduce tension or suspense by collaborating as actors, directors, scriptwriters, and technical artists.	Create a simple class dramatization from adaptation of storylines by collaborating as actors, directors, scriptwriters, and technical artists.	
Key Arts Vocabulary: dialogue, tableau, scene, character				
Content Area Benchmark: Personal Connection – LA.5.3.7: Describe similarities and differences between characters and themes in literary texts and personal or real world experiences.				
Content Area Rubric:				
Advanced	Proficient	Partially Proficient	Novice	
Describe, in clear and precise detail, similarities and differences between characters and themes in literary texts and personal or real world experiences.	Describe, in detail, similarities and differences between characters and themes in literary texts and personal or real world experiences.	Describe, in some detail, similarities and differences between characters and themes in literary texts and personal or real world experiences.	Describe, in minimal detail, similarities and differences between characters or themes in literary texts and personal or real world experiences.	
Classroom Set Up: Clear, open space for movement.				
Materials & Equipment needed: Suzy Kline. <u>Marvin and the Meanest Girl</u> . Putnam Publishing Group, 2002.				
Prior to this lesson, students need to know how to create tableaux and scenes, and have read the first two chapters of the book.				
Teaching Tips: <ul style="list-style-type: none">• With the “thought-tracking,” give groups more than one chance. At first students may seem awkward with the dialogues or spoken lines, but if you prompt them to imagine how the characters feel about what is happening, they will find something with repeated efforts.• Be sure to sidecoach groups as they develop their scenes, encouraging them to stay focused on the characters and what the characters are trying to do and how they are making it happen. Encourage all group members to be a significant part of the scene, even if they need to create other characters to fill out the incident and get everyone involved.				

# Minutes	Procedure	Create	Perform	Respond
5	What are the kinds of trouble that students get into at school? What kinds of excuses do children give to teachers? To the principal? (Teacher note: Create lists with the students.)			✓
5	In small groups, create a tableau that shows an incident that has happened at school.	✓		
6	One group at a time will share their tableau . As you do so, I will tap individuals on the shoulder. When I tap you, say something that the character is thinking, feeling or saying at the moment you captured in your tableau .		✓	
4	Audience, describe what choices each group made that helped you understand their scene . What did they do that helped you understand? What did they say that helps you understand the moment or incident? What were the most effective actions?			✓
5	What did we learn about the characters and the situation in the first two chapters of <u>Marvin and the Meanest Girl</u> ? Listen as I read aloud the third chapter. What questions do you have about this chapter? What are the key events from this chapter?			✓
5	In small groups, choose a key event from the text and create a tableau of that moment.	✓		
5	One group at a time will share their tableau . As you do so, I will tap individuals on the shoulder. When I tap you, say something that the character is thinking, feeling or saying at the moment you captured in your tableau . (Teacher note: Share one at a time, as each does...) Describe what choices each group made that helped you understand their scene . What did they do that helped you understand? What did they say that helps you understand the moment or incident? What were the most effective actions?		✓	✓
5	In your same groups, discuss situations from your own experiences that are similar to the event you portrayed in the tableau .			✓
10	Closing Reflection with students: At your desks, please describe, in writing, the personal experience you discussed in your group. Describe everything that happened in the incident. When you are finished please explain the similarities and differences between the characters and themes of the story and your personal experience.			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe what choices each group made that helped you understand their scene. Describe the personal connections to the book that the groups demonstrated.	What experiences was each group portraying? How could you tell? What did you learn about the experience through the scene?	What did you like about each group? Finish the sentence, "I think it would be better next time if my group..."

Poems That Dance

Title: Poems That Dance	Grade: 5	Art Discipline: Dance	Time Frame: (3) 15-40 minute sessions
Lesson Overview: Students create, 1) a cinquain poem, 2) a dance based on the cinquain, and 3) a changed/modified dance using the elements of body, energy, space and time.			

GLO(s): 2. Community Contributor, 4. Quality Producer
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Arts Benchmark: How the Arts Are Organized – FA.5.4.1: Modify a simple dance using the elements of dance.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Modify a simple dance, using an extensive variety of the elements of dance.	Modify a simple dance, using a variety of the elements of dance.	Modify a simple dance, using a few of the elements of dance.	Modify a simple dance, using one or two of the elements of dance.
Key Arts Vocabulary: contrast, choreography, locomotor, non-locomotor, sharp, smooth, pathway, level, tempi			

Content Area Benchmark: Range of Writing – LA.5.4.1: Write in a variety of grade-appropriate formats for a variety of purposes and audiences, such as: narratives that include a plot, setting, characters, and a conflict, poems that use figurative language to convey a theme or impression, reports incorporating a framing question and including research from two or more sources, responses to literature, pieces related to completing tasks, notes summarizing what they have read or heard, pieces to reflect on learning and to solve problems.			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Insightfully adapt writing to grade-appropriate formats for a variety of purposes and audiences.	Adapt writing to grade-appropriate formats for a variety of purposes and audiences.	Write with some adaptation to grade-appropriate formats for a variety of purposes and audiences.	Write with little adaptation to grade-appropriate formats for a variety of purposes and audiences.

Classroom Set Up: Several spaces in room large enough for groups of 4-5 students to plan, choreograph and perform their dances.
Materials & Equipment needed: <ul style="list-style-type: none"> • Hand drum • Examples of cinquains that contain action
Prior to this lesson, students need to know the meaning of noun, verb, and adjective. Students should be familiar with the elements of dance (body, energy, space, time). They should have experience choreographing as a group (otherwise, allow more time for exploring and planning).
Teaching Tips: <ul style="list-style-type: none"> • This lesson can be divided into two or more sessions. • Before having the students perform one group at a time, have a “whole class practice” where all the groups practice simultaneously. • Feel free to try other forms of poetry such as free verse or haiku. The important thing is that the language is vivid and danceable.

# Minutes	Procedure	Create	Perform	Respond										
10	<p>Session 1:</p> <p>We are going to write cinquain poems, and then choreograph dances based on those cinquains. Here is the cinquain format. Let's write one together as a whole class.</p> <p>What are some nouns we could start the poem with?</p> <p>one noun two adjectives modifying the above noun three 'ing' words (verbs) a four word phrase (with action) one final word</p> <p>Be sure that the words are action-packed. Words like pretty, yellow and love are hard to show through movement.</p> <p>(Teacher note: Make sure the poem does not lend itself to pantomiming. This would be more like drama than dance.)</p> <p>Sample Cinquains:</p> <table><tr><td>Surf</td><td>Volcano</td></tr><tr><td>Foamy, Tubular</td><td>Massive, Jagged</td></tr><tr><td>Rushing, Enclosing, Crashing</td><td>Swelling, Bubbling, Exploding</td></tr><tr><td>Speeding through the pipeline</td><td>Lava flowing to ocean</td></tr><tr><td>Wipeout!</td><td>Hiss!</td></tr></table>	Surf	Volcano	Foamy, Tubular	Massive, Jagged	Rushing, Enclosing, Crashing	Swelling, Bubbling, Exploding	Speeding through the pipeline	Lava flowing to ocean	Wipeout!	Hiss!	✓		
Surf	Volcano													
Foamy, Tubular	Massive, Jagged													
Rushing, Enclosing, Crashing	Swelling, Bubbling, Exploding													
Speeding through the pipeline	Lava flowing to ocean													
Wipeout!	Hiss!													
5	<p>As I read our class poem slowly, make the shapes and motions of the words you hear.</p> <p>(Teacher's note: Guide the students into trying more than one way of moving; suggest possibilities for using varied body parts, a different energy, level, direction or speed.)</p>	✓												
15	<p>Session 2:</p> <p>Break into groups of 4-5. Now your group will write a cinquain.</p>	✓												
15	<p>Choreograph a dance for your cinquain.</p> <p>Remember that the dance should have a beginning, middle and end, with some locomotor and non-locomotor movement. The people in your group do not all have to do the same thing. You can connect, you can travel. Keep in mind the concepts we've learned already: contrast, variety, surprise. Do you have a variety of levels? Does the energy change? Are there any surprises? Are there contrasts of timing? Decide how the poem will be communicated to the audience.</p> <p>You will have ten minutes to plan and practice, and then we'll perform for each other.</p> <p>(Teacher note: Move around the room and help each group.)</p>	✓												
10	<p>Groups will perform one at a time.</p> <p>Describe the kinds of movements you saw. Did you see locomotor and non-locomotor movement? Was there variety of levels, directions, body parts, tempi? Did the dance match the poem?</p>		✓	✓										

10	Session 3: Now your group will modify your dance. Think about the elements of dance. How could you modify your use of “body,” e.g., use different body parts, different locomotor and non-locomotor movements? How could you modify your use of “energy,” e.g., change from smooth to sharp ? How could you modify your use of “space,” e.g., change from big to small steps, or change pathway , or change level ? How could you modify your use of “time,” e.g., change from fast to slow? Use a variety of elements to make the changes. You are no longer thinking about making the dance match the poem. Just think about making a modified dance that is quite different from, but still related to, the original. Practice both versions.	✓		
10	Each group will perform your original dance, then immediately perform your modified dance.		✓	
5	Closing Reflection with students: Describe how the dance elements were altered in the modified dances you saw. What was the difference in mood and meaning between the two versions? What was the most interesting modification you saw?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the kinds of movements you saw. Describe how the dance elements were altered in the modified dances you saw.	Did the dance match the poem? What was the difference in mood and meaning between the two versions?	What was the most interesting modification you saw?

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
Use unusual, surprising and humorous variations of time, space, and energy to modify each part of the dance.	Use variations of time, space, and energy to modify each part of the dance.	Use variations of space and time to modify some parts of the dance in predictable ways, such as changing level or slowing down.	Use variations of only one element such as space, in one or two simple ways, such as changing size and level.



Revelations

Title: Revelations	Grade: 5	Art Discipline: Dance	Time Frame: 50 minutes
Lesson Overview: Students write a research paper on Alvin Ailey, an eminent American modern dance choreographer, in which they analyze how Ailey's background influenced the dances he created.			

GLO(s): 3. Complex Thinker, 5. Effective Communicator
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Arts Benchmark: How the Arts Shape and Reflect Culture – FA.5.4.5: Analyze American dances from different periods of history.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Analyze, in great detail, American dances from different periods of history.	Analyze, in detail, American dances from different periods of history.	Analyze, in some detail, American dances from different periods of history.	Analyze, in minimal detail, American dances from different periods of history.
Key Arts Vocabulary: choreographer, modern dance			

Content Area Benchmark: Historical Perspectives and Interpretations – SS.5.2.1: Analyze how beliefs and education and/or the society in which a person resides shape his/her “point of view.”			
Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Analyze how beliefs and education and/or the society in which a person resides shape his/her “point of view,” making significant connections, insights, and generalizations.	Analyze how beliefs and education and/or the society in which a person resides shape his/her “point of view,” making connections, insights, and generalizations.	Explain how beliefs and education and/or the society in which a person resides shape his/her “point of view.”	Identify, with assistance, how beliefs and education and/or the society in which a person resides shape his/her “point of view.”

Classroom Set Up: Students seated so they can watch the video.
Materials & Equipment needed: <ul style="list-style-type: none"> • <u>Ailey Dances</u>. VHS. Kultur Video, 1982. Dance: “Revelations.” Excerpts used are “I Wanna Be Ready” (a solo starting about 16-1/2 minutes into “Revelations,” followed by “Sinner Man” (a trio for men), and “Move, Members, Move” (the finale with the whole company). • VCR/TV • Alvin Ailey's background information (See Appendix: Resources for Teachers.) Optional references for teachers: <ul style="list-style-type: none"> • Alvin Ailey with A. Peter Bailey. <u>Revelations: The Autobiography of Alvin Ailey</u>. A Birch Lane Press Book, Carol Publishing Group, New York, 1995. • Jennifer Dunning. <u>Alvin Ailey, A Life in Dance</u>. Da Capo Press, Inc., New York, 1998. • Don McDonagh. <u>The Rise and Fall and Rise of Modern Dance</u>. New American Library, New York, 1970. • Jean Morrison Brown, ed. <u>The Vision of Modern Dance</u>. Princeton Book Company, New Jersey, 1979. • Jack Mitchell. <u>Alvin Ailey American Dance Theater: Jack Mitchell Photographs</u>. Andrews and McNeel, Kansas City, 1993. • Andrea Davis Pinkney. <u>Alvin Ailey</u>. Hyperion Paperbacks for Children, New York. 1993. (Ages 5-9)

Prior to this lesson, students need to know something about when, how, and why American modern dance evolved.
Teaching Tips: Having the students watch more of “Revelations” and the other dances on the video can easily expand this lesson.

# Minutes	Procedure	Create	Perform	Respond
20	<p>Today we are going to watch a ten-minute excerpt from the dance, “Revelations.” The excerpts are titled, “I Wanna Be Ready,” “Sinner Man,” and “Move, Members, Move.” A black American named Alvin Ailey choreographed “Revelations” in 1960.</p> <p>(After viewing the excerpts, ask:)</p> <p>Describe, using dance vocabulary, what you see in the “Revelations” excerpts.</p> <p>What is the title of this dance?</p> <p>When was it choreographed?</p> <p>Who is the choreographer?</p> <p>What kind of music is used?</p> <p>What do you think Alvin Ailey wants the audience to think about or feel after seeing these sections of “Revelations”?</p> <p>How does the dance make you feel? Explain.</p> <p>Did you like these sections of the dance? Would you like to see the entire 30-minute dance?</p>			✓
15	<p>Now let’s read these quotations taken from Alvin Ailey’s autobiography. (Teacher note: Read aloud while students follow with their own copy.)</p> <p>How did Alvin Ailey’s background influence his choreography?</p> <p>What do you think Alvin Ailey looks like? (Teacher note: Fast forward video to the end to see him come onto the stage.)</p>			✓
10	<p>Does anyone know what this kind of dancing is called? It is called “modern dance.” Let’s read something about the history of modern dance in general, and “Revelations” in particular. (After reading, ask:)</p> <p>What does this dance tell us about the culture and time period in which it was made?</p> <p>How is “Revelations” an example of modern dance?</p>			✓
3	For homework, write a paper that analyzes how Alvin Ailey’s background influenced his choreography.	✓		
5	<p>Closing Reflection with students:</p> <p>What are the reasons that people should or should not experience “Revelations”?</p> <p>How do you think the society you are growing up in is shaping you? (Teacher note: this question is actually an extension of the lesson, and could be the subject of another discussion and paper.)</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>Describe, using dance vocabulary, what you see in the “Revelations” excerpts.</p> <p>What is the title of this dance?</p> <p>When was it choreographed?</p> <p>Who is the choreographer?</p> <p>What kind of music is used?</p> <p>What type of dancing is it? Explain.</p>	<p>How did Alvin Ailey’s background influence his choreography?</p> <p>What do you think Alvin Ailey wants the audience to think about or feel after seeing these sections of “Revelations”?</p> <p>What does this dance tell us about the culture and time period in which it was made?</p> <p>How is “Revelations” an example of modern dance?</p> <p>What do you think Alvin Ailey looks like?</p>	<p>How does the dance make you feel? Explain.</p> <p>What are the reasons that people should or should not experience “Revelations”?</p> <p>How do you think the society you are growing up in is shaping you?</p>

“Like most black babies of the Brazos Valley (Texas) I wasn’t born in a hospital. My entry was made in Grandfather Ailey’s home on January 5, 1931. My delivery room contained a bed for my mother, a potbellied stove, which provided the only heat that early, cold morning, and a cot for the doctor. At birth I became the thirteenth member of an already overcrowded household that included my parents, my grandfather Henry Ailey, my aunt Nettie, her eight children, and her son-in-law....

My father was never there. I never knew him; I never saw him. As a child it seemed that I was the only one without a father, and that hurt deeply....Most other children I knew had fathers. But I didn’t, and the man’s absence affected me all my life. The inferiority complex that resulted from being a fatherless child never did go away.” (p. 26)

“My first memory of Texas is being glued to my mother’s hip as we thrashed through the terrain looking for a place to call home. We never had a place, a house of our own. When I say ‘thrashed through the terrain,’ I mean branches slashing against a child’s body that is glued to his mother’s body as they walk through the mud in bare feet, going from one place to another. I’m talking about Texas mornings when the dew was lost in a hug of nothingness. Where one wants to be someplace and he’s not there and there is no father.

I’m talking about living with aunts, cousins, and grandparents and not truly belonging anywhere. My deepest memories are of a place called Rogers, Texas, where my mother and I rented a house with no furniture.” (p. 17)

“In Rogers there was also a church where the gospel was preached. It was the center of my community. The church was always very important, very theatrical, very intense. The life that went on there and the music made a great impression on me. At a church in Cameron, when I was about nine, I watched a procession of people, all in white, going down to a lake. The minister was baptizing everybody as the choir sang ‘Wade in the Water.’ After baptism we went into church where the minister’s wife was singing a soulful version of ‘I’ve Been ‘Buked, I’ve Been Scorned.’ The ladies had fans that they fluttered while talking and singing. All of this is in my ballet *Revelations*.” (p. 18)

“After picking cotton all week or otherwise working for white people, black people would get all dressed up on Saturday night and go off to one of the Dew Drop Inns, where Tampa Red and Big Boy Crudup would be playing funky blues music. Black people were joyful in both church and the Dew Drop Inns in spite of their miserable living conditions.” (p. 18-19)

“The Dew Drop Inn was a rough place. The women wore bright flashy red dresses. The men wore equally flashy suits. The men also carried big knives called Texas Specials and did a lot of fighting....Many of the same people who went to the Dew Drop Inn on Saturday night went to church on Sunday morning. In dance, I deal with these two very different worlds. *Blues Suite* is a Dew Drop Inn; *Revelations* is the church.” (p. 22-23)

“Texas, during my childhood, was a charter member of the racist South. In the twenty-five years before my birth, some forty-five black men and women were lynched in Texas.” (p. 19)

“I had very little to do with white people as a small child, except in the stores. In the stores sometimes you could try on clothes, sometimes you couldn’t. You could certainly buy, because your money was good no matter what your color was. But as far as visiting white neighborhoods or socializing with whites, it wasn’t done.” (p. 24)

“My feelings about myself have been terrible. The whole of where I came from, the Brazos Valley in Texas, picking cotton in my early life, being with my mother and not my father, living through the 1930s, the lack of a

real father, not having enough food sometimes, going around to those churches and the Dew Drop Inns, all left an enormous stain and a sense of inferiority that lasted for many years. I felt that no matter what I did, what ballet I made, how beautifully I danced, it was not good enough. Even now I doubt whether the new ballet is going to be what it really should be—even though I've made 150 ballets. That's one of the worst things about racism, what it does to young people. It tears down your insides so that no matter what you achieve, no matter what you write or choreograph, you feel it's not quite enough. You're not quite up to snuff." (p. 5)

"*Revelations*' began with the music. As early as I can remember I was enthralled by the music played and sung in the small black churches in every small Texas town my mother and I lived in. No matter where we were during those nomadic years Sunday was always a churchgoing day. There we would absorb some of the most glorious singing to be heard anywhere in the world.

With profound feeling, with faith, hope, joy, and sometimes sadness, the choirs, congregations, deacons, preachers, and ushers would sing black spirituals and gospel songs. They sang and played the music with such fervor that even as a small child I could not only hear it but almost see it." (p. 97)

Excerpt from program notes for "Revelations": This suite explores motivations and emotions of American Negro Religious music which, like its heir the blues, takes many forms—true spirituals with their sustained melodies, song-sermons, gospel songs and holy blues—songs of trouble, of love, of deliverance.

Excerpts from The Dancer Prepares: Modern Dance for Beginners, 3rd edition. James Penrod and Janice Gudde Plastino, Mayfield Publishing Company, California, 1990.

"...(Modern dance) has been developed in the last ninety years. It was called "modern" because it broke from the traditions and disciplines of the stiff formality of the ballet of the nineteenth century. At the beginning, modern dance was a way of life, an expression of the freedom of spirit, unfettered by outdated traditions and worn-out beliefs." (p. 48)

"Many artists late in the last century were searching for a means to express their individuality and concern for humankind. Modern dance was one of the ways some of these people sought to free their creative spirit." (p. 48)

Flying Fish Mobiles - Kinetic Sculpture

Title: Flying Fish Mobiles – Kinetic Sculpture	Grade: 5	Art Discipline: Visual Arts	Time Frame: (2) 45 minute sessions
Lesson Overview: Students create a mobile sculpture that demonstrates balance and unity.			

GLO(s): 3. Complex Thinker; 4. Quality Producer
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Arts Benchmark: How the Arts are Organized – FA.5.1.1: Uses the elements and principles of art and design, including balance and unity, in works of art.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Consistently uses the elements and principles of art and design, including unity and harmony, in works of art.	Usually uses the elements and principles of art and design, including unity and harmony, in works of art.	Sometimes uses the elements and principles of art and design, including unity and harmony, in works of art.	Rarely uses the elements and principles of art and design, including unity and harmony, in works of art.
Key Arts Vocabulary: kinetic sculpture, mobile, balance, unity			

Classroom Set Up: Regular set up.
<p>Materials & Equipment needed:</p> <ul style="list-style-type: none"> • Construction paper and/or other heavy paper • Pencil, scissors, hole punch, tape • Color markers and/or color pencils • Glitter, tissue paper, sequins and other available art supplies to decorate fish • String (or thin string, yarn, dental floss, fishing line etc. You must be able to easily tie a tight double knot.) • Paper clips • Drinking straws cut in the lengths of 6 inches and 3 inches (Each student will need both lengths.) • Photos or books that show examples of colorful fish to inspire students • Images of Kinetic sculpture by Alexander Calder. <p>There are many books and posters of Alexander Calder's art, but the best way to experience his kinetic sculpture is to see it in motion. The Honolulu Academy of Arts Lending collection has two Calder-style mobiles that can be borrowed as well as videos on Calder's life and work.</p> <p><u>Alexander Calder: Calder's Universe.</u> VHS, Kultur, 1998. (This 30 minutes video covers the life and art of Alexander Calder. Minutes 19 to 22 show Calder's mobiles in motion.)</p> <p>Images of Calder's work can be found at these websites: http://www.nga.gov/exhibitions/caldwel.shtm, http://www.calder.org/SETS/work/work.html, http://www.artsedge.kennedy-center.org/content/2255.</p>

<p>Prior to this lesson, students need to know how to tie a double knot.</p> <p>Teaching Tips:</p> <ul style="list-style-type: none"> • Have the following materials prepared ahead of time for your demonstration: <ul style="list-style-type: none"> - A 9-inch drinking straw cut into two pieces, 6 inches and 3 inches. - Three circles cut from construction paper: 1½ -inch, 2-inch and 3-inch wide in diameter. - Punch a hole near the edge of each circle. - Attach a paperclip to each circle through the hole. The circles will hang and move freely if held by the paperclip. - Attach a 6-inch string to the smallest circle, a 12-inch string to the medium size circle and a 9-inch string to the large circle. - Two pieces of string: 15 inches, 7 inches. • Experiment in advance with how you will arrange your three circles in the mobile to create a pleasing design and to make sure that the suspended circles don't touch the string or each other. • For best results, use a double knot when tying the strings on the straw. • This lesson can be used with any theme. Also consider creating mobiles using found objects from nature, origami that students create, recycled items, etc.
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# Minutes	Procedure	Create	Perform	Respond
15	<p>Session 1:</p> <p>Alexander Calder, born in 1898, was from a family of artists. His father and grandfather were sculptors who received numerous public commissions. His mother was a painter. His parents encouraged him to create and from the age of eight he had his own tools and workshop where he made toys from wood and wire for his sister and friends. For Christmas, when he was eleven, he gave his parents two of his first sculptures, a tiny dog and duck made from brass sheet. The duck was kinetic – it rocked back and forth.</p> <p>When Calder went to college, he chose to study engineering, not art. But after graduating and working various jobs, he decided to devote his time and talent to art. Calder was the first artist to explore sculpture that moves, known as kinetic sculpture. He created a unique form of art, the mobile, a type of kinetic sculpture with hanging or suspended parts that move by air current or by touching. Calder worked to create balance in his work so that the moving parts seem to float. He was also careful that none of the moving parts touch, which would disrupt their fluid movement. Some of his mobiles hang from the ceiling and others stand on a base. To make a mobile, he attached brightly painted metal shapes to wire, using trial and error to balance each one.</p> <p>Alexander Calder had a long and successful art career in which he created many other types of sculpture including wire portraits, motorized sculpture, monumental outdoor sculpture, woodcarvings and jewelry.</p> <p>Look at these images of Calder’s kinetic sculptures. What elements of art (line, shape, color, form, value, texture, form, space) do you see emphasized? What elements are repeated? What happens when we see shapes and colors repeated?</p> <p>Calder incorporated balance, movement, and repetition with variety into his mobiles. His works show unity, a feeling of harmony among all the parts. With normal airflow or gentle touching, the moving parts flow harmoniously and never touch each other. What other principles of design (balance, emphasis, movement, pattern, repetition, rhythm, variety) did Calder emphasize?</p> <p>What do you think is the subject matter of this sculpture? Why do you think that? How do you feel when you look at the sculpture?</p> <p>What type of person do you think the artist was? Calder always approached his art in a playful and childlike manner. He was known, not only for his artistic genius, but also for being a warm and friendly person. In his lifetime, he gave away over 1400 pieces of his art to family and friends.</p> <p>Alexander Calder wanted to create balance in his mobiles. Was he successful in creating balance? Why do you say that?</p>			✓

10	<p>Today, you will create a mobile using Alexander Calder as your inspiration. Calder was careful to have the hanging pieces of his mobiles balanced. This helped the mobile to move freely and seem to float.</p> <p>(Teacher note: Have prepared materials ready for demonstration – see Teaching Tips.)</p> <p>1. First I will demonstrate the method you will use, and as a group we'll experiment with creating balance. Then you will create your own mobile.</p> <p>(Teacher note: Tie the 15-inch string slightly off center of the 6-inch straw. Hold the string with the straw in the air. The straw will be off balance and tip to one side.)</p> <p>Alexander Calder created his mobiles to be balanced. When I hold this straw up in the air, it is out of balance. One end tips down toward the ground. If it were balanced, the straw would hang parallel to the ground. How do you think I can get the straw to be balanced? I need to find the balance point. I do that by moving the string toward the side of the straw that is tipping down. It may take me a few tries to find the exact point of balance, but when I do, the straw will be parallel to the ground. (Teacher note: Demonstrate this, or let a student experiment with creating the balance.) This will be the top part of my mobile. The other parts will hang from this.</p> <p>(Teacher note: Set this down on the table.)</p> <p>2. Next I'll create a small mobile that will be a part of my larger mobile.</p> <p>(Teacher note: Using a double knot, tie the 7-inch piece of string in the center of the 3-inch straw. Tie the strings of the two smaller circles onto the straw, one on either side of the center string, near the edges. Place them on the straw far enough apart so that the circles don't touch the hanging string. Hold this up for the students.)</p> <p>How do I find the balancing point of this small mobile? Right, I can move the center string toward the side that tips down. I can also experiment with moving the strings that hold the circles.</p> <p>(Teacher note: When the balance point is found, tape the string to the straw to keep it secure.)</p> <p>3. To complete the mobile I'll attach the small mobile to one end of the (6-inch) straw and the large circle to the other end, making sure that the large circle doesn't touch the other circles or strings.</p> <p>(Teacher note: Hang the mobile and find the balancing point. When the balance point is found, tape the string to the straw to keep it secure.)</p>			✓
20	<p>You will create your own hanging mobile with the theme of fish. We have photos of fish that you can use to help you create your shapes and details. You can also see the many colors and patterns in fish that may inspire you. You may try to recreate a realistic fish, or you may create an imaginary fish.</p> <p>Start by looking at the size of your two pieces of straw. Place the longer straw at the top of your desk. Decide where your smaller mobile will hang and place the smaller</p>	✓		

	<p>straw. Now decide what size your fish will be and where they will hang so that they will not hit the strings or each other.</p> <p>Draw your fish on construction paper and cut them out. Punch a hole in the tops. Decorate both sides of the fish using the art supplies available.</p>			
30	<p>Session 2:</p> <p>Continue creating your three fish. When your three fish are complete, attach paper clips through the holes.</p> <p>(Teacher note: Have students lay out their pieces in the arrangement they would like to have them hang. Attach the appropriate size string to the paper clip, allowing extra length to tie a knot. Students are now ready to assemble their mobiles.)</p> <p>As in the demo, tie a 12-inch string to the large straw. Now, create the smaller mobile first. When you have found the balance point, apply tape to keep the pieces secure. Tie the small mobile to one end of the large straw. Tie the remaining fish to the other side of the straw. Find the balance and tape the string to the straw.</p>	✓		
10	<p>When you are done, let's hang the mobiles in this part of the room where it is not too windy. Let's gather around and look at our work.</p> <p>Describe the elements and principles used in your mobile. Which are emphasized? If you were to describe this mobile in one word, what would that word be? What is the title of your mobile? Why?</p> <p>Which mobiles would you say are mostly about color? Describe the color. Line? Describe the line. Shape? Texture? Value? Do any show form?</p> <p>Which mobiles show the most unique ways of using the space? If there is one mobile that you particularly like, tell which one and why you like it.</p>		✓	✓
5	<p>Closing Reflection with students.</p> <p>Were you successful in creating physical balance in your mobile?</p> <p>If you were to do this art project again, what would you do differently?</p>			✓

Responding: (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>What elements of art (line, shape, color, form, value, texture, form, space) are emphasized?</p> <p>Describe the principles of design (balance, emphasis, movement, pattern, repetition, rhythm, variety and unity) used in your mobile.</p>	<p>How do you feel when you look at the sculpture?</p> <p>If you were to give this sculpture a title, what would you call it? Why?</p>	<p>Were you successful in creating balance and unity in your mobile? Why or why not?</p> <p>If you had created this sculpture, what would you have done differently?</p>

World of Cubes

Title: World of Cubes	Grade: 5	Art Discipline: Visual Arts	Time Frame: (2) 45 minute sessions
Lesson Overview: Students create a two-dimensional cube showing two-point perspective, and then detailing the cube to represent an object in the real world.			

GLO(s): 1. Self-Directed Learner; 3. Complex Thinker; 4. Quality Producer

Arts Benchmark: How the Arts are Organized – FA.5.1.2: Analyze, using evidence, the element of space (perspective, overlapping, foreground, background), and how it is developed in works of art.

Rubric based on Arts Benchmark:

Advanced	Proficient	Partially Proficient	Novice
Insightfully analyze, using evidence, the element of space and how it is developed in works of art.	Analyze, using evidence, the element of space and how it is developed in works of art.	Explain element of space and how it is developed in works of art.	Give examples of element of space and how it is developed in works of art.

Key Arts Vocabulary: perspective, horizon, horizontal and vertical lines, vanishing point, bird's eye and worm's eye view (eye-level), form

Classroom Set Up: Regular classroom seating.

Materials & Equipment needed:

- Overhead projector and transparencies
- 9 x12 Drawing paper and pencil, eraser, colored pencils
- Transparent ruler
- Examples of two-point perspective such as architectural renderings of buildings, or photographs of other items that could be broken down to a basic cube

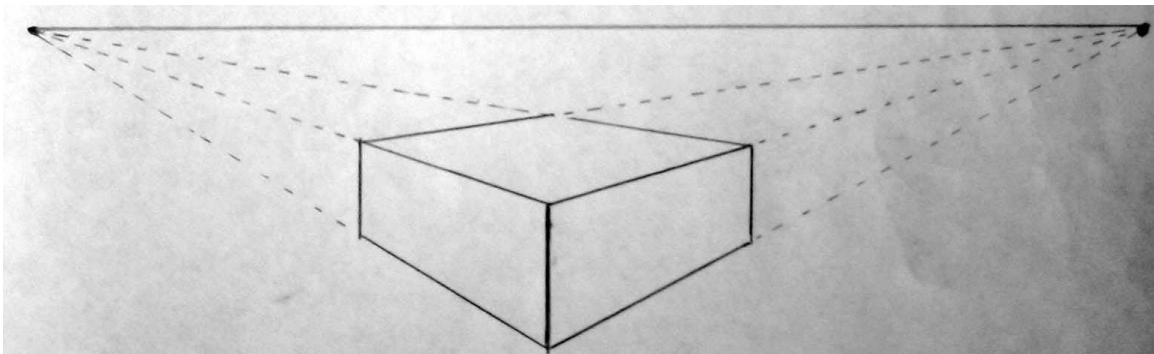
Prior to this lesson, students need to know how to use a ruler. They should be familiar with the terms, shape and form, as well as basic art elements and principles.

Teaching Tips:

- Practice this process on your own first. Practice seeing how to line up your perpendicular and parallel lines with the clear rulers on your own before the lesson.
- You may want to do a lesson on one-point perspective first (see FA.5.1.2 Railroad Tracks).
- Model each step for the students drawing on a transparency using the overhead projector.

# Minutes	Procedure	Create	Perform	Respond
10	<p>Session 1:</p> <p>Look at these prints of three-dimensional shapes, or forms. What are the properties of 3-dimensional shapes? You can see several sides, or planes. Light hits each side with different intensities, some sides are lighter and others are darker. Also, notice how the forms get smaller as they go into the distance.</p> <p>This is all a part of perspective drawing. Artists are aware of perspective when drawing, because what they see is always at their eye level, or from what they see as the viewer. Today we are going to focus on two-point linear perspective. What is the main word in linear? (Line)</p> <p>If we took away all objects such as houses, trees, hills, and cars, what we would see is a horizontal line that is at our eye level. This is called the horizon and is the point where the earth and sky meet. At the beach, you can see the horizon as you look out to the water. It is the point where the sky meets the water.</p>			✓

35	<p>(Teacher note: Model each step for the students before allowing them to proceed. Wait until they have completed each step before demonstrating the next step in the process.)</p> <ol style="list-style-type: none"> 1. Take your paper and place it in a wide or landscape position. Use your ruler to draw a horizontal line, 2" from the top, across the paper. To assure it is horizontal, measure and make several small markings located 2" from the top edge of the paper, then draw a horizontal line that runs through those markings. <p>You will be drawing a block or cube in two-point perspective because the block's sides, or planes, will be converging toward two vanishing points on the horizon. What is closest to you as the viewer is a corner of the cube.</p> <ol style="list-style-type: none"> 2. Now, make two dots with your pencil on the horizon line, one on the right side and on the left side. These are your two vanishing points. 3. Next, draw a vertical 4" line below the horizon line in the middle of the paper. It should be about 1" from the bottom of the page. (Teacher note: If students are using clear rulers, show them how to check to make sure their line is indeed vertical by lining up the ruler notches with their horizontal line.) 4. Place your ruler between the top of the vertical line to the vanishing point on the right side on your horizon line. Draw a light line. Now, repeat on the other side. 5. Place your ruler between the bottom of the vertical line to the vanishing point on the right side on your horizon line. Draw a light line. Repeat on the other side. 6. Now decide how long to make the sides of the block, and draw a vertical line between the top and bottom of the receding lines, on one side, and then repeating this on the other side. They do not have to be an equal distance from the middle vertical line. <p>(Teacher note: At this point, students should begin to see the cube.)</p> <ol style="list-style-type: none"> 7. To create the top of the block, draw a line from the upper left corner of the left side to the right vanishing point. Repeat on the other side, drawing a line from the upper right corner of the right side to the left vanishing point. The back corner of the cube is formed where these two lines cross. <p>This block or cube is below the horizon line, so we can see the top of it. Our perspective is higher, and we are looking down. We call this a bird's eye view. Turn the drawing upside down, and you will see that the perspective changes. You are now looking up from below, which is called a worm's eye view.</p> <p>(Teacher note: As an extension or homework assignment, ask students to practice drawing cubes or blocks using the process just learned. Create cubes from both a bird's and worm's eye view.)</p>	✓		
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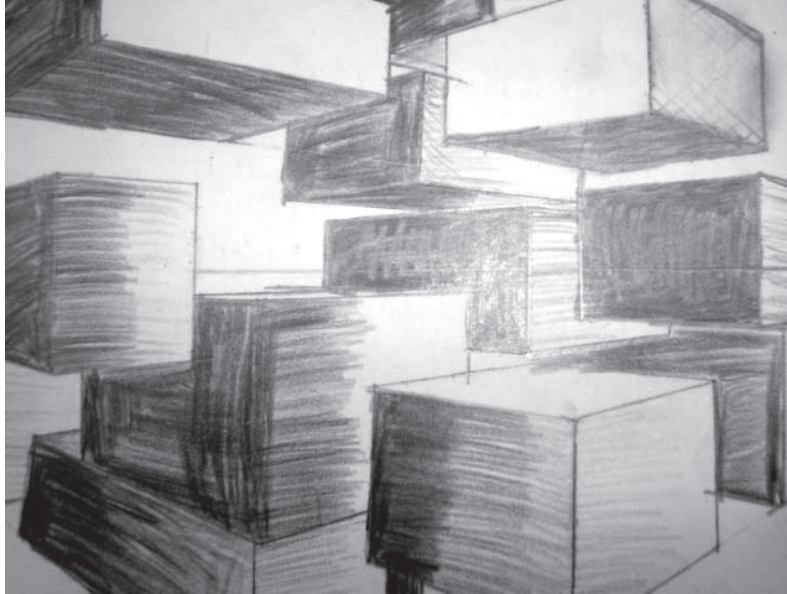


5	Session 2: What kinds of things in our world would be considered the basic form of a cube? (E.g., houses, presents, a camera, a fancy box, a very thick book, a television, a birdhouse, food packaging, etc.)			✓
30	Now, you'll transform your cube or block into something from the real world. What will it be? What details will you add? Now that you know the basic rules of two-point perspective, how will those rules transfer the details that you will add in? Sketch out your ideas first. When you start to add the details to your cube or block, draw lightly first. Then, add shading and color, using what you know about light and shade on three-dimensional shapes, or forms. You have 30 minutes to work. (Teacher note: Walk around the room and assist students as necessary.)	✓		
10	When you are done, sign your name on your work and place it in our gallery space. Everyone gather around so we can look at the work. Why do you think this is an important drawing skill to learn? In your next perspective drawing, what will you do differently?		✓	
	Closing Reflection with students: How does an artist use the element of space in their artwork (e.g., perspective)? Describe the properties of a 3-D shape.			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

1. Describe	2. Interpret	3. Evaluate
How does an artist use the element of space in their artwork (e.g., perspective)? Describe the properties of a 3-D shape. Did you see any patterns in the process we used to create our two-point perspective drawing?	Why do you think this is an important drawing skill to learn?	In your next perspective drawing, what will you do differently?

World of Cubes - Sample of Student Work



Canoe Song

Title: Canoe Song	Grade: 5	Art Discipline: Music	Time Frame: 40 Minutes
Lesson Overview: Students play an accompaniment to the <i>Canoe Song</i> on barred instruments.			

GLO(s): 4. Quality Producer

Arts Benchmark: How the Arts are Organized – FA.5.2.2: Perform an accompaniment for a piece of music.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Perform an accompaniment for a piece of music, with no errors, and maintain a steady beat.	Perform an accompaniment for a piece of music, with no significant errors; correct any minor errors immediately; and maintain a steady beat.	Perform an accompaniment for a piece of music, with few significant errors; sometimes correct errors immediately; and maintain a somewhat steady beat.	Perform an accompaniment for a piece of music, with many significant errors; do not correct errors; and do not maintain a steady beat.
Key Arts Vocabulary: accompaniment, steady beat, rhythmic pattern, melody, barred instruments			

Classroom Set Up: Students seated at their desks.
Materials & Equipment needed: <ul style="list-style-type: none"> • Canoe Song sheet music • Recorders, drums, bar instruments (xylophone, tone bells)
Prior to this lesson, students need to know the <i>Canoe Song</i> (be able to sing it and play it on the recorder) and have experience playing drums and bar instruments.
Teaching Tip: Make sure students are very comfortable with the melody of the song before adding the accompaniment.

Canoe Song

Canadian
arr. nfc

My pad - dle's keen and bright Flash - ing with sil - ver Fol - low the wild goose flight Dip, dip and swing

Dip dip and swing Dip dip and swing Dip dip and swing Dip dip and swing

# Minutes	Procedure	Create	Perform	Respond
5	<p>Previously we learned to sing and play the <i>Canoe Song</i>. Let's review it today and then we will add an accompaniment. First, sing the song.</p> <p>Now play it several times through on your recorders, being careful not to rush. Maintain a steady beat. Blow gently and pretend you are a feather, floating lightly on a puddle of water.</p>		✓	
5	In the last measure, we have the words "dip, dip and swing." What do these words refer to? Please pat that rhythmic pattern on your lap. Divide in two groups. One group will pat that pattern and the other will sing the melody . Now switch parts.		✓	
5	While one group plays the song on their recorders, the other group will play the rhythmic pattern on the drums as an accompaniment . As you play, listen to each other so that the accompaniment does not drown out the melody .		✓	
10	Transfer this rhythmic pattern accompaniment to the bar instruments . B in the right hand and E in the left. On the word "and" you will move to the bars to the left of the B and E so that you are playing A in your right hand and D in the left and then you will move immediately back to the B and E. Practice this pattern several times. Those of you who don't have instruments can practice this pattern on your laps, being careful to move your hands in the direction of the bars.		✓	
10	<p>Divide into three groups.</p> <p>One group will sing, one group will play recorders and the third group will play the accompaniment on the bar instruments. The group playing the accompaniment will also sing.</p> <p>(Teacher note: Play the song several times and rotate the groups.)</p>		✓	
5	<p>Closing Reflection with students:</p> <p>Tell me about playing the accompaniment. Was it difficult? How did it affect the song? How did it make you feel? Did you prefer the song with or without the accompaniment? Were you able to sing the song and play the accompaniment at the same time?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the accompaniment that you played. What was the rhythmic pattern? Could you have played it on the recorder?	How did the accompaniment affect the feeling of the whole song?	Did you prefer the song with or without an accompaniment? Why? Were you able to sing the song while playing the accompaniment? Why/why not?

The Lion and More

Title: The Lion and More	Grade: 5	Art Discipline: Music	Time Frame: 40 Minutes
Lesson Overview: Students play music of different genres/styles on their recorder.			

GLO(s): 4. Quality Producer

Arts Benchmark: How the Arts are Organized – FA.5.2.3: Use music of various styles/genres in performances.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Perform several selections, with each performance reflecting a high degree of knowledge of the stylistic characteristics of music, and with accuracy with respect to intonation, rhythm, dynamics, tempo, expression, and other elements of performance.	Perform several selections, with each performance reflecting a reasonable understanding of the stylistic characteristics of music, and with no significant errors with respect to intonation, rhythm, dynamics, tempo, expression, and other elements of performance.	Perform several selections, with each performance reflecting a reasonable understanding of the stylistic characteristics of music, and with few significant or many minor errors with respect to intonation, rhythm, dynamics, tempo, expression, and other elements of performance.	Perform several selections, with each performance reflecting an awareness of the most obvious stylistic characteristics of music, and with many significant errors with respect to intonation, rhythm, dynamics, tempo, expression, and other elements of performance.
Key Arts Vocabulary: rhythm, dynamics, tempo, melody, orchestra, time signature			

Classroom Set Up: Students can either be seated or standing at their desks.
Materials & Equipment needed: <ul style="list-style-type: none"> • Music for <i>The Lion Sleeps</i>, <i>The Lion Waltz</i> • Recorders for each student
Prior to this lesson, students need to know how to play a recorder and have learned these two music pieces – <i>The Lion Sleeps</i> , <i>The Lion Waltz</i>
Teaching Tip: Students should be comfortable with the music so that their performance is focused on style rather than actual notation.

# Minutes	Procedure	Create	Perform	Respond
10	<p>How many of you have seen <i>The Lion King</i>? If you did, you heard a version of <i>The Lion Sleeps Tonight</i>. The melody for this song originated in Africa (Zulu) in the late 1930s. It became a popular folk song in that country and eventually made its way into the American scene via the American folk singer Pete Seeger. It was basically an instrumental piece with vocal embellishments. This song has enjoyed recurring popularity in each decade with different groups "personalizing" their version of the song and as it finally appeared in the Broadway production of <i>The Lion King</i> in the 1990s.</p> <p>Let's play the movie version of the song. What made the movie/stage production enjoyable? Also as you play this melody, pay attention to the correct rhythm, tempo and dynamics, blowing gently and so that the sound is not too loud.</p>		✓	✓

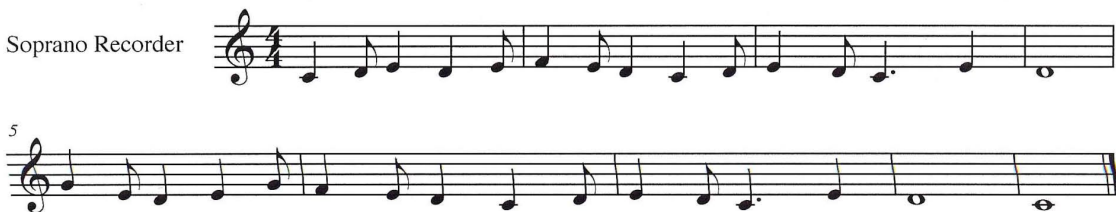
10	<p>Johann Strauss wrote many waltzes, and was affectionately known as the Waltz King, having written over 150 different dances. He toured throughout Europe and the U.S. with his orchestra, playing his music for people to dance.</p> <p>Look at <i>The Lion Waltz</i>. What is the time signature? (3/4) As you play the second version, <i>The Lion Waltz</i>, think of a group of people on a dance floor having fun dancing the waltz.</p> <p>These two versions of <i>The Lion</i> represent two different genres of the same melody. One is a dance/waltz and the other a folk song.</p>		✓	
15	<p>Take a few minutes to create your own version of <i>The Lion Sleeps Tonight</i>, then you'll share it with the class.</p> <p>(Can you make it into a march? What would you have to do? [change the tempo/rhythm/dynamic level] How about a lullaby?)</p>	✓	✓	
5	<p>Closing Reflection with students:</p> <p>How did each of the pieces reflect a different genre/style? How would you change it to reflect another genre/style? How did each of the styles make you feel? Is it important to have different styles of music? Why?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
How were the two versions of <i>The Lion Sleeps</i> the same? Different?	How did the each version of <i>The Lion</i> make you feel? What did they make you think of?	Which version of <i>The Lion Sleeps</i> did you prefer? Why? How else could you have changed it? Is it important to have different styles of music? Why?

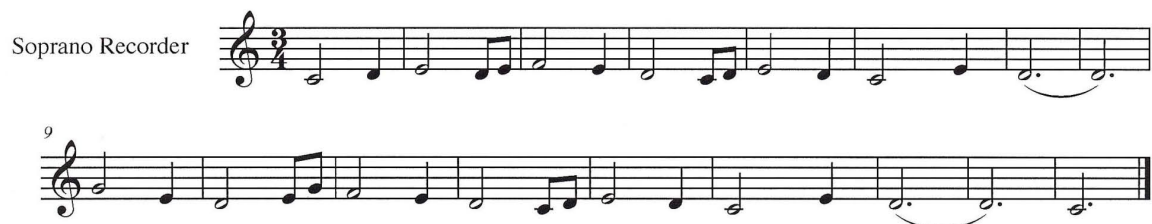
The Lion Sleeps

arr. nfc



Lion Sleeps (Waltz)

arr. nfc



Reporting on History

Title: Reporting on History	Grade: 5	Art Discipline: Drama	Time Frame: 60 minutes
Lesson Overview: Students create and share dramatized tableaux, pantomimed and enacted scenes through the medium of a television news report, which includes a summary of and significant details about a specific event from history.			

GLO(s): 5. Effective Communicator
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Arts Benchmark: How the Arts are Organized – FA.5.3.2: Dramatize an historical event or social issue.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Dramatize an historical event or social issue, with insight and significant details.	Dramatize an historical event or social issue, appropriately and using significant details.	Dramatize an historical event or social issue, appropriately and using some details.	Dramatize an historical event or social issue, ineffectively or using few details.
Key Arts Vocabulary: narrative, narrator, tableaux, scenes, characters, action, dialogue			

Classroom Set Up: Clear, open space for movement.
Materials & Equipment needed: <ul style="list-style-type: none"> • Resource books on the chosen historical event (this lesson focuses on the Puritans, Pilgrims, the Mayflower and the first colonies). • Historical captions written on 3x5 cards or slips of paper • Video clips of TV news programs
Prior to this lesson, students need to have created scenes and completed basic research on the historical event (in this lesson: Pilgrims, Puritans, Separatists, the Mayflower, the Colonies).
Teaching Tips: This lesson can be adapted to any historical event. Be sure to stop every five minutes or so as the groups work to track their progress and give them feedback. Wander the room as they work, encouraging them to use each drama technique.

# Minutes	Procedure	Create	Perform	Respond
4	Who are the “Pilgrims”? Why are they called that? What are other names used to describe them? What do the following refer to: Puritans, Separatists, Mayflower, Plymouth, Colonies?			✓
1	Listen as I read the following decree from the King of England in the 17 th Century: “The King forbids all private religious meetings. Everyone must join the Church of England and conform to the beliefs and rituals of the Church of England. Those who do not will be jailed, punished or put to death.”			
10	In small groups, you are going to create a news report on a part of the Pilgrims’ story. What are the different parts of a thorough news report? (Teacher note: Make a list on the board, e.g., news reporter, photos of the event, news footage of the event, interviews with key characters involved in the event or witnesses to the event, summary of the situation and its affects) How can we use drama to help create the different parts of the news report? (Teacher note: Make a list on the board, e.g., News Introduction – Narrative , News Reporter – Narrator , Photos – Tableaux , Footage – Scenes with Characters through action and dialogue , Interviews – Scenes & Dialogue .)			✓

20	<p>Your groups will have about twenty minutes to create your news report dramatization based on the caption I give you. We will check in every five minutes to see what you have created and share small parts of your developing news report. (Teacher note: Hand out Captions, e.g., “The Persecution of the Puritans,” “The Journey on the Mayflower,” “The First Winter in the Colonies,” “Meeting the Native Indians,” “The First Thanksgiving”.)</p> <p>Begin working. Include all the different parts of an effective news report.</p> <p>Five minutes is up. What have you created so far? Each group will share a small section of their developing report. (Teacher note: After each group shares, ask students reflective questions.)</p> <p>Name three choices that the group made that were effective. Finish the sentence, “I liked it when they...” What could they add that might make it easier for you to understand?</p> <p>Finish the sentence, “When we continue, my group should...”</p> <p>(Teacher note: Continue working, stopping two more times to share and discuss the ongoing presentations.)</p>	✓		
20	<p>Now we are going to share each group’s news report dramatization. (Teacher note: Ask students questions after each group shares.)</p> <p>What does their news report tell us about the event? How did the group incorporate a scene from the historical event? Who were the main characters of the event? What happened to them? How did they cope with the problem(s)? How did the tableaux or scenes help us understand the point of their report? Name three choices that the group made that were effective.</p> <p>Finish the sentence, “I liked it when they...”</p>		✓	✓
5	<p>Closing Reflection with students:</p> <p>How did you contribute to your presentation? Finish the sentence, “If we did this again, I would want my group to...”</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how a group has used drama to capture the central idea of their event. Describe how they used various drama techniques to define the characters they included in the report.	What does their news report tell us about the event? Who were the main characters of the event? What happened to them? How did they cope with the problem(s)? How did the tableaux or scenes help us understand the point of their report?	Name three choices that the group made that were effective. Finish the sentence, “I liked it when they...” How did you decide upon your ideas as a group? How did you contribute to your presentation? Finish the sentence, “If we did this again, I would want my group to...”

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
A scene is full of surprises and engaging ideas that reveal imaginative insights into characters, relationships and conflict.	A scene contains inventive ideas, with participants building on each other’s contributions.	A scene is predictable but built from the participants’ own idea.	A scene is predictable and imitative. The action happens out of view of the audience.
Participants communicate effectively with the audience.	Participants are aware of the audience, but focused on the scene.	Participants are aware of the audience and withdraw from them.	Participants are self-conscious, afraid of audience reaction.

Characters from a Box

Title: Characters from a Box	Grade: 5	Art Discipline: Drama	Time Frame: 45 minutes
Lesson Overview: Students create characters from simple props, then analyze how the characters were developed, demonstrating their understanding of the characters' personalities.			

GLO(s): 1. Self-Directed Learner

Arts Benchmark: How the Arts Communicate – FA.5.3.3: Analyze a character using knowledge of performance and acting skills in a theatrical production.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Analyze a character using knowledge of performance and acting skills in a theatrical production, with insight and significant details.	Analyze a character using knowledge of performance and acting skills in a theatrical production, using significant details.	Analyze a character using knowledge of performance and acting skills in a theatrical production, using some details.	Analyze a character using knowledge of performance and acting skills in a theatrical production, superficially or using few details.
Key Arts Vocabulary: character, scene, dialogue, action, stage, audience			

Classroom Set Up: Clear, open space for movement.
Materials & Equipment needed: Costume box (various items of wearing apparel, including hats, jewelry, and accessories)
Prior to this lesson, students need to know how to create character-based scenes using dialogue.
Teaching Tips: Consistently encourage students to find unique ways to express their characters. Guide them to move beyond the easy or stereotypical choices. To give their scene purpose, challenge students to think of what their characters need or want from other characters. Encourage students not to worry about memorizing the scenes, but to focus on learning who their character is.

# Minutes	Procedure	Create	Perform	Respond
3	Each of you is to choose one item from the box and put it on. Find a place to stand or sit alone. What kind of character might be wearing what you have on? Ask yourself the following questions: <ul style="list-style-type: none"> • Are you young or old? • What do you do? What is your profession? • Do you have family? • What kind of house do you live in? • How do you feel? Are you happy, sad, or angry? • Where are you right now? • What are you doing? Invent a specific trait for your character . How does your character stand?			✓
4	Create a walk for your character. Pay close attention to how your body has been transformed as you take on the personality of your character. In character, walk around the room and make eye contact with the others in the room. You have five minutes to do this.	✓		
7	Now find a partner. You and your partner will exchange character information. Ask your partner questions about who he/she is and why he/she is there. You have five minutes to create a conversation between characters . See if the who, where, and what can evolve naturally out of your dialogue as characters .	✓		
4	You will now create a new character . Put your costume piece back in the box and pick a different item. Find some personal space and become your new character . Feel the transformation in your body, as you become the character .	✓		

7	Find the way he/she stands. Find his/her walk. Walk in character ; acknowledge the other characters in the space. Find a new partner and create a different scene . In the dialogue created, convey who your characters are, where they are from, and what they are doing. You have five minutes.	✓		
2	Everyone put your items back into the box.			
13	Let's create a stage and audience area. (Teacher note: Use a cleared area as the stage. Have all the students sit on one side of the room in the audience space.) We will now create a character and scene on the spot. You will take turns improvising in pairs. When I call you to the stage you will choose an item from the box and put it on. You and your partner have 15 seconds to plan a short scene to share with the class. Convey who you are, where you are, and what you are doing in your improvisation .		✓	
5	Closing Reflection with students: Who are the characters being created? How can you tell? What can you infer about the character from the scenes ? Describe how each student demonstrated their character. What actions helped you understand the characters? Describe the ways in which each student was able to create a realistic character. What actions, dialogue or personality traits helped you understand who the characters were? What did your partners do that helped you create the scene ? How did you contribute to creating interesting and understandable scenes ?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how each student demonstrated their character. What actions helped you understand the characters? Describe the ways in which each student was able to create a realistic character.	Who are the characters being created? How can you tell? What actions, dialogue or personality traits helped you understand who the characters were? What can you infer about the character from the scenes?	What did your partners do that helped you create the scene? How did you contribute to creating interesting and understandable scenes?

Task Specific Rubric:			
Advanced	Proficient	Partially Proficient	Novice
The scene is full of surprises and engaging ideas that reveal a clear sense of characters, relationships and emotions.	The scene contains clearly defined characters, but with little emotion or sense of purpose.	The scene offers some sense of character and relationships but no sense of purpose.	The scene lacks any sense of characters or relationships.
Characters have clear, strong objectives and purpose.	Characters have a clear purpose, but action needs to be stronger and more urgent.	Characters are identifiable, but have no purpose or objective.	Characters are unclear due to lack of dialogue and action.
The dialogue evolves naturally from the characters' objectives and purpose.	The dialogue gives a clear sense of the characters and their objectives.	The dialogue has little connection to the characters or scene.	There is little or no dialogue.

Theme and Variation

Title: Theme and Variation	Grade: 5	Art Discipline: Dance	Time Frame: 55 minutes
Lesson Overview: Using the dance form “theme and variation,” students create a dance variation, modified from the original 24-count theme by varying the body, energy, space and time elements.			

GLO(s): 2. Community Contributor, 4. Quality Producer
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Arts Benchmark: How the Arts are Organized – FA.5.4.2: Use simple dance forms. (In this lesson, theme and variation is the dance form used.)			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Use an extensive variety of simple dance forms	Use a variety of simple dance forms.	Use a few simple dance forms.	Use one or two simple dance forms.
Key Arts Vocabulary: theme and variation			

Classroom Set Up: Large, open space; all tables and chairs pushed aside. May need to use cafeteria if the whole class dances at once.
Materials & Equipment needed: <ul style="list-style-type: none"> • Hand drum • Selection of music CDs (e.g., classical, movie sound tracks, slack key, rock, African, etc.) • “Let’s Make A Dance” and “Things to Consider While Making Dances” charts (See Appendix: Resources for Teachers)
Prior to this lesson, students need to know about B.E.S.T. (body, energy, space, time). Students should be conversant in the elements of dance.
Teaching Tips: Encourage unusual, humorous and/or surprising variations of the theme. Place dance charts on the wall so that students can refer to the charts as they work.

# Minutes	Procedure	Create	Perform	Respond
15	<p>Today, we are going to use a simple dance form called “theme and variation.” I am going to teach you a 24 count (three 8s) dance theme. After you have memorized the theme, you will create a variation of the theme, by changing one or more of the elements of dance.</p> <p>(Teacher note: Perform the following sequence in small groups if there is not enough space for the whole class.)</p> <p>Learn this sequence and perform it.</p> <p>Counts:</p> <p>1-2: enter from the side of the room, running</p> <p>3-4: stop, turn to face audience, freeze</p> <p>5-8: slowly touch hand to cheek</p> <p>1-4: walk backwards until whole group is in a line and holding hands</p> <p>5-8: still holding hands, form a group circle and skip in a clockwise direction</p> <p>1-4: let go and swirl off in all different directions</p> <p>5-8: freeze in a twisted shape</p>		✓	

5	<p>If you were performing alone, what are some ways that the movements in this theme could be varied? Think about B.E.S.T. For example:</p> <p>Body – Enter using a different locomotor movement; connect two different body parts, other than hand and cheek.</p> <p>Energy – Instead of swirling off from circle, stagger, using jerky motions.</p> <p>Space – Change backward walking to low level crawling.</p> <p>Time – Take a shorter or longer time to do the same movement.</p>			✓
15	<p>Break into groups of 4 or 5 people.</p> <p>Decide how you want to vary the theme. The variation does not have to be 24 counts. Remember, since you are working with a group, you may also vary your relationships, e.g. connected or separate, unified or contrasting, etc. Look at the dance charts for ideas. Try to vary as many parts of the theme as you can. Practice your variation and be ready to perform it for the class in 10 minutes.</p> <p>(Teacher note: Move from group to group helping out. Give time warnings.)</p>	✓		
15	<p>Perform your variation for the class. Then describe how each part of your new dance is a variation of the theme, e.g., which movements did you vary, and which elements did you use to vary them? How does the variation differ in mood or feeling from the theme?</p> <p>(Teacher note: If time permits, let everyone perform the theme, then let each group perform its variation in turn. Everyone repeats the theme at the end. You can also select music to accompany the dance.)</p>		✓	✓
5	<p>Closing Reflection with students:</p> <p>What were your favorite parts of the variation performances?</p> <p>Are there an infinite number of ways to vary the dance theme? Explain.</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how each part of your new dance is a variation of the theme, e.g., which movements did you vary, and which elements did you use to vary them?	How does the variation differ in mood or feeling from the theme? Are there an infinite number of variations possible? Explain.	What were your favorite parts of the variation performances?

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
Use unusual, surprising and humorous variations of energy, space, and time to vary each part of the theme.	Use variations of energy, space, and time to vary each part of the theme.	Use variations of space and time to vary some part of the theme in predictable ways, such as changing level or slowing down.	Use variations of only one element such as space, in one or two simple ways, such as changing size and level; only part of the theme is modified.
Enthusiastically contribute ideas, compromise, and help organize the group's idea.	Contribute ideas and listen to others' ideas.	Contribute some ideas but do not always acknowledge others' ideas.	Work reluctantly with others.

Dance Critic

Title: Dance Critic	Grade: 5	Art Discipline: Dance	Time Frame: 55 minutes
Lesson Overview: Using criteria from the Dance Composition Scoring Guide Summary rubric and other criteria developed through class discussion, students write an assessment of “Revelations” excerpt, “I Been ‘Buked, I Been Scorned.”			
GLO(s): 3. Complex Thinker, 5. Effective Communicator			
Arts Benchmark: How the Arts Communicate – FA.5.4.4: Use criteria to assess the quality of a dance performance.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Use criteria to assess the quality of a dance performance, in great detail.	Use criteria to assess the quality of a dance performance, in detail.	Use criteria to assess the quality of a dance performance, in some detail.	Use criteria to assess the quality of a dance performance, in minimal detail.
Key Arts Vocabulary: body, energy, space, time, performance quality, mood			
Classroom Set Up: Students seated so they can watch the video.			
Materials & Equipment needed: <ul style="list-style-type: none"> • <u>Ailey Dances</u>. VHS. Kultur Video. 1982. Dance: “Revelations.” (Show 3:39 minute excerpt of the beginning of Revelations, subtitled “I Been ‘Buked, I Been Scorned”) • VCR/TV • Dance Composition Scoring Guide Summary (See Appendix: Assessment) Optional Resources: Jack Mitchell. <u>Alvin Ailey American Dance Theater: Jack Mitchell Photographs</u> . Andrews and McNeel, Kansas City, 1993. (available at Hawaii State Library)			
Prior to this lesson, students need to know the elements of dance – body, energy, space, and time.			
Teaching Tip: Another “Revelations” excerpt to analyze is “I Wanna Be Ready,” a solo that begins about 16:35 minutes into the piece.			

# Minutes	Procedure	Create	Perform	Respond
15	Today we are going to watch a four minute excerpt from the dance, “Revelations.” The excerpt is titled, “I Been ‘Buked, I Been Scorned.” (After viewing, ask students the following questions: Describe and list what you see in the dance. <ul style="list-style-type: none"> • Body – What is it doing? (e.g., parts of body used, shapes, balance, etc.) • Energy – What kinds of energy do you see? (e.g., smooth, sharp, etc.) • Space – How do the dancers use the space? (e.g., size, focus, pathway, etc.) • Time – Is it slow or fast? What is the rhythm? • What is the title of this work? Who is the choreographer? • What kind of music is used? Interpret: <ul style="list-style-type: none"> • What is the mood of the dance? Describe elements that make you think so. • What is the artist’s message? • If the artist were here, what would you ask him? • What does this dance remind you of? 			✓

15	<p>Just as there is a six trait rubric for assessing writing, there is also a six trait rubric for assessing dance compositions. Let's look at it and discuss what each of the traits means. These can also be considered criteria for assessing the quality of the choreography. Let's use these criteria to assess the quality of the "Revelations" excerpt.</p> <p>(Teacher note: Guide the discussion and write major points on the board. For example, take the trait "Organization." This is what you might say:</p> <p>"Organization' has to do with the structure of the dance: how it begins, where it goes next, and how it ends. There must be a clear beginning, middle and end. The beginning should "hook" the audience. The ending should tie things together. The sequence of the parts should be logical. At the highest level (4 points), the way the dance is organized actually enhances the meaning of the dance.</p> <p>Describe the beginning of the dance. (The dancers are all close together in a group. They are making similar shapes and movements but at different levels.)</p> <p>What would you say happened in the middle? (The dancers scattered in the space.)</p> <p>Describe the ending. (They came back to the close group.)</p> <p>Why do you think Alvin Ailey structured the dance that way?</p> <p>What was he trying to say by organizing the dance the way he did?</p> <p>Did it make sense to you? Would you have changed the beginning, middle or end? How and why?</p> <p>How many points would you give Alvin Ailey for Organization?")</p>			✓
10	What other criteria are there for assessing the quality of a dance performance? In addition to the choreography, a dance performance also involves lighting, costumes, possibly props and sets. What about performance quality , how the dancers present their bodies and energy? Let's use our list of other criteria to analyze the excerpt.			✓
10	Use the next ten minutes to begin work on your homework assignment. You will write an essay that a) uses the dance composition rubric to assess the quality of the excerpt's choreography (give points in the six categories and justify why), and b) uses the other criteria we developed to assess the quality of the performance.	✓		
5	<p>Closing Reflection with students:</p> <p>Do you think it is easy or hard to choreograph a dance? Explain.</p> <p>Do you think it is easy or hard to be a dance critic? Explain.</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>Describe and list what you see in the dance:</p> <p>Body – What is it doing? (e.g., parts of body used, shapes, balance, etc.)</p> <p>Energy – What kinds of energy do you see? (e.g., smooth, sharp, etc.)</p> <p>Space – How does the dancer use the space? (e.g., size, focus, pathway, etc.)</p> <p>Time – Is it slow or fast? What is the rhythm?</p> <p>What is the title of this work? Who is the choreographer?</p> <p>What kind of music is used?</p>	<p>What is the mood of the dance?</p> <p>Describe elements that make you think so.</p> <p>What is the artist's message?</p> <p>If the artist were here, what would you ask him?</p> <p>What does this dance remind you of?</p>	<p>What other criteria are there for evaluating the quality of a dance performance?</p> <p>Do you think it is easy or hard to choreograph a dance? Explain.</p> <p>Do you think it is easy or hard to be a dance critic? Explain.</p>

