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Fluency: A Steady Beat in the Making

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FLUENCY: A STEADY BEAT IN THE MAKING

A Capstone Experience/Thesis Project

Presented in Partial Fulfillment of the Requirements for
the Degree Bachelor of Science in Elementary Education with
Honors College Graduate Distinction at Western Kentucky University

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2016

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ABSTRACT

This honors thesis explores the literacy component of fluency and its instruction in the intermediate grades through the incorporation of Brain-based learning and the arts. Because reading fluency can affect other areas of reading, such as comprehension, it is important to build fluency skills through meaningful instruction. By exploring the best practices of fluency instruction, by understanding how the brain learns, and by recognizing how the arts can meet the needs of different learners, educators can alter and create instruction that challenges students' reading ability in a unique way. A series of fluency lessons incorporating brain-based learning and the arts were created to demonstrate how the arts can be integrated into instruction to meet the needs of a variety of diverse learners. Three lesson plans were created for each art form. Further study of this subject could evaluate how effective the integration of the arts and brain-based learning would be in fluency instruction based on future conducted research.

Keywords: Fluency, Brain-Based Learning, the Arts

Dedicated to my family, friends, and students

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Chapter 1

Introduction

As students' progress through school, a fundamental component of their education is focused on reading instruction. Children's ability to read affects their performance in every other subject. In science, social studies, English, and even math, a student must be able to read and comprehend the materials set before them to succeed. According to the National Reading Panel (2000), reading is made up of several components, including: phonemic awareness, phonics, vocabulary, fluency, and comprehension (p.1-2). Reading Fluency, in particular, plays a crucial part in a student's reading comprehension. Reutzel and Cooter (2008) characterize reading fluency as, "Accurate, effortless, and automatic word identification; age- or grade-level-appropriate reading speed or rate; suitable use of volume, pitch, juncture, and stress in the voice; and correct text phrasing" (p. 183). The hope is that educators can fine tune these skills so that students have the freedom to read effortlessly as they enter the intermediate grades. As a students learn to read fluently, it becomes easier for them to comprehend that which they are reading.

What is the best approach to teaching fluency skills? Because each student learns differently, it is impossible to pinpoint one constant technique to fit all. However, researchers have explored a variety of effective techniques for teachers to use. Many of these techniques revolve around the concept of Brain-Based Learning (Flohr 2010; Jensen, 2008; Willis, 2009). According to Jensen (2008) Brain-based learning is defined

as, “The engagement of strategies based on principles derived from an understanding of the brain” (p. 410). Brain-based learning focuses on how the brain works and applies it to the education field. Researchers (Goswami, 2008; Jensen, 2008; Willis, 2009) have found, based on their research of the brain, that learning is social and multisensory; the brain has neuroplasticity, which allows it to constantly change. Due to the brain’s intimate connection and involvement with everything done at school, Jensen (2008) finds it to be the common denominator; for this reason, he supports brain-based education (p. 410-411). Researchers (Goswami, 2008; Jensen, 2008; Willis, 2009) have studied how the brain functions and have explored concepts of plasticity, memory retention, and how the brain connects new information to old information. By understanding how the brain works, and how everyday experiences affect the brain, educators can determine better strategies and tools. One effective tool that is supported by brain-based education is the incorporation of the arts (Catteral, 2005).

Music, dance, drama, and visual art can all fall under the category of the arts; each one provides benefits to students’ learning. The arts are a vital part of the curriculum because they offer a way for students to think outside the box, and they offer students the opportunity to create something new. According to Bloom’s Taxonomy (1956), creating is a higher order thinking skill. The revised Bloom’s Taxonomy is categorized into the following six levels: Remembering, Understanding, Applying, Analyzing, Evaluating, and Creating (Krathwohl and Anderson, 2001). Each of the levels build upon the previous one. The idea is that in order to create, students must have mastered the previous levels of learning (Bloom, 1956; Forehand, 2005). When students have the opportunity to create through the arts, they have the ability to achieve a higher order of thinking.

Students must find their own personal connection when dealing with the arts. This personal connection provides students a way to have ownership over what they've learned. For example, when students hear a piece of music by Beethoven, they can make a personal connection as they consider how his music makes them feel and how it connects with their personal lives. They not only can learn content about the composer himself, but they can relate to him through the expression of his music. This connection can resonate more deeply than simply knowing about the man and his work.

Why suggest interweaving the arts into fluency instruction? What does this instructional approach have to offer? The arts, if used correctly, could become a powerful tool in reading instruction. Drama, dance, music, and visual art each have something to offer that could create a unique learning experience for the students. Inclusion of the arts creates the possibility for hands-on activities; they create an opportunity for students to use both the left and right hemisphere of the brain in instruction; they create an opportunity for students to build deeper connections to prior experiences. The more involved students are in the learning process, the more they will retain. By using a variety of tools through the arts, a teacher gives the students' brains multiple ways to connect new ideas.

Statement of the Problem

Because reading is crucial in every subject and in the practical uses of daily life, it is vital that students obtain a solid foundation in their reading skills. Should students fall behind in reading at a young age, they tend to remain on lower reading levels that then effects their higher education (Carter, 2013). By improving instruction in fluency, educators can help provide a solid foundation for their students from which they can

continue to improve their reading abilities. Teachers must look into different strategies that will build the necessary fluency skills for students' success. The arts can easily relate to fluency instruction through the exploration of prosody, speed/rate, accuracy, and word identification. Brain-based education can also be connected as teachers consider how the brain most effectively learns. Brain-based education and the incorporation of the arts can improve teachers' instruction and students' learning. However, a deeper understanding of brain-based education and the arts must be reached if teachers are to be effective in the application of the brain-based strategies and arts curriculum.

Research Questions

1. What are effective strategies that the arts (dance, drama, visual art, and music) offer to improve fluency instruction?
2. How does the incorporation of the arts with fluency instruction improve students' reading fluency skills?
3. How does brain-based learning impact fluency instruction in the arts?

Summary

As educators seek solutions to close the reading gap and improve reading instruction, perhaps a place to start is to think outside of the box. By looking at brain-based education, it becomes clear that educators must create connections between the new content and the prior knowledge. The arts offer a unique experience that could build better connections and motivate the students in ways that traditional approaches cannot. The arts can specifically be applied to fluency instruction as students explore prosody, speed/rate, accuracy, and word identification. As students master fluency, they will become one step closer to mastering skills needed for reading comprehension. The

application of the arts and brain-based learning into fluency instruction has the opportunity to help students develop skills naturally and effectively in the classroom.

Chapter 2

Introduction

Behind every approach and behind every strategy lies a reason of how and why it is effective. Teachers, educators, and researchers have considered many teaching approaches and have tested them for their validity. The resulting learning theories then impact decisions made by educators regarding how they chose to deliver instruction in the classroom. In regards to Brain-based learning and the arts, two learning theories that have an impact include Vygotsky's Theory of Cognitive Development and Rosenblatt's Transactional Theory of Reading. Vygotsky's Theory of Cognitive Development focuses on the idea that people are social learners and that there is a zone of proximal development that produces the best and most effective learning (Vygotsky, 1978). Rosenblatt's Transactional Theory of Reading, on the other hand, focuses on the idea that our learning is based on the transaction between what we read/write and what we experience. Our experiences shape how and what we learn, and our learning can shape our experiences (Rosenblatt, 1978). Both of these theories can be applied to fluency instruction and can direct how teachers use the arts in fluency instruction.

By reviewing current literature on brain-based learning, fluency instruction, and the incorporation of the arts, one can develop a deeper understanding of how these learning theories and instructional practices are most effective in the classroom. Through the exploration of brain-based learning, educators can obtain a better understanding of how the brain works, how everyday experiences affect the brain, and how those

experiences impact student learning. Damasio (2001) describes brain-based learning to be interdisciplinary, explaining, “The relation between brain systems and complex cognition and behavior, can only be explained by a comprehensive blend of theories and facts related to all the levels of organization of the nervous system, from molecules, and cells and circuits, to large-scale systems and physical and social environments” (Damasio, 2001, p. 2). Thus, the brain has an effect in every area of peoples’ lives, and peoples’ lives have an effect on the brain. By understanding how the two interconnect, educators can design their instruction to best meet the needs of their students.

Not only does research on how the brain works improve educators’ selection of teaching approaches, but knowledge on fluency instruction as a whole affects how teachers develop and implement their lessons. When giving fluency instruction, teachers focus on word identification, speed/rate, prosody, and accuracy (Rasinki, 2010). Best practice fluency instruction utilizes many strategies that have been deemed effective in the classroom. These strategies include, but are not limited to: read alouds, performance readings, repeated readings, choral reading, unison reading, echo reading, antiphonal reading, wide reading, silent reading, and oral reading (Rasinski, 2010). Each of these strategies can be applied in the classroom through the incorporation of brain-based learning and the arts.

The arts can be used in fluency instruction to create a personal and unique learning experience for each individual student in the classroom as art can be interpreted differently for every person. Because it can mean something different to each person, art allows the brain to make a personal connection based on one’s own prior experiences and knowledge; prior experiences and knowledge are crucial in building connections in the

brain (Willis, 2009, p. 337). Besides the connections and patterns that art can build, art also incorporates a variety of learning styles in its implementation. Music, dance, drama, and visual art allow students to learn kinesthetically, aurally, and visually because learning is multisensory, which in turn, allows for the creation of deeper connections. When considering the elements of fluency instruction, the arts can relate to and be applied to speed/rate, prosody, word identification, and accuracy.

By combining one's knowledge of brain-based learning, fluency instruction, and the arts, educators can use the arts to promote a deeper understanding of fluency concepts. Through the use of different learning styles, the arts can be used to build stronger connections so that students can better understand and retain fluency skills. Students' education has the potential to be personalized to their needs and experiences. Through the incorporation of brain-based learning and the arts, fluency instruction can be better tailored to meet the needs of every student.

Theoretical Framework

Vygotsky's Theory of Cognitive Development

Lev Vygotsky was a psychologist in the early twentieth century. His focus was on the development of mental processes. Vygotsky (1978) had specific interests in, "The development of scientific reasoning, intellectual development in retarded children, and the role of language and culture in the development of thinking" (p. 34). With all of his interest in the mental processes, he researched these concepts from a social context. He looked at how different generations passed on values, beliefs, and knowledge (Kozulin, 2003, p. 15). As he watched the interactions and transition of knowledge occur, he composed his Theory of Cognitive Development (1978).

As Vygotsky (1978) considered children's intellectual development, he discovered that children are social learners. Through the interaction of peers and adults, students use the interaction and communication to deepen their understanding of concepts. Kozulin (2003) calls this "mediation" in children's learning. He describes two forms of mediation: the first is through interaction with other people while the second is through an organized learning activity (p. 17). As children seek understanding from their parents or from more capable peers, they have someone who is interceding on their behalf so that they can better understand a concept. Many times, it takes communication between people for an idea to be understood. When students collaborate with each other and adults, they have the opportunity to discuss or listen to one another about a topic. When students have the opportunity to explain what they are learning, they have the ability to reinforce their understanding of it. As they explain concepts to others, they must process what they already know and put it into their own words. This process helps them establish a personal connection and enhance understanding. By opening a conversation about a topic, students can also receive additional information from their conversation that builds on their established understanding. Students have the ability to hear concepts in different words when they listen to others' explanations. Some explanations do not "click" as well as others. By having conversations, students can hear multiple explanations. These additional explanations could make their conceptions of an idea clearer and more concrete (Lee & Smagorinsky, 2000, p.5).

One important aspect of Vygotsky's Theory of Cognitive Development is students' Zone of Proximal Development (ZPD). Vygotsky (1978) defines the Zone of Proximal Development as, "The distance between the actual developmental level as

determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (p. 38). Vygotsky found that if students were given content that was slightly out of their reach, they could obtain the knowledge with help and guidance of an adult or a peer who already understood the content. The ZPD further supports his ideas that learning is social. Through collaboration, students can obtain that knowledge which is just out of their reach. This collaboration challenges students and pushes them beyond their limits.

What are the means Vygotsky suggested for incorporating social learning and the Zone of Proximal Development? Vygotsky suggested the idea of scaffolding. To scaffold for students’ learning, one must consider a student’s prior knowledge and build off it (Vygotsky, 1978). To begin, the teacher walks hand-in-hand with the student to build upon the previous knowledge, adding additional information during the process. As students begin to grasp the concepts, the teacher can start pulling back the additional support so that the students begin to take ownership of their understanding (1978).

Vygotsky’s Theory of Cognitive Development has heavy ties with this research project because of the implications derived from his theory. When considering how the brain learns and retains information, his concept of building on one’s prior knowledge is crucial. As educators consider their classroom instruction, they must find ways to connect students with their prior knowledge to build and scaffold. The arts, because they are so personal, are a great tool to help students make connections with their prior knowledge while propelling them to deeper or newer concepts. In addition to the use of scaffolding, Vygotsky’s research correlates with this research through the idea that students are social

learners. The arts offer opportunities for students to work together in music, dance, and drama through creating a production or evaluating each other's performances. Visual art, although more individualized, offers opportunities for students to talk about their personal opinions and how they think the piece of art can relate to their life or a selected topic. The arts in these ways create an atmosphere that encourages many of Vygotsky's theoretical beliefs through practical application.

Rosenblatt's Transactional Theory of Reading

This theory was created by Louise M. Rosenblatt of New York University. She found that educators need to constantly be evaluating their practice and reading and writing processes to improve students' education. When considering the reading and writing processes, Rosenblatt (1988) compared her thoughts to a new paradigm about humans and their relationship to the natural world (p. 3-4). This new paradigm, The Einsteinian Paradigm of Physics, focuses on reciprocal relationships; Rosenblatt (1988) found this idea applicable to reading and writing instruction (p. 3-4). As she researched these concepts, her theory was formed.

The Transactional Theory of Reading focuses on two areas: reading and writing. The basis of Rosenblatt's theory revolves around the idea that a transaction is made between readers and the text (p. 3). Readers and writers enter the world of literacy with background knowledge, prior experiences, and attitudes. What they perceive in a text is founded in a connection that a person has previously made. Rosenblatt (1988) explains:

Embodying our funded assumptions, attitudes, and expectations about the world—and about language—this inner capital is all that each of us has to start from in speaking, listening, writing, and reading. We make meaning, we make

sense of a new situation or transaction, by applying, reorganizing, revising, or extending elements drawn from, selected from, our personal linguistic-experiential reservoir (p. 5).

In other words, peoples' understanding of a text is rooted in something other than the text itself. Their own experiences shape their understanding of a text.

In regards to the reading process, there are forms of selectivity that students embody during a reading transaction. Readers tend to take either an efferent stance or an aesthetic stance. Rosenblatt (1988) compares the two stances to an iceberg. Typically people see the tip of the iceberg, but there is always more lying underneath the surface of the water (p. 7). She regards the efferent stage to the "tip of the iceberg." The efferent stance allows readers to focus their attention on, "What is to be carried away or retained after the reading" (Rosenblatt, 1988, p. 7). This stance is referred to as the tip because a reader is focused on what is told to them or what they can see. Newspapers and textbooks are a good example of efferent reading (p. 7). Aesthetic reading, on the other hand, focuses, "Attention on what is being lived through during the reading event" (pg. 7). This is considered the rest of the iceberg because it involves the human experience. Emotions, feelings, and mental images are evoked through this type of selectivity. Readers can interpret a story differently based on their own experiences and personalities when read this way. Poems, stories, and many fiction novels are examples of literature that many people read with aesthetic selectivity. When summarizing the difference between the two, Rosenblatt (1988) explains that, "Someone else can read a text efferently for us, and acceptably paraphrase it. No one else can read aesthetically, that is, experience the evocation of, a literary work of art for us" (p. 8). Aesthetic selectivity is more personal

and for some more enjoyable for this reason. There is power when literature connects to peoples' lives. The obstacle some readers must face is discerning which selectivity to use.

Regardless of which selectivity occurs, a transaction is consistently being made. That transaction is a critical piece of student learning. When thinking about the big picture, Rosenblatt states:

That human activity is always in transaction, in a reciprocal relationship, with an environment, a context, a total situation. Teachers and pupils in the classroom are transacting with one another and the school environment; their context broadens to include the institutional, social, and cultural environment (p.18).

This transaction occurs daily in the routines of life. Educators have the opportunity to take advantage of these transactions to build their students' understanding of different concepts.

Rosenblatt's Transactional Theory of Reading relates to this research because of the need for students to make connections with what they are reading. By making a connection with the text and experiencing that transaction, students have the opportunity to feel empathy and emotion with the text. This empathy and emotion can be read with expression as they empathize with a character. The overall goal of incorporating the arts through Brain-based learning is to encourage students to make deeper and more personal connections. Rosenblatt's theory considers how the brain retains and builds connections based on everyday transactions. As students use the arts to build personal connections, they can help to create a deeper transaction in the fluency curriculum.

Both Vygotsky's Theory of Cognitive Development and Rosenblatt's Transactional Theory of Reading will be incorporated in this research. These theories

have laid a foundation for the formation of the following ideas and lesson plans to be discussed in later chapters. By understanding how prior knowledge creates a transaction, and by understanding how prior knowledge can be built upon using social learning, lessons can be tailored to scaffold and build students' understanding.

Review of the Literature

Introduction

This research focuses on creating effective fluency instruction through brain-based learning and the arts. In order to discern what would be effective in the curriculum, one must first explore why each area is effective standing alone. By understanding brain-based learning, effective fluency instruction, and the importance of the arts, educators can develop curriculum designed to integrate all three.

Brain-based Learning

The brain is an integral part of the body. The brain and mind is what allows people to think, react, feel, and imagine (Sousa, 2001, p. 29). Everything that the senses take in are processed in the brain, and the brain then creates meaning. Because the brain plays such a huge part in taking in and processing information, it is important to learn about how the brain works and use that knowledge to create effective classroom instruction.

An important aspect of the brain related to learning is its neuroplasticity. According to Willis (2009), "Neural research of the past decades has revealed that human brains are plastic in that they can change with growth of connecting nerve fibers (dendrites) in apparent responses to learning and manipulation of information (practice) or with reduction of nerve fiber density from neglect of stimulation" (p. 334). The brain

is constantly changing based on the amount of input it receives; it always has potential to expand or reduce. By understanding the implication of the brain's ability to change, educators can design curriculum to enable it to grow. It also plays as a reminder that all students can learn and grow.

The brain can experience growth in many ways. One effective way the brain experiences growth is through its intake of patterns and its ability to make connections. According to Sousa (2001) when a stimulus ignites a neuron, it travels to a synapse and releases chemicals. This synapse allows the chemicals to connect with other neurons. As different neurons receive this chemical message, a reaction begins that helps to form a sequence of neurons reacting together (Sousa, 2001). The more that these neurons fire and react together, the stronger the connection grows. When a connection or network is established, it becomes ingrained into one's memory. (2001, p. 79-80). When building connections, many times those connections are related to one's personal experiences and prior knowledge. There is a transfer that occurs as the brain makes sense of new information based on what it already knows (Sousa, 2001, p. 136-137). Willis (2009) explains, "The implication is that the more opportunities students have to receive, pattern, and consciously manipulate new information, the greater will be the neural network stimulation and development" (p. 335). When the brain experiences this stimulation, it has the ability to change and grow.

An important aspect of how to stimulate the brain is to consider how it receives information. The brain can intake information through the five senses: hearing, seeing, smelling, tasting, and touching. If just one sense can cause brain stimulation, imagine what multiple senses can do. Researchers (Goswami, 2008; Sousa, 2001; Willis, 2009)

support that the more senses involved in the learning process, the deeper the connection one can make. Willis (2009) presents the idea:

If greater brain region stimulation may promote the growth of synapse and dendrites, and more areas of the brain are stimulated when information is presented through multiple senses (each sense has its own sensory receptive and processing region), then multisensory presentation of lesson material could stimulate the growth of more brain connections and multiple, mutually reinforcing information storage sites and neuronal networks to carry in and retrieve the stored information (p. 335).

When the brain can take the same content, but make connections in different regions in the brain, the information has a greater chance of being retained. The connections are also strengthened by one another. Goswami (2008) also supports this idea, claiming when children learn, “New information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389). Teaching through a multisensory approach allows students to build deeper connections, which ultimately should be an important goal in education.

Not only does the brain learn through a multisensory approach, but learning is also social. People are social learners. By being in communication with one another, humans learn and thrive in a social environment. Goswami (2008) explains that learning is more effective when done with other people rather than when trying to learn alone; for this reason, language and communication are vital (p. 392). Therefore, many teachers

incorporate social learning opportunities in their classrooms. Vygotsky (1978) created his Theory of Cognitive Development based on this idea. Goswami interpreted Vygotsky's theory claiming that social learning provides the opportunity to allow students to develop their skills more so than simply working alone. When students have the opportunity to be supported by a more advanced peer or adult while working within their ZPD, they can experience scaffolding to help them reach their desired skill levels (p. 392).

Because the brain plays such a vital role in learning and retaining information, it is important to consider how it works so educators can create effective instruction for their students. When educators create instruction it is important to relate it to the students' personal and prior experiences. In addition to making those connections, incorporating opportunities for social learning and learning through the different senses is important to include when creating instruction. In order to promote a deeper understanding of concepts, it is important to consider how the brain works. Therefore, how can educators incorporate what is known about the brain and its neuroplasticity into their lesson planning and implementation? According to Jensen (2008), Skill building, reading, mediation, and the arts can be included in lesson planning to build student success and deepen critical thinking skills (p. 411). Educators have the tools to build an effective curriculum should they consider how to implement these ideas in the classroom. Brain-based learning is important to this research, because it validates how many different strategies can positively affect a student's learning based on what is known about the brain.

Elements of Fluency

The National Reading Panel (2000) deems fluency to be an integral component of reading (p. 1-2). According to Reutzel and Cooter (2008) fluency is comprised of several elements. The first element is accuracy. In order for students to read fluently, they must be able to properly identify the words that they encounter on the page (2008). Some students are able to break a word down by its pronunciation; they focus on decoding word-by-word. However, when students focus wholly on decoding, their reading comprehension suffers (2008). For this reason, it is important students obtain accuracy when reading. If they can immediately identify the word and its meaning, they can fluently read through the page and obtain the meaning of the text (Reutzel & Cooter, 2008, 183).

The second element is speed/rate. To read fluently, students must be able read at an appropriate speed or rate (Reutzel & Cooter, (2008). Many educators identify a student's rate by how many words they read per minute or how long it takes to read a passage (Hudson, Lane, & Pullen, 2005, p.702-703). Students may be able to accurately recognize a word, but if the recognition is labored, then they are more likely to forget the context of the passage (2005, p.704-705). For this reason, educators encourage students to practice reading so that students can recognize words at an appropriate rate to enhance their comprehension. The ideal objective is for students to read at a pace that sounds conversational in nature, yet reflects the purpose of the reading. For example, students might read at a faster rate when reading for leisure or reading text with which they are familiar as opposed to reading at a slower rate when reading to learn information.

The last element is prosody. Prosody is, “A linguistic term to describe the rhythmic and tonal aspects of speech: the ‘music’ of oral language” (Hudson, Lane, & Pullen, 2005, p.704). Prosodic features include variations in pitch, stress patterns, and duration, which allows for expressive reading of a text (Allington, 1983; Dowhower, 1991; Schreiber, 1980, 1991). Thus, to get the full intention of the author, a student must be able to read the text with the appropriate expression. In other words, prosody incorporates the tone, pitch, and phrasing that occurs while reading (Rasinski, 2010, p. 32). A student’s pitch refers to their intonation. This is demonstrated by how high or low of a voice they use when reading. When students read elements that, “Signal question, surprise, exclamation, and other meanings” their pitch should match the expression (Hudson, Lane, & Pullen, 2005, p. 704). As students adjust their voices to match the expression of the text, they also begin to incorporate the tone of the passage. Their voices should reflect the attitude of the characters in the text.

Another aspect of prosody that improves reading comprehension is students’ ability to phrase and chunk while reading. Ellery (2009) defines phrasing as, “The ability to read several words together before pausing, as opposed to word-by-word reading” (p. 97). Although many students may begin by learning to read word-by-word, they must learn to chunk words together into phrases to improve their fluency and reading skills. By chunking the words together into phrases, reading becomes more conversational, thus allowing the student to make sense of the reading (Ellery, 2009, p. 98). This also allows students to add natural pauses in their oral reading. When reading orally, students can hear the phrasing in how their voices align with prosodic cues; when silently reading, students can use punctuation to help them create chunks and phrases of texts (Rasinski,

2010, p. 39-41). Miccinati (1985) explains, “Children rely heavily on prosodic cues, such as intonation, stress, and duration for understanding the syntactic structure of speech” (p. 206). By creating phrases and chunks, they create a natural “flow” when reading, making the text sound more conversational and potentially easier to comprehend.

Pitch, tone, phrasing and chunking all work together to improve a student’s ability to read with expression, which is the overall goal in regards to prosody. By incorporating these prosodic elements, the reading sounds engaging rather than monotone. When students learn to read with expression, they should show the emotions of the text. Are the characters surprised? Scared? Excited? Nervous? Sad? Angry? As the students read, their voice and facial features should exemplify these emotions.

Fluency instruction relates to this research because the overall goal is to improve reading fluency through the arts. By understanding effective strategies for teaching fluency (which will be discussed in the next section), one can integrate the arts into the already established strategies. This research will combine the elements of fluency with research-based strategies that have been incorporated into the arts to create unique lessons and implementation ideas that should benefit a student’s fluency outcomes.

Incorporating Fluency Strategies into the Arts

In this research, the arts will be identified as drama, music, dance, and visual art. Each art form has a unique way to communicate in ways other just simply just using words. According to Cornett (2006) the arts have been a form of nonverbal language before human language was even developed. It was an integral part of human history as a way for our ancestors to communicate with one another. The arts are, in a sense, an innate language that everyone inherits from birth (Cornett, 2006, p. 235). Because the arts

have a close tie to the way one can communicate, many of the cognitive and perceptual processes of language and reading may overlap the processes of each of the arts (Harp, 1987, p. 347). Each of the arts offer different connections to fluency instruction, while also maintaining several common themes. Thus this section will discuss a variety of high-utility, research-based strategies and how they can be incorporated into the arts.

Modeling is an effective instructional strategy that can be used across all art forms. In terms of fluency, modeling happens when a teacher or other adult reads aloud to demonstrate what fluent reading should sound like. According to Reutzel and Cooter (2008), “When parents, teachers, or siblings spend significant amounts of time reading aloud to children while modeling fluent (and sometimes nonfluent) oral reading, children learn the behaviors of fluent readers as well as the elements of fluent oral reading” (p. 191). Children naturally imitate what they see and hear, therefore, students can hear and apply those elements of fluency to their own reading. Just like teachers can model fluent reading, they also can model different elements of the arts such as dance moves, brush strokes, acting, and rhythm.

A way for students to practice what has been modeled is through repeated reading. According to Rasinski (2010) repeated readings happen when a student reads the same text multiple times until they can read a passage demonstrating minimal errors, an appropriate rate, meaningful expression, and good comprehension (p. 88).

Repeated readings can be easily incorporated into all of the arts. For example, during drama instruction, students must read the scripts several times to best perform the activity or skits. Miccinati (1985) points out, “Modeling as well as repetition of the readings seems to produce positive changes in oral reading fluency” (p. 206-207).

Repeated readings and modeling of different drama activities can be effective for the students when building these literacy skills. Repetition and modeling can be incorporated during drama instruction through choral reading, antiphonal reading, and unison reading (Miccinati, 1985, p. 209-211).

The way in which an educator decides to incorporate repeated readings may involve the use of other effective strategies, such as Choral Reading or Partner Reading. Choral reading includes unison reading, echo reading, and antiphonal reading (Reutzel & Cooter, 2008, p. 196). In unison reading, students read a passage aloud together; in echo reading, the teacher reads a passage first and the students “echo” in response; in antiphonal reading, students are divided into two groups and take turns reading aloud (p. 196).

Different activities in each art form may call for different groupings of students. Some instruction may call for a whole class unison reading, such as reading through the beat of music or dance instruction. Other activities may be more focused through group work or partner reading. Reutzel and Cooter (2008) explain that partner reading allows the teacher to pair students together to practice reading a text aloud; students listen to their partner read and provide feedback on how to improve their oral reading (p. 197). For example, drama instruction may involve students working in small groups or partners to practice their different parts in a script, which may align with antiphonal reading. Students may also practice the use of different expressions in groups or partners after exploring prosody in any of the art forms.

One of the most popular strategies used to develop fluency, especially prosody, is Readers’ Theatre. In Readers’ Theatre, students are given a script, which they will

practice and later perform. Rasinski (2010) encourages educators to allow students to even write the scripts to stories explaining, “Writing the script is a strong scaffolded experience because it requires students to delve deeply into the original text” (Rasinski, 2010, p. 168). When teachers use Readers’ Theatre, they provides scripts for students to practice and perform reading dialogue while using evidence-based teaching strategies (Reutzel & Cooter, 2008). Readers’ Theatre allows the students to have the opportunity to read the scripts individually, practice reading with partners or a group, and orally read the script together as a class. As the students repeatedly read their parts, they can better understand and connect with the story.

Readers’ Theatre and drama naturally go hand-in-hand. However, Readers’ Theatre can also be involved with the other arts as well. For example, music can be incorporated into a Readers’ Theatre if students use a song as their script. The structure of rhythm and rhymes plays a vital part in their understanding of literacy and the patterns of language (Cooper, 2010, p. 25). For this reason, using song lyrics as a script might produce a fun and engaging lesson to enhance fluency. Dance can be incorporated into Readers’ Theatre by simply adding movement to the script. Students can feel the pulse and internalize rhythm as they add movement to their performance (Block, 2001, p.41). Visual art can be tied into Readers’ Theatre as well. For example, if students were to create their own script, they could do vision casting first. Eisner (2000) explains, “The writer starts with vision and ends with words. The reader starts with the writer’s words and ends with vision” (p. 236). As students begin creating their script, allowing them to draw out their vision could be a productive activity that will enhance the lesson.

A similar exercise to Readers' Theatre that students can take part in is Radio Reading. Radio reading allows the students to pretend they are hosting a news show. Students read the news using the appropriate expression, as if they were an anchor. It is a fun and interactive way to get students involved and practicing expression (Reutzel & Cooter, 2008, p. 202). Radio Reading can be incorporated into the arts in similar ways as Readers' Theatre. As such, this could be a high utility strategy that teachers could easily utilize.

In all, there are a wide array of effective strategies that teachers could choose from when planning and implementing fluency instruction and incorporating that instruction into the arts. However, that inclusion of fluency instruction into the arts also blends well with brain-based learning, making fluency instruction an active and engaging experience for many students.

Brain-Based Learning and the Arts

Not only do the arts encompass these fluency strategies, but they also encompass elements of brain-based learning that help to reinforce the fluency strategies used. One example would be the ability for students to learn through social learning. An important aspect of drama is the interaction that occurs between people. It starts with meaningful conversations and then it allows people to discuss and evaluate each other's ideas (McMaster, 1998, p. 574-575). Vygotsky (1978) deems this interaction and communication necessary for students to learn and retain new information. As students work together through drama activities, they help each other grasp new concepts and create meaning together. Most drama activities are not done alone; students have to work together and learn together.

Drama is not the only art form that thrives with social interaction. Dance, music, and visual art also heavily rely on this skill. As students create movement through dancing that reflect their understanding of concepts, they can work together through this process (Becker, 2013, p. 7). In music, students can work together to create raps (Cornett, 2006, p. 239). In visual art, students can discuss the expression of different pieces, and practice similar expressions in their readings (Albers, Holbrook, & Harste, 2010, p. 169). Overall, students can collaborate and create meaning based on their own personal understandings of a text, viewing of visual art, listening piece of music, and performing of a dance. Together they are able to share pieces of their lives and depict how the concepts make sense to them.

Another element of brain-based learning that the arts entail is the use of different learning styles. By incorporating a variety of strategies, learning styles, and students' interests, educators have the ability to reach a wider range of students (Flohr, 2010, p. 16).

Music education classes allow the students to learn using different learning styles as well. Students can visually read the words in a song, they can kinesthetically tap their foot to the beat, and they can use their auditory senses to listen. Music can expose students to the steady beat and pace that reading and speaking involves (Cooper, 2010, p. 27; Flohr, 2010, p.16). The students can practice speaking, singing, or reading phrases of music to a steady beat or rate to build their fluency skills through kinesthetic learning. In regards to visual and aural learning, Cooper (2010) claims, "Songs and books provide aural and visual stimulation and their foundational structure of rhythm and rhymes are building blocks for learning and literacy in all content areas" (Cooper, 2010, p. 25).When

researching “The Mozart Effect,” Sousa (2001) found that the music stimulates the auditory and prefrontal cortex as well as the areas of the brain that affect memory and visual imagery (p. 224). Thus, music provides ample opportunities to engage students in different ways.

Dance provides similar opportunities as music, but in slightly different ways. Instead of creating a beat, like one would do in music, one would create movement to the beat. This allows students to exercise both their body and mind. Dance can activate visual stimuli as one watches the movement, it can activate auditory stimuli as one hears the music and beat, and it can activate the brain through kinesthetic movement. Because it can incorporate these different styles, dance has the ability to focus on individual student’s strengths (Logue, Robie, Brown, & Waite, 2009, p. 217). For example, students have the ability to hear the steady beat of the music and feel the rhythm and pulse as they move to the music. This rhythm and steady beat can be compared to the rhythms of speech and the physical interpretation of language (Block, 2001, p. 40). Dance is usually put together in groups of eight counts at a time. Students can relate this back to their interpretation of chunking and phrasing while reading. In addition to helping oral reading, dance can be used to help students chunk and phrase through silent reading. Dance can be used to create a kinesthetic representation of what punctuation is supposed to do in reading; students can practice stopping, starting, and grouping together phrases through using movement to create a more concrete idea of what phrasing is supposed to sound like (Block, 2001, p. 44).

Art ties in different learning styles through students’ ability to create a visual representation of a concept through imagery. Sousa (2001) defines imagery as, “The

mental visualization of objects, events, and arrays related to the new learning and represents a major way of storing information in the brain” (p. 228). By creating concrete representations of abstract ideas such as prosody, accuracy, and rate, students can better ingrain these concepts when storing them in the brain. When reading a story, students can also work to create mental images of the story to help improve their comprehension after practicing drawing out the images they may envision in a story.

Another additional benefit that all the arts provide is that they use higher levels of thinking. According to Bloom’s taxonomy (1956) concepts such as analyzing, evaluating, and creating incorporate higher levels of thinking that are crucial in the learning process; creating is one of the highest levels. When students use higher levels of thinking, they are more likely to understand and retain information and concepts (Bloom, 1956). Thus, the arts can play an integral part in students’ learning processes.

Teachers are encouraged to find opportunities to allow students to create. The arts provide the perfect opportunity to do so, and it is enjoyable. Students will be excited and much more apt to learn when they are enjoying what they are learning. Through the arts they will have the opportunity to create, relate, and state what they are learning. In drama, students have the ability to create actions, scenes, or scripts. They must use their creativity to bring something they are reading to life. Through music, students can create rhythms and raps (Cornett, 2006, p. 239). In dance, students can create movement that aligns to the content they are learning. Through visual art, students can create concrete representations of the imagery of a story or of concepts from a lesson. Each art form can incorporate the vital skill of creating.

Conclusion

Brain-based learning, fluency instruction, and the arts can be utilized together to create dynamic lessons for a variety of learners. The principles and attributes in each of these elements have the unique ability to be interwoven together to create well-balanced instruction that can meet the needs of every student. By understanding how each of them work individually, educators can best understand how they can most effectively work together in the curriculum.

Chapter 3

Discussion

Based on the research collected, a series of units have been developed that incorporate fluency into the arts using brain-based learning practices. The first series of lessons located in the appendices are the dance lessons. The first dance lesson introduces the idea of a rhythm walk to students. In this lesson, students will march around the room to a steady beat and read a word or series of words with each step. This lesson incorporates both repeated readings and choral reading, two effective fluency strategies. It also incorporates brain-based learning through social and kinesthetic learning styles. The second dance lesson is a follow up lesson to the first. Students will add expression to their rhythm walk; the same fluency and brain-based strategies are found in the second lesson. The last dance lesson, which can be taught independently of the first two, focuses on teaching students chunking and phrasing that punctuation creates. This lesson uses modeling, choral reading, and kinesthetic learning.

The second series of plans found in the appendices are the drama plans. These plans have been created in a unit with each lesson building off of the previous one. In this unit, the students will receive a Readers' Theatre script that they will practice with during each lesson. Each lesson will add on a new drama element and relate it back to fluency concepts. The first lesson focuses on acting and vocal expression; the second lesson focuses on character and movement; the third lesson focuses on costumes and props. The

drama unit will incorporate the following effective fluency strategies: modeling, Readers' Theatre, repeated reading, partner reading, and different types of choral reading. In addition to the fluency strategies, this unit will include kinesthetic and social learning.

The next set of lesson plans incorporate fluency instruction with music instruction. The first lesson listed is a short mini-lesson in which students will read and sing different songs. It incorporates repeated reading and auditory learning; it is most effective if taught several times a week. In the second lesson, the students will take a poem and create a rap to it on Incredibox. This lesson will help the students better understand the pace or reading rate that they should be using. The last lesson using music explores the tone of music and connects it to prosody. The lesson incorporates social, kinesthetic, and auditory learning styles, as well as choral reading.

The last set of plans incorporate visual art into fluency instruction. The set of visual art lessons were created as a unit with each lesson building off the previous one. In the first lesson, the students will create a visual representation of the concept of reading rate or pace. The second lesson will focus on creating a visual representation of accuracy. The third lesson will encourage students to create a visual representation of prosody. The lessons accommodate visual and kinesthetic learners. Choral and repeated readings are the fluency strategies that these lesson plans utilize.

Through the implementation of the units and individual lessons, several possible outcomes relating to student learning and fluency progress might be identified. The first positive outcome is an improvement in students' word recognition and accuracy in the reading of the text. As students take part in the repeated reading, and as they become more exposed to a particular text, they should show improvement in both these areas. The

more students are exposed to these texts, the more they should learn the structure and format of the particular genre. The familiarity of the text pattern should make reading stories in that same genre less difficult. As educators use different genres, students can understand a variety of text structures that could help them accurately read the different texts.

Another outcome could be that students will practice and obtain a rate appropriate for reading different texts for different purposes. Both the music lessons and the dance lessons heavily incorporate a steady beat and rhythm. Students should learn to feel the pulse, create the steady beat, and move to that beat in many of these lessons. Even when rate is not what is being explicitly discussed or taught, students will still have the pulse of the music or dance moves behind them to help continue reading at that appropriate rate. With lessons from visual art, however, students will be exposed to thinking more abstractly about these concepts. Many students need a visual representation of an idea, which the visual art unit can provide for these students.

A third outcome might be an improvement in students' prosody and expression while reading. Each of the art forms can make a big connection to prosody because the arts are a form of expression themselves. In the drama unit, students will create a character and act as that character while using expressions as well as using their knowledge of the text. Students will explore character development and prosody in a way that makes them put themselves "in somebody else's shoes." As students explore character development, they will additionally explore how understanding a character can help them modify their expression to best fit the character and the text. The dance, music, and visual art lessons are more based on finding how students can express themselves in

each art form and simultaneously apply it to reading. Students will compare different styles of music, dances, or art elements to see how they contrast. In turn, they will practice trying to create those expressions themselves. Because the arts are intertwined with expression, lessons including the arts will typically involve a lot of practice in this area.

Because the students will be active in the arts lessons, their behavior and motivation may become modified. For example, students being kinesthetically engaged in the lessons may resolve potential behavior problems during that lesson and perhaps even throughout the day. By actively partaking in learning, students will be releasing much of their energy and putting it towards something that is productive. When students are learning in ways they enjoy, that learning process triggers their intrinsic motivation. They will genuinely be more interested in learning and thus will want to take part in what is going on in the classroom.

As students use the arts to connect with other subjects, their knowledge of the arts will increase as well. For example, in many of the lessons included in this research, the elements of each art form are introduced and applied to reading instruction. Students will gain basic knowledge about each art form, and in turn should become more well-rounded students. Students will also have the chance to explore their own creativity and expression through the different art lessons. In the visual art unit, the students will be able to use how they view the concept of fluency and the concepts of a story to create a piece that best connects with their understanding. They have the opportunity to use their own expression. This use of expression, once again, will trigger their intrinsic motivation. Students may take pride in what they are learning and creating, because it allows them to

take ownership of their work. They are creating what they are learning while they are learning. It becomes personal and helps develop pride in their work.

Social skills will also be an area of growth through use of the arts in instruction. In nearly every lesson in this research project, cooperative learning is included. Through the arts, students can learn how to effectively share their thoughts with each other. They can also help one another better understand the concepts as they discuss and implement the drama, music, dance, and visual art activities. Communication skills are a vital tool needed for life in the work force. The arts provide the means for students to learn how to work together and communicate with one another in a constructive fashion.

The overall outcome should be an improvement in the students' fluency skills. Because the arts can easily interweave different learning styles into one lesson, they allow growth for a large range of students. Because the arts are so personal, they allow students to connect with the content in ways that are most meaningful to them. For these reasons, and the reasons stated above, students' fluency skills should improve all together as a whole.

To improve students' fluency skills, many of the strategies mentioned were interwoven into the created curriculum. In each of the lessons, the teacher should demonstrate fluent reading by modeling the expectations. Many of the lesson plans, especially those that were created within a structured unit, incorporate repeated reading. Some of the lessons have students reading the same text several times in the same lesson. Other lessons have students reading the same text throughout the unit. Readers' Theatre was incorporated in the plans as well. The entire drama unit is comprised of Readers' theatre. Students will receive a script and incorporate different drama concepts

throughout the unit. In addition to the strategies mentioned, each of the lessons incorporate different types of reading such as choral, partnered, or independent reading.

Not only do the lessons incorporate effective fluency strategies, they also encompass many brain-based learning strategies. Nearly all of the lessons involve a social aspect, whether it be turn and talks, partner work, group work, or class discussion. The lessons heavily involve different learning styles. In each lesson, students will have the ability to see the words, scripts, poems, or passages. They will be able to hear the reading through modeling or through partner and group work. They will also take part in activities that are hands on for students who learn best kinesthetically. Many of the lessons allow the students to think abstractly to create meaning; they encourage students to think and create to build understanding. The addition of each of the arts encourages students to create and use higher order thinking in the different lessons.

The lessons created for this project have been carefully constructed to combine what is known about brain-based learning, fluency instruction, and the arts. Each lesson has elements from each area in hopes to create meaningful instruction for a variety of learners. The lessons apply the arts with effective fluency instruction to allow students to build skills necessary for fluency. The lessons apply the arts with brain-based learning to meet the needs of a variety of students and to encourage students to make deeper connections to the content. The goal is for students to improve their fluency skills through the implementation of all three elements in the lessons.

Implications

Just like a domino effect, when reading fluency increases, the overall reading ability should improve as well. Although this research focuses on fluency, many of the other elements of reading may be impacted as well. As one area increases of reading strengthens, students' reading ability as a whole should improve. One element that will probably be most affected by improved fluency skills is students' comprehension. For example, when a student reads a text demonstrating appropriate fluency, that student is more likely to be better able to comprehend what was read. When the brain is not labored with decoding words, that part of the brain is opened up to making meaning from the text. (Rasinski, 2010). Additionally through the implementation of these lessons, students are learning about terms and concepts related specifically to the arts, which will then implicitly improve vocabulary knowledge. With a stronger understanding of word meanings, students should be better able to comprehend text in that content area. Students must recognize words accurately in order to comprehend them. They must read at an appropriate rate to best understand the story. They must read with and understand expression to be able to better connect with the characters. As they improve in each of these areas, their reading comprehension should display improvement as well.

As schools have begun taking away critical instructional time for the arts as specials in the school day, it is important to find ways to implement them in one's own lessons. The arts can have a positive impact on students, but only if the time is made to use them. Incorporating the arts in the curriculum does not mean that one must prepare elaborate art lesson plans. Rather, it can be small tasks that include the arts in meaningful ways. One great example of this idea is the music lesson plan "Daily Song Book". In this

plan, there are no instruments needed. One simply needs the typical technology for the regular school day. The task is only fifteen minutes long and can be easily adapted to fit different content areas. It's simple and flexible, yet it still allows students to experience the arts in a meaningful way.

Some activities in the arts may take additional time and materials, so it is important to evaluate how often one can incorporate such tasks. The arts can easily be tied into other content areas and nearly always require higher order thinking skills. Tasks involving the arts can challenge students in a new way and encourage them to begin thinking abstractly. For this reason, it is important to find ways to integrate the arts into instruction either in small portions or larger projects.

As students are encouraged to think abstractly, they also can be encouraged to think critically. Because the arts heavily involve creating, teachers can conduct lessons that incorporate higher thinking skills. They can evaluate and create in the lessons. As students activate these higher order thinking skills, they can also develop their critical thinking skills. Critical thinking is a vital skill that all students should be encouraged to develop. By using the arts and higher order thinking skills, students are given the ability to think critically and abstractly to make deeper connections.

An important element of student learning is motivation. Although students can learn things that they don't care about, they are more likely to develop a deeper understanding when they are motivated to learn. According to Woolfolk the deepest form of motivation is intrinsic motivation (2013). Intrinsic motivation occurs when a student is self-motivated. It occurs when they are genuinely interested and aesthetically satisfied. Because the arts are personal, they open the door to genuine interest and intrinsic

motivation (2013). When students are doing tasks that they enjoy, the instruction that is paired with that task can be more meaningful to the students. They can be more engaged and excited about what they are learning.

Limitations

Although the arts provide effective means for instruction, there are several limitations to consider. Teachers feel so pressured to teach exactly to the standards and nothing beyond the test, that they do not necessarily feel empowered to teach lessons that incorporate the arts even though those lessons are oftentimes still teaching to the Common Core Standards. If teachers don't feel empowered to incorporate the arts, or feel like their principals or curriculum specialists would not support the inclusion of the arts, then they're not going to try to deal with the other limitations to make such lessons happen.

Another limitation is supplies. While some schools may provide the supplies needed for a strong arts curriculum, other schools may not have the materials necessary for some of the lessons. Not all schools have instruments, props, art supplies, or the technology needed to implement some of the activities provided in the lessons. Many of the lessons created in the arts curriculum, can be adapted to use more commonly found materials found in the classroom, but teachers may at times have to purchase materials on their own accord.

An additional limitation is space. Teachers have no control over the design of a school building or classroom. They must simply learn to work within the space they have available within the classroom and the school. If a classroom is limited in space, teachers

would have to consider clearing a part of the room or relocating to another part of the school to implement some of the lessons. In order to deal with the space issue, teachers could consider teaching lessons outside if the weather is nice or maybe using another space, such as the gym or a stage, if it was available. However, these locations would be dependent on elements that are outside of a teacher's control. Planning for the necessary space is a task that each teacher will have to take into account before implementing instruction due to the limitations that may occur.

Time could also be considered a limitation. Although the arts should be included in the curriculum, they may take more time than a normal lesson. The arts will require additional prep time for the teacher before the lesson, additional time to get the supplies out and expectations for the supplies during the lesson, and additional time cleaning up after the lesson. Once students become used to the set up and clean up routines needed for arts lessons, time can be better managed. It may take time and practice, however, to establish these routines.

Recommendations for Future Research

This research focused on the importance of brain-based learning, fluency instruction, the arts, and how they can be effectively incorporated together in instruction. Examples of what this curriculum could look like are included in the appendices. With the research conducted and several lesson plans created for each of the arts, the foundation has been laid for what is to come next. The next steps for this research is to put it all into practice. Future research in this area would be for one to conduct units using the arts and to document the data to see an increase or decrease of student growth in

terms of reading fluency. Once the research has been conducted, one can analyze the data to define and describe how these concepts impacted the education field.

While beyond the scope of this research project, it would be interesting to see how improving fluency skills could improve reading comprehension when reading informational texts for learning purposes in specific content areas, such as social studies, science, and sometimes even math in order to excel in those subjects. Reading is a necessary skill needed for so many different areas in school and out of school. By improving reading skills, students are becoming better equipped for their future.

Conclusion

This research project has many possible positive implications and outcomes. Fluency instruction with brain-based learning and the incorporation of the arts could leave students with a deeper understanding and a greater motivation to learn. Their education could be made more personal, and therefore, students could be able to make connections on a deeper level. There are many positive implications and several limitations. However, should an educator choose to implement the arts into their instruction, based on the research found, the benefits would be worthwhile.

A Final Note

No matter where one will teach, fluency instruction will be necessary. It is an integral part of a student's education because of how it affects their reading and their reading comprehension. Educators' goals are to create the most effective and meaningful instruction for their students. They hope to teach concepts that will stay with students for

a lifetime, such as the ability to read and comprehend well. In order to teach effectively, educators must consider best practices and strategies to incorporate in their instruction.

Not only are there many effective fluency strategies for educators to use, but there are also other means to include strategies to make instruction more meaningful such as brain-based learning. Because brain-based learning focuses on how the brain learns, many insightful teaching concepts can be derived from it. Brain-based learning shows how students are social; it shows how different learning styles help students make connections in different ways; it shows that prior knowledge and personal connections do make an impact on how they receive and process information. Brain-based learning gives educators the knowledge of how to make the most meaningful instruction for their students.

Based on what is known about fluency instruction and brain-based learning, educators can easily tie in the arts to make instruction fun, effective, and meaningful to students. The arts can incorporate many effective fluency strategies to benefit their fluency skills. They are also a great tool to use to foster social learning and learning based on different learning styles; the arts offer a way for students to take ownership and have pride in their work. It makes instruction enjoyable and personal which can ignite intrinsic motivation for students to have a greater desire to learn.

The hope is for educators to consider the positive effects that brain-based learning with the arts can have on fluency instruction. As schools begin to diminish the incorporation of the arts into their specials curriculum, it becomes even more important to interweave them into other content areas. The arts provide students a way to be creative and use higher order thinking skills educators desire. They allow students to have an

enjoyable outlet while learning. For these reasons and the previous reasons stated in this research project, educators should consider using the arts and brain-based learning in fluency instruction and other content areas.

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Appendix A: Dance Lesson Plans

Dance Lesson #1

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Dance “Rhythm Walks” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This is an independent lesson that incorporates rate with the rhythm of walking.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, students could write the text for the rhythm walk.</p>

<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this dance lesson, the students will incorporate repeated readings as they practice reading a poem to the rhythm of walking several times. They will also relate dance terms to the pace of reading.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This dance lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them. They will hear the words being stated. They will also read the words out loud and speak to the rhythm of walking.</p> <p>The Arts</p>
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<p>The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>CCSS.ELA.RF.4.4b Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</p> <p>Big Idea: Structure in the Arts Begin to recognize and identify elements of dance (space, time, force) and basic dance forms using dance terminology.</p> <p>Observe, describe, and demonstrate locomotor (e.g. walk, run, skip, gallop) and nonlocomotor (e.g. bend, stretch, twist, swing) movements.</p>
<p>Lesson Objectives</p> <p>Fluency When conducting the rhythm walk, the fourth grade students will read the poem demonstrating a good reading rate scoring 3 out of 4 on Rasinski’s (2015) Multidimensional Fluency Rubric.</p> <p>Dance During the rhythm walk, the fourth grade student will demonstrate locomotor movement around the room completing 5 laps to receive a check on a performance checklist.</p>
<p>Materials and Equipment</p> <ul style="list-style-type: none"> • Poem – “Where the Sidewalk Ends” • Rhythm walk cards • Music (selected by teacher) • Performance checklist • Rasinski’s (2015) Fluency Rubric (located in Appendix E)
<p>Anticipatory Set/ Introduction</p> <p>Say, “Welcome class, I want you to follow after me.”</p> <p>Begin marching to a steady beat. Have the entire class join the march and copy the teacher (add in fun random arms to the steady beat as well if desired).</p> <p>Add in rhythms as well (stomp, clap, stomp, stomp, clap)</p>

Instructional Procedures

Demonstration/modeling/explanation:

Before lesson begins, place the rhythm walk cards on the ground. To create rhythm walk cards, place one or two words on each card so that with each step the students will naturally read the words on the cards in a steady beat. The cards should be placed in order of where they appear in the poem.

Say, "Today we are going to talk about the beat and rhythm of dance and reading."

Ask, "Who can tell me what they know about the beat of music?"

Say, "The steady beat of music is like the heartbeat of a song. It's constant and steady and it keeps the song moving forward. Let's see if we can identify the beat in a few songs."

Play a few songs and have the students tap their toes to the beat.

Say, "Now that we know how to find the beat of music, let's figure out what the difference is between beat and rhythm. What do we know about rhythm?"

Say, "The rhythm of a song may be the steady beat, but it could also be more individualized. Remember how we did stomp, clap, stomp, stomp, clap? We kept the beat going, but we added a rhythm to it. Let's practice making some rhythms with our body. We will do an echo, I'll give you a rhythm, and then you'll do it back."

Give three or four rhythms by patting knees, clapping, stomping, etc.

Say, "Now let's make a connection. How do these concepts relate to reading?"

Say, "When we read we want to keep a steady beat or rate. When we read at a good rate, it helps us better comprehend the text."

Guided Practice

Pass out poem *Where the Sidewalk Ends*.

Say, "Before we begin our exercise, we're going to look at the poem that we'll be using for this activity. Let's read it together as a whole."

Read poem as a whole.

Say, "Let's find places in the text for breaths and breaks."

Analyze poem to determine the rhythm that signifies the breaths and breaks in the text.

Say, "Now to practice this, we're going to do a rhythm walk. On the ground I have the poem laid out in parts that are spaced out on a path. We are going to get into a straight line. We'll march to a steady beat and walk along these cards with the poem on them. As you are marching from each piece, you'll read the text to the beat. Each person will begin their walk after the person in front of them have gotten to the second (or third) card. We'll circulate several times, so keep the beat and rate of the march as you read the poem."

Demonstrate and practice rhythm walk one time around.

Independent Practice

Conduct Rhythm Walk allowing students to walk 3-10 times depending on length of the text.

As students are walking, evaluate their reading using the Rasinski (2015) Fluency Rubric.

Formative Assessment

Fluency

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Dance

The students will be assessed by a performance checklist. The students must complete five laps of locomotor movement to a steady beat while reading to receive a check on the performance checklist.

Closure

The teacher will ask,

- How does a steady beat relate to reading?
- Why is tempo important?
- What is rhythm?
- How do these elements relate to the pace of our reading?

Considerations

The size of the classroom could hinder this activity. Should a classroom lack enough space for this activity, teachers may have to find an alternative location to conduct rhythm walk such as the gym or a playground area.

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Where the Sidewalk Ends by Shel Silverstein

There is a place where the sidewalk ends
And before the street begins,
And there the grass grows soft and white,
And there the sun burns crimson bright,
And there the moon-bird rests from his flight
To cool in the peppermint wind.

Let us leave this place where the smoke blows black
And the dark street winds and bends.
Past the pits where the asphalt flowers grow
We shall walk with a walk that is measured and slow,
And watch where the chalk-white arrows go
To the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.

Performance Checklist

Task:	
Student Name	Demonstrated/Not Demonstrated

Dance Lesson #2

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “Rhythm Walks Extension” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This is an extension lesson that incorporates rate with the rhythm of walking and prosody to certain movements.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, students could write the text for the rhythm walk.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this Dance lesson, the students will incorporate repeated readings as they practice reading a poem to the rhythm of walking several times. They will also relate dance terms to the pace of reading, and they will relate their movements to prosody.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This dance lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them. They will hear the words being stated. They will also read the words out loud and speak to the rhythm of walking.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>	
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.4.4</p>	

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.4.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Begin to recognize and identify elements of dance (space, time, force) and basic dance forms using dance terminology.

Observe, describe, and demonstrate locomotor (e.g. walk, run, skip, gallop) and nonlocomotor (e.g. bend, stretch, twist, swing) movements.

Lesson Objectives

Fluency

While conducting the rhythm walk, the fourth grade students will read the poem demonstrating a good reading rate and expression scoring 3 out of 4 on Rasinski's (2015) Multidimensional Fluency Rubric.

Dance

During the rhythm walk, the fourth grade student will demonstrate locomotor movement around the room completing 5 laps to receive a check on a performance checklist.

Materials and Equipment

- Poem- "Where the Sidewalk Ends" (attached to dance plan #1)
- Rhythm walk cards
- Rasinski's (2015) Fluency Rubric (located in Appendix E)
- Performance checklist (attached to dance plan #1)

Anticipatory Set/ Introduction

Say, "Welcome class, I want you to follow after me." (Students should catch on that this is a repeat from the lesson before)

Begin marching to a steady beat. Have the entire class join in (You can add in fun random arms to the steady beat as well if desired).

Add in rhythms as well (stomp, clap, stomp, stomp, clap).

Start walking slouched over, then walk tall and proud, then tip toe, then march happily, march angrily.

Freeze and have the students sit down.

Instructional Procedures

Demonstration/modeling/explanation:

Before lesson begins, place the rhythm walk cards on the ground.

Ask, "Who can tell me about what we read yesterday?"

Have students give a summary or retell about the poem they read.

Ask, "Yesterday, we applied some terms to the reading of our poem. Who can tell me what terms we learned and how they applied to our reading?"

Have several students sum up the activity from yesterday and the incorporation of the terms rhythm and steady beat.

Say, "Today we are going to add an element to our rhythm walk. We are going to add expression both with our voice and our body movement."

Ask, "How do you think dancers show emotion and express themselves through movement?"

Say, "Many times the way in which a dancer moves can show expression. For example, if the dance is supposed to be exciting and happy, the music may be energetic and their movement may be full of energy vibrant, and maybe even jumpy. However, if they are trying to express being sad, they may dance at a slow tempo to a slower song and use really fluid movements."

Ask, "Why do you think it's important for them to show their emotions when dancing?"

Say, "Dance is a form of expression. Many times the dancers want to communicate a feeling through their movements. They want to connect to their audience using the emotion and expression of their movements."

Ask, "How can we as readers show our emotions when we read aloud?"

Say, "We can use our voice and facial expressions to show the emotions of a piece. Why do you think it's important for us to include appropriate expression when we read?"

Say, "When we include our expressions while reading, we give our audience a better understanding of what's happening in the story. It helps us comprehend what's happening in the story. It also helps us relate to the characters and how they may be feeling."

Guided Practice

Say, "I'm going to divide you into groups. Each group will be assigned a different emotion to express through movement. Your job as a group will be to create a way to walk showing that emotion. You will teach us the walk and we will use it when doing our rhythm walk in a few minutes. You also must practice reading the poem with that emotion to demonstrate how your voice might sound as well."

Divide groups and assign emotions (happy, angry, sad, scared, and confident). Monitor groups and help generate ideas to those that are struggling.

Each group will show how to walk using their emotion and show how their voice would sound when reading using that emotion.

Independent Practice

Say, "Now that we've created a physical representation of what this emotion will look like, we're going to conduct our rhythm walk. Whatever emotion you are physically portraying, you must also imitate with your voice. The first time you walk through will be a normal walk and normal voice. Then you walk using each emotion. The next lap you will read and walk happily, then angrily, then sadly, then as if you were scared, then as if you were confident. Remember your voice must match your movements."

Conduct rhythm walk.

Formative Assessment**Fluency**

The students will be assessed by Tim Rasinki's Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Dance

The students will be assessed by a performance checklist. The students must complete five laps of locomotor movement to a steady beat while reading to receive a check on the performance checklist.

Closure

The teacher will ask,

- How can we show expression through movement?
- How do our expressions affect our reading?
- How can we use our voices to show expression?

Considerations

The size of the classroom could hinder this activity. Should a classroom lack enough space for this activity, teachers may have to find an alternative location to conduct rhythm walk such as the gym or a playground area.

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Dance Lesson #3

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “Head bands Dance lesson” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This is an independent lesson that incorporates rate with the rhythm of walking and prosody to certain movements.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program,</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this Dance lesson, the students will incorporate repeated readings as they practice reading a poem to the rhythm of walking several times. They will also relate dance terms to the pace of reading, and they will relate their movements to prosody.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This dance lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them. They will hear the words being stated. They will also read the words out loud and speak to the rhythm of walking.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>	
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p>	

CCSS.ELA.RF.4.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Begin to recognize and identify elements of dance (space, time, force) and basic dance forms using dance terminology.

Observe, describe, and demonstrate locomotor (e.g. walk, run, skip, gallop) and non-locomotor (e.g. bend, stretch, twist, swing) movements.

Lesson Objectives

Fluency

After exploring punctuation, the fourth grade students will read sentences demonstrating the correct intonation of the punctuation with 100% accuracy.

Dance

When participating in the head bands dance activity, the fourth grade students will create a movement to represent the punctuation marks for 3 of the 4 marks. .

Materials and Equipment

- Music
- Reading passage “Rain” by Shel Silverstein
- Sentences
- Headbands cards

Anticipatory Set/ Introduction

Say, “Today we are going to begin our reading class by playing a game called freeze dance! Here are the rules. I’m going to play music. Whenever the music is playing, you are moving and dancing. But whenever I turn the music off, you have to freeze! If you move then you’re out and you have to sit down.”

Play freeze dance

Instructional Procedures

Demonstration/modeling/explanation:

Say, “When we were playing freeze dance, what signified that you had to stop moving? What happened if you kept dancing even when you really needed to stop?”

Say, “I want you to think about reading now. What do you see in the text that tells us when we should stop reading?”

Say, “The punctuation in a sentence tells us when to stop, and how to group together phrases.”

Pass out passage.

Say, "I want you to look at this passage. Listen to how I read it."

Read it without stopping for punctuation.

Ask, "Did that make much sense to you?"

Ask, "What if I read it like this?"

Read passage using correct punctuation.

Ask, "Which was easier to understand? Why do you think that punctuation is important?"

Say, "A punctuation at the end of the sentence tells us several things. One thing it tells us is that it is the end of a complete thought.

Say, "Another thing it tells us is how to read it. For example, if I saw a question mark at the end of a sentence, how would I read it? What about an exclamation mark? The punctuation helps us know how to read it."

Say, "But there's more punctuation in a sentence besides the ending. What's an example of another place we see punctuation?"

Say, "A comma is a great example! What do you think a comma tells us to do?"

Say, "Many times it tells us to take a breath or pause in our reading. It also chunks together sections for us to read."

Guided Practice

Say, "Today, we are going to play Head bands punctuation. This is how we will play (model one or two rounds). Each person will take turns putting a card on their head. Put the card on your head so that you cannot see it. Each member in the group that doesn't have the card has to come up with one way they could describe the punctuation by using movement only. Whoever has the card on their head will look at the movements each person in their group does and try to guess which type of punctuation they have on their head. Don't guess until you've seen everyone in your group's descriptive movement. The movements will not have any words."

Say, "So if I had a comma on my head, What's a movement that you could do to help me figure that out?"

Help students brain storm ideas for movements. Movements for commas may resemble taking a breath. Movements for periods may resemble walking and then stopping. Movements for question marks may resemble a shoulder shrug. Movements resembling an exclamation mark may resemble jumping. Students may come up with many different ideas as well.

Say, "Once everyone has done their movement and the person has guessed the punctuation mark, that team member is going to come up to me and read a sentence using that type of punctuation."

Ask, "How should your voice sound if you are reading me a question? What if your sentence is exclamatory or has an exclamation mark?"

Model the intonation your voice should have with the different punctuations.

Say, "After you've read me the sentence, you'll go back to your group and the next person will take a turn."

Whichever group has every member correctly read me a sentence and completes the task first, will receive a prize (prizes could be candy or other personal classroom motivators).

Independent Practice

Students will play the game in groups of 3 or 4. The teacher will observe students' choice of movements and listen to each student read a sentence using the punctuation mark. The teacher will give each student a check mark when they read their sentence correctly.

Formative Assessment

Fluency

The students will be assessed by Tim Rasinki's Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace. The teacher will listen to students read a sentence and score them using this rubric.

Dance

The students will be assessed by a performance checklist. The students must use movement to describe punctuation for 3 of the 4 punctuation marks to receive a check mark.

Closure

The teacher will ask,

- Why is punctuation important in a sentence?
- How do punctuation marks help tell us how to read a sentence?

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Silverstein, S. (1974). *Where the sidewalk ends*. New York, NY: Harper Collins Publishers.

Rain

I opened my eyes
And looked up at the rain,
And it dripped in my head
And flowed into my brain,
And all that I hear as I lie in my bed
Is the slishity-slosh of the rain in my
head.

I step very softly,
I walk very slow,
I can't do a handstand--
I might overflow,
So pardon the wild crazy thing I just
said--
I'm just not the same since there's rain in
my head.

Head band cards

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?

Sentences examples:

Freeze dance is my favorite game!

Do you want to play outside today?

I'm going to the baseball game today after school.

Even though the winter is cold, it is still my favorite season.

We're going to Disney world in the spring!

Would you rather have chicken tenders or pizza for lunch?

I am going to Henry's house afterschool.

Terry likes to paint and draw, but she also likes to write.

Performance Checklist

Task:		
Student Name	Movement	Punctuation

Appendix B: Drama Lesson Plans

Drama Lesson #1

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Drama “All the Classroom is a Stage” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>Lesson one introduces the terms acting and vocal expression.</p>
<p>Grade Level</p> <p>5th grade</p>	<p>Adaptations</p> <p>For students in Special Education classes, adaptations could include working with a partner or an abbreviated script.</p> <p>For students in the Gifted and Talented program, adaptations could include creating and performing the final production. For this specific lesson, the students could create their own scenario that displays expression and share it with the class.</p>

<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). Throughout this series of drama lessons, the students will incorporate repeated readings as they practice the production of their skit. They will have the chance to work in pairs, groups, and as a whole class to practice their piece of the story.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p>

This drama lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will view the script, hear the different readings, and act out their part of the production. This method allows their brain to make deeper connections, therefore strengthening their learning.

The Arts

The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.

Standards

Common Core State Standards

CCSS.ELA.RF.5.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.5.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Students will begin to recognize and identify elements of drama (literary, technical, performance) using drama/theatre terminology

Students will use the elements of drama in creating and performing dramatic works independently and with others.

Big Idea: Processes in the Arts

Students will be actively involved in creating and performing dramatic works.

Unit Goals

When reading a script, the fifth grade students will create and use their own expressions.

After practicing the skit, the fifth grade students will present their performance incorporating the following elements of theatre: acting, vocal expression, movement, character, costume, and scenery.

Lesson Objectives

Fluency

When performing the skit, the fifth grade students will read and act with expressions scoring 3 out of 4 on Rasinki's (2015) Multidimensional Fluency Rubric.

After discussing expression, the fifth grade students will model different expressions to fit their text scoring 3 out of 4 on Rasinki's (2015) Multidimensional Fluency Rubric.

Drama

When reading the script, the fifth grade students will read and act out their part scoring 3 out of 4 on a performance rubric (attached).

Materials and Equipment

- “It’s Dark in Here” by Shel Silversten
- *Oh the Places You’ll Go* script (copies for each student)
- *Dish and the Spoon* script (copies for each student)
- *ABC’s of the First Thanksgiving* script (copies for each student)
- Picture of a mime
- Multidimensional Fluency Rubric (attached in Appendix E)
- Performance Rubric
- Slips of paper with the words: scared, excited, sad, worried, angry, and happy (one word per slip of paper)

Anticipatory Set/ Introduction

Show class a picture of a mime.

Say, “Class, tell me what you know about the person in this picture. Can he talk? How does he communicate with people? What kind of motions does he have to use for people to understand him?”

Say, “When a mime acts things out, he has to clearly show his emotions in his face and perform bigger than life. When we read, we too have to clearly show our emotions when we speak.”

Instructional Procedures

Demonstration/modeling/explanation:

Say, “Today we’re going to practice reading with expression. Listen to me as I read this poem and see what you notice.”

The teacher will read “It’s Dark in Here” modeling a scared expression.

Ask, “What did you notice about the way I read the poem? Was I funny? Loud? Expressive? How do you think I felt when reading the poem? What did I do that made you think I felt that way? What are other emotions we can feel?”

Say, “We can feel happy, excited, sad, scared, and many other emotions. How do we show those emotions?”

Say, “One way we can show our emotions is through our vocal expression. Vocal expression is when we use our voices to depict how we are feeling. For example, if I won a trip to Disney world I would probably talk like this. (Model excitement while saying, ‘I can’t believe I won! I’m going to Disney World!’) What expression do you think I was trying to depict?”

Say, “Let’s try another.”

Model speaking as if one is scared. “But there’s a monster in my closet...I can’t go in there...”

“What expression do you think I was trying to do? Why do you think it was that expression?”

Ask, “How does our vocal expressions affect how we know what’s going on in a story?”

Say, “Not only can our voice help tell a story, but sometimes our actions can too. Acting is when we pretend we are someone else or when we pretend we are doing something. Will someone give me an example of acting? When we watch TV or movies we see people acting. The better they act, the better we understand the story.”

Guided Practice

Say, “Today we are going to practice reading this poem, “It’s Dark in Here,” with different vocal expressions and actions.”

Pair students up or put them into groups of three. Different forms of expression such as happy, sad, scared, angry, worried, and excited will be cut up in slips of paper for students to draw.

Say, “Each group is going to draw a type of expression. You will each read the poem using that expression. After each person reads it once, talk about ways that you can show expression and read it again using your suggestions.”

Give students expressions to practice: scared, excited, sad, worried, angry, and happy. Allow students time to read the poem and discuss how to better show their emotion through their voice and actions. After students have practiced the poem several times, take volunteers from each emotion to show the class.

After every reading ask the following:

- What emotion do you think they had?
- How could you tell that was their emotion?
- What are other things we could do if we were (scared, happy, excited, or sad)?

Independent Practice

Hand out Reader’s Theatre script. (Any reader’s theatre script could be used here. Scripts could vary depending on class size. Three optional scripts are attached.)

Say, “We are going to work on creating our own version of the book *Oh the Places You’ll Go*. We will divide into roles. Once you have your part, highlight every time you speak and practice whispering reading your lines.”

Assign roles and allow time for practice.

Say, “Each of you have your part highlighted on your paper. We’re going to take 10-15 minutes to read your parts with your partners (or small groups) from the previous activity and think about what type of vocal expression and actions you think fits your part best. Write down some notes on the scripts to help. For example, If you’re going to point left, write

“point left” over the words you would do the action. When we read through it together, use the expression that you think fits your part and actions to act it out.”

Students will come back together as a class. Read through the script once for practice. Then read through the script one more time listening for students’ fluency skills and watching their actions.

Formative Assessment

Fluency

The students will be assessed by Rasinki’s (2015) Multidimensional Fluency Rubric. This rubric measures students’ expression and volume, phrasing, smoothness, and pace.

Drama

The students will be assessed by a performance Rubric. To complete the checklist students must participate by reading the script. They are expected to act out their part and read with expression.

Closure

The teacher will ask,

- What are vocal expressions?
- What is acting?
- Why did we use our expressions in our performance today?
- How did we use our actions in our performance today?
- How can we use these same ideas when we are reading aloud?
- How can we use these same ideas when we are reading silently?

Considerations

Class size will easily determine the scripts that can be used. Combining or splitting parts may be necessary to fit the class size. Three scripts are provided for this reason. Students can easily turn this into a production to share with other grades.

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It's Dark in Here by Shel Silverstein

I am writing these poems

From inside a lion,

And it's rather dark in here.

So please excuse the handwriting

Which may not be too clear.

But this afternoon by the lion's cage

I'm afraid I got too near.

And I'm writing these lines

From inside a lion,

And it's rather dark in here.

Performance Rubric

CATEGORY	4	3	2	1
Characters	The main characters are named and clearly described (through words and/or actions). The audience knows and can describe what the characters look like and how they typically behave.	The main characters are named and described (through words and/or actions). The audience has a fairly good idea of what the characters look like.	The main characters are named. The audience knows very little about the main characters.	It is hard to tell who the main characters are.
Acting/dialogue	The student uses consistent voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student often uses voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student tries to use voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student tells the story but does not use voices, facial expressions or movement to make the storytelling more interesting or clear.
Voice	Always speaks loudly, slowly and clearly. Is easily understood by all audience members all the time	Usually speaks loudly, slowly and clearly. Is easily understood by all audience members almost all the time.	Usually speaks loudly and clearly. Speaks so fast sometimes that audience has trouble understanding.	Speaks too softly or mumbles. The audience often has trouble understanding.
Pacing	The story is told slowly where the storyteller wants to create suspense and told quickly when there is a lot of action.	The storyteller usually paces the story well, but one or two parts seem to drag or to be rushed.	The storyteller tries to pace the story, but the story seems to drag or be rushed in several places.	The storyteller tells everything at one pace. Does not change the pace to match the story.

Oh! The Places You'll Go!

by Dr. Seuss

Narrators 1-21, Teacher

ALL:
Congratulations!

N1:
Today is your day.

N2:
You're off to Great Places! You're off and away!
You have brains in your head. You have feet in your shoes.
You can steer yourself any direction you choose.
You're on your own. And you know what you know. And YOU are the
guy who'll decide where to go.

N3:
You'll look up and down streets. Look'em over with care. About some
you will say, "I don't choose to go there." With your head full of brains
and your shoes full of feet, you're too smart to go down a not-so-good
street.

N4:
And you may not find any you'll want to go down. In that case, of course,
you'll head straight out of town. It's opener there in the wide open air.
Out there things can happen and frequently do to people as brainy and
footsy as you.

N5:
And when things start to happen, don't worry. Don't stew. Just go right
along. You'll start happening too.

ALL:
Oh! The Places You'll Go!

N6: You'll be on your way up!
You'll be seeing great sights!
You'll join the high fliers who soar to high heights.

N7:
You won't lag behind, because you'll have the speed. You'll pass the whole gang and you'll soon take the lead. Wherever you fly, you'll be best of the best. Wherever you go, you will top all the rest. Except when you don't. Because, sometimes, you won't. I'm sorry to say so but, sadly, it's true that Bang-ups and Hang-ups can happen to you.

N8:
You can get all hung up in a prickly perch. And your gang will fly on. You'll be left in a Lurch.

N9:
You'll come down from the Lurch with an unpleasant bump. And the chances are, then, that you'll be in a Slump.

N10:
And when you're in a Slump, you're not in for much fun. Un-slumping yourself is not easily done.

N11:
You will come to a place where the streets are not marked. Some windows are lighted. But mostly they're darked. A place you could sprain both your elbow and chin! Do you dare to stay out? Do you dare to go in? How much can you lose? How much can you win?

N12:
And if you go in, should you turn left or right...or right- and-three-quarters? Or, maybe, not quite? Or go around back and sneak in from behind? Simple it's not, I'm afraid you will find, for a mind-maker-upper to make up his mind.

N13:

You can get so confused that you'll start in to race down long wiggled roads at a break-necking pace and grind on for miles across weirdish wild space, headed, I fear, toward a most useless place.

N14:

The Waiting Place...for people just waiting.

Waiting for a train to go or a bus to come, or a plane to go or the mail to come, or the rain to go or the phone to ring, or the snow to snow or waiting around for a Yes or No or waiting for their hair to grow.

Everyone is just waiting.

N15:

Waiting for the fish to bite or waiting for wind to fly a kite or waiting around for Friday night or waiting, perhaps, for their Uncle Jake or a pot to boil, or a Better Break or a string of pearls, or a pair of pants or a wig with curls, or Another Chance. Everyone is just waiting.

ALL:

No! That's not for you!

Somehow you'll escape all that waiting and staying. You'll find the bright places where Boom Bands are playing. With banner flip-flapping, once more you'll ride high! Ready for anything under the sky. Ready because

you're that kind of a guy!

ALL:

Oh, the places you'll go!

N16:

There is fun to be done! There are points to be scored. There are games to be won. And the magical things you can do with that ball will make you the winning-est winner of all. Fame! You'll be famous as famous can be, with the whole wide world watching you win on TV.

N17:

Except when they don't. Because, sometimes, they won't.

I'm afraid that some times you'll play lonely games too. Games you can't win ,cause you'll play against you.

ALL:
All Alone!

N18:
Whether you like it or not, Alone will be something you'll be quite a lot.
And when you're alone, there's a very good chance you'll meet things
that scare you right out of your pants. There are some, down the road
between hither and yon, that can scare you so much you won't want to
go on.

N19:
But on you will go though the weather be foul. On you will go though
your enemies prowl. On you will go though the Hakken-Kraks howl.
Onward up many a frightening creek, though your arms may get sore
and your sneakers may leak. On and on you will hike. And I know you'll
hike far and face up to your problems whatever they are.

N20:
You'll get mixed up, of course, as you already know. You'll get mixed up
with many strange birds as you go. So be sure when you step. Step with
care and great tact and remember that Life's a Great Balancing Act. Just
never forget to be dexterous and deft. And never mix up your right foot
with your left.

N21:
And will you succeed?
Yes! You will, indeed!
(98 and 3/4 percent guaranteed.)
Kid, you'll move mountains!
So...be your name Buxbaum or Bixby or Bray or Mordecai Ale Van Allen
O'Shea, you're off to Great Places!

TEACHER:
Today is your day!
Your mountain is waiting. So...get on your way!

Scripted by Chase Young

And the Dish Ran Away With The Spoon

By Janet and Susan Crummel

Parts (20):	Narrator 1	Narrator 2	Narrator 3	Narrator 4	Narrator 5	Narrator 6
	Narrator 7	Narrator 8	Narrator 9	Narrator 10	Cat	Cow
	Dog	Fork	Spider	Wolf	Dish	Spoon
	Jack	Little Boy Blue				

Narrator 1: And the DISH Ran Away with the SPOON written by Janet Stevens and Susan Crummel

Narrator 2: Hey diddle diddle, the cat and the fiddle, The cow jumped over the moon;

Narrator 3: The little dog laughed to see such sports, and the dish ran away with the spoon.

Cat: "EVERYBODY UP! They didn't come back."

Narrator 1: Cow opened one eye.

Cow: "What do you mean, they didn't come back? Dish and Spoon always come back."

Cat: "Not this time!"

Narrator 2: said Cat.

Cat: "Look, they're gone for good. Hiseary. Adios."

Dog: "Leave 'em alone and they'll come home,"

Narrator 3: mumbled Dog.

Dog: "Now leave me alone. Can't you see I'm dog-tired?"

Cow: "You're tired?"

Narrator 1: said Cow.

Cow: "Ever tried jumping over the moon?"

Dog: "Well, whoop-dee-doo to you,"

Narrator 2: said Dog.

Dog: "Why do we need Dish and Spoon anyway?"

Cat: "We just do,"

Narrator 3: said Cat.

Cat: "It's the way our rhyme goes. I fiddle, she jumps, you laugh, they run. Then they come back so we can do it again the next time! Without Dish and Spoon, there's no rhyme. No more diddle diddle. It's over."

Dog: "Why don't we just change their parts?"

Narrator 1: Dog growled.

Narrator 2: Cow yawned.

Cow: "We could end it 'and the cow took a nap until noon.'"

Dog: "Or maybe 'and the little dog bit a baboon,'"

Narrator 3: Dog smirked.

Cat: "Stop Fiddling around!"

Narrator 1: Cat demanded.

Cat: "We don't have much time. You know our rhyme gets read every night, but it can't be read without Dish and Spoon. We have to Find them now!"

Narrator 2: Cow slowly got up.

Cow: "Don't have a cow, Cat. I'm coming, I'm coming."

Dog: "Doggone it,"

Narrator 3: Muzzered Dog.

Dog: "I guess I'm coming too."

Narrator 1: So, off went the three with a hey diddle dee,

Narrator 2: by the light of the silvery moon,

Narrator 3: the cat with his fiddle, the cow, and the dog,

Narrator 1: to bring back the dish and the spoon.

Narrator 2: Soon they came to a fork in the road.

Cat: "Excuse me, Fork, we're in a jam,"

Narrator 3: said Cat.

Cat: "Dish and Spoon ran away, and our rhyme can't be read without them. Can you help us?"

Fork: "Hmmm..."

Narrator 4: Fork thought for a moment.

Fork: "Let's see. A couple of lost sheep wandered by...Four-and-twenty blackbirds flew over... Oh yes, I remember seeing a dish...with little flowers on it...and a long, skinny spoon. In fact, they looked kind of familiar. I think we're from the same place seeing!"

Dog: "Cue the blah, blah, blah, and gee to the poine,"

Narrator 5: said Dog.

Dog: "Which way did they go?"

Narrator 6: Fork glared.

Fork: "You sure are a grumpy little dog. They could have gone any direction: north, south, east, west, northeast, northwest, westside-----"

Cat: "There's no westside,"

Narrator 4: interrupted Cat.

Cat: "I'm confused. Maybe you could draw us a map."

Fork: "I'll take a stab at it."

Narrator 5: said Fork.

Cat: "Which way should we go?"

Narrator 6: asked Cat.

Cat: "The Three Bears live one mile east and Little Boy Blue's haystack is one mile west."

Cow: "Three Bears,"

Narrator 4: said Cow.

Cow: "They say Mama Bear's bed is really soft."

Narrator 5: Fork looked worried.

Fork: "I wouldn't go there. The Bears don't like strangers dropping by."

Cat: "Then let's off to the haystack!"

Narrator 6: cried Cat.

Narrator 4: With the blow of a horn and the cow in the corn,

Narrator 5: the three headed off to the west ----

Narrator 6: the cranky ol' dog and the fiddlin' cat

Narrator 4: and the cow who just wanted to rest.

Cat: "Here he is!"

Narrator 5: yelled Cat.

Cat: "He's under this haystack, fast asleep."

Dog: "Wake up, lazy little boy!"

Narrator 6: barked Dog.

Cow: "Shhhh. He looks so peaceful,"

Narrator 4: whispered Cow.

Cow: "I think I'll hit the hay, too."

Cat: "There's no time for a nap!"

Narrator 5: warned Cat.

Cat: "Search this haystack!"

Dog: "Ah-h-h-h-h-h-h-h-choo-a-o-a-o-a-o-a!"

Narrator 6: Dog sneezed.

Narrator 7: The haystack was gone.

Cow: "Well...no Dish and Spoon in there."

Narrator 8: said Cow.

Narrator 9: Little Boy Blue rubbed his eyes.

Little Boy Blue: "Hey, where'd my haystack go?"

Cat: "Sorry, Dog has hay fever,"

Narrator 7: Cat replied.

Cat: "Were in a pickle. Dish and Spoon ran away, and our rhyme can't be read without them.
Can you help us?"

Little Boy Blue: "That's nothing to sneeze at,"

Narrator 8: Little Boy Blue stretched.

Little Boy Blue: "But I've been asleep. I can't even find my cows and sheep. And where's that
horn?"

Dog: "We're barking up the wrong tree,"

Narrator 9: Dog grumbled.

Dog: "Let's go march to Little Miss Muffet's."

Narrator 18: With a cur and a whey and a dickory day,

Narrator 7: they set out for Miss Muffet's place ----

Narrator 8: the cat with the fiddle, the cow who could jump,

Narrator 9: and the dog with a scowl on her face.

Narrator 18: A big, creepy spider sat on a tuffet.

Spider: "May I help you?"

Cat: "We're in a mess,"

Narrator 7: said Cat.

Cat: "Dish and Spoon ran away----"

Spider: "Yeah,"

Narrator 8: Spider interrupted.

Spider: "I have the same problem with Muffet. I try to be nice, get to know her, even sit down
beside her. Then pfffft! Gone. Every time."

Cow: "But Muffet always comes back, right?"

Narrator 9: said Cow.

Cow: "This time Dish and Spoon didn't come back. Are they here?"

Spider: "The only dishes here are the ones in the sink. Were your friends clean or dirty?"

Narrator 18: Spider asked.

Dog: "They were clean when they left."

Narrator 7: Dog said.

Dog: "But who knows what they look like now."

Narrator 8: Cow rummaged through the sink.

Cat: "I don't see them. Now what?"

Narrator 9: Spider grinned.

Spider: "Why don't you try Wolf's house? It's about a mile east of here."

Cow: "You mean the B-Big B-Bad Wolf?"

Narrator 18: said Cow.

Spider: "He's not big and bad all the time."

Narrator 7: said Spider.

Spider: "Why, Wolf is very kind to strangers. I see he's having some for lunch right now!"

Narrator 8: With a huff and a puff and a diddle dee duff,

Narrator 9: by the hair of their chinny chin chins,

Narrator 18: the cow and the dog and the cat traveled east

Narrator 7: to where the dark forest begins.

Dog: "No bones about it."

Narrator 8: whispered Dog.

Dog: "It's dark in this neck of the woods."

Narrator 9: Cow stopped.

Cow: "Why don't you two just go on ahead. I'll wait right here."

Cat: "Don't be a chicken."

Narrator 18: said Cat.

Cow: "I'm not a chicken, I'm a cow!"

Cat: "Then get a wooooooooove on."

Narrator 7: Cat ordered.

Narrator 8: They crept deeper and deeper into the forest.

Coe: "Look,"

Narrator 9: whispered Coe.

Coe: "There's Wolf's house."

Cow: "I'm 1-looking."

Narrator 18: Cow staggered.

Cow: "It looks pretty big and bad to me."

Narrator 7: Dog marched ahead.

Dog: "Come on, I bet his bark is worse than his bite."

Narrator 8: Wolf opened the door.

Wolf: "Hello, my little morsels. Come in and join me for lunch."

Coe: "We're in a predicament,"

Narrator 9: said Coe bravely.

Coe: "Dish and Spoon ran away and our rhyme can't be read without them. Can you help us?"

Wolf: "Of course I can,"

Narrator 18: Wolf licked his chops.

Wolf: "But you three look so tired. I have a nice tub of hot water bubbling over the fire. First I can rub-a-dub-dub you down with a little seasoning. Uh, I mean bath oil."

Narrator 7: Then Dog spotted it on the floor-----a tiny chip of flowered china.

Dog: "Our friends! What have you done with our friends?"

Narrator 8: Wolf grabbed her.

Wolf: "Come on, you dirty dog, it's time to get in the tub. I'm just in the mood for a easy dog treat."

Dog: "I'm not easy,"

Narrator 9: pleaded Dog.

Dog: "I'm grumpy and tough!"

Narrator 18: Wolf held Dog over the pot of boiling water.

Wolf: "Then you'll ease just like my mama's cooking!"

Narrator 7: Cow screamed,

Cow: "Let that little dog go!"

Wolf: "But of course I'll let her go----right into the pot! Ha-----ha-----ha!"

Narrator 8: Wolf laughed.

Narrator 9: Just then Cae had an idea. He put his fiddle under his chin and began to play a soft and tender lullaby.

Narrator 18: Wolf stopped. He turned his head.

Wolf: "My maaa...My maaa...She used to sing that song to me every night before I went to sleep."

Narrator 7: Wolf cradled Dog in his arms and crooned.

Wolf: "Rock-a-bye, Wolfie, in your big bed...."

Narrator 8: Wolf lay down on the floor. His big eyes closed and his big ears flapped. The Big Bad Wolf was fast asleep.

Narrator 9: Dog wriggled free. They all slipped past Wolf, then booted out the door and down the path.

Cow: "Whew! That was a close shave."

Dog: "We're not out of the woods yet."

Narrator 18: Suddenly a voice boomed in the distance. "Fee, fi, fo, fish, I smell the blood of a spoon and a dish!" Cae, Dog, and Cow froze.

Cow: "The voice is coming from the east."

Dog: "It sounds like the giant! Dish and Spoon must be at the beanstalk."

Narrator 7: Cae grabbed the map from the Cow.

Cae: "Oh, no, the beanstalk! Look how far away it is!"

Cow: "I can help. Hop on. I'll get us there in a flash."

Narrator 7: With a fee and a fum and a twiddle dee dum,

Narrator 8: the cow jumped high in the air.

Narrator 9: Over the forest and meadows they flew,

Narrator 18: and lickety-split---they were there!

Narrator 7: Cow, Cae, and Dog landed at the foot of the beanstalk.

Dish and Spoon: "Hel-l-l-l-l-l-p!"

Narrator 8: came a cry from above.

Dish and Spoon: "We're falling down...falling down...falling downnnnn-----"

Narrator 9: Crash! Boing! Be late they had found Dish and Spoon.

Narrator 18: Cae rushed over.

Cae: "Spoon! Spoon! Are you alright?"

Spoon: "I----I think so, but----but-----where's Dish?"

Cow: "She's over here."

Dog: "And she's over here."

Coe: "And she's over here, too."

Spoon: "Oh no! She's everywhere!"

Narrator 8: As they picked up the broken pieces, Spoon sobbed.

Spoon: "Wolf chased us up the beanstalk, then Stone chased us down the beanstalk and we slipped. We didn't mean to run away. Each time our rhyme was read, we went a little farther...and a little farther. This time we went too far and got lost. It was scary."

Cow: "Look---Dish is trying to say something. Quick. Put her mouth pieces together!"

Dish: "I want to go home," (Dish whispers)

Narrator 9: With Dish in a sack, they all headed back,

Narrator 18: and hardly a sentence was spoken.

Narrator 8: The cat, the dog, the cow, and the spoon-----

Narrator 9: their friend and their hearts were broken.

Coe: "Now what are we going to do?"

Narrator 18: Coe moaned as they headed south toward home.

Coe: "This is really the end. The final curtain. Dish is nothing but a pile of chips. Our rhyme is over forever!"

Narrator 8: Dog stepped in her cracks.

Dog: "Look, Humpty's wall. He falls apart every day. Somebody has to put him back together. Let's go find out who!"

Narrator 9: They raced toward the wall. Dog spotted a sign on a nearby tree. It read: JACK'S REPAIR SHOP "You blew it, I glue it."

Narrator 18: Inside Jack's shop, the floor was covered with eggshells, broken beds and chairs, snapped-off noses, and sticks and straw.

Jack: "What's the problem?"

Narrator 8: asked Jack, gluing a tail on a mouse.

Coe: "Dish went to pieces. Our rhyme has fallen apart. Can you help us?"

Jack: "I am a jack-of-all-trades, and I'm nimble and quick, too! But this looks bad, really bad. I'll see what I can do."

Narrator 9: They paced up and down with a fiddle dee frow-----

Narrator 18: Spoon, Little Dog, Coe, and Cow.

Narrator 8: All the king's horses and all the king's men...couldn't help anyone now!

Narrator 9: At last Jack returned-----and Dish was right behind him.

Jack: "It was tough, but I stuck with it. See, Dish is as good as new. Well, except for the missing piece."

Dog: "You mean this piece?"

Dish: "You found it! It chipped off when I was running from Wolf. I crashed into that big pot!"

Narrator 18: Jack glued the chip in place. And everyone cheered as they rushed outside.

Dog, Cat, Cow, Spoon (together): "Hooray! Dish is back together and so are we!"

Dish: "I'm a full plate, thanks to you!"

Dog: "When the chips are down, you can count on me. Hey guys, did you hear that? I cracked a joke!"

Narrator 8: Dish began to laugh-----then Spoon-----then Cow-----then Cat. And then Dog threw her head back and laughed louder than anyone else.

Cow: "Who would've believed it? Dog really laughed!"

Dog: "And Cat played the fiddle and saved us from Wolf,"

Cat: "And Cow got us to the beanstalk by jumping higher than ever!"

Cow: "Speaking of jumping, we'd better go---it's almost time!"

Narrator 9: And in the winkin' blinkin' of an eye, they were back home.

Cat: "Quick! Places, everyone!"

Narrator 18: Hey diddle diddle, the cat and the fiddle,
The cow jumped over the moon:
The little dog laughed to see such sport,
And the dish stayed at home with the spoon.

Scripted by Donna Hopkins, Rialto, CA

ABC's of the First Thanksgiving

Marci McGowan

Parts(30): Narrator 1 Narrator 2 Narrator 3 Narrator 4
Assign Readers for Letters A-Z

-
- Narrator 1: Thanksgiving is one of our favorite holidays. We have been learning about early America and the very first Thanksgiving celebration.
- A is for Americans: Some of the earliest Americans were the Pilgrims. They wanted to be free to have their own religion.
- B is for Big Ship: The Pilgrims sailed across the Atlantic Ocean in a big ship called the Mayflower.
- C is for Cramped: The ship was very cramped or crowded. There was little room for children to play. Many people became sick.
- D is for Danger: The trip was filled with danger. Often there were storms with great winds. Everyone was afraid.
- E is for Explore: After 66 days the happy Pilgrims reached land. Some of the men went to shore to explore. They wanted to see what was there.
- F is for Fields: They found forests and fields where the native people had planted corn. They found clean water to drink.
- G is for Grateful: Everyone was happy and grateful. They found a safe place to live the way they wanted.
- H is for Hard: That first winter was very cold and hard for the Pilgrims. There was not enough food. Many people got sick and died.
- I is for INDIAN: (Now we say Native American.) A friendly Indian named Squanto helped the Pilgrims. He showed them how to plant corn and where to find fish.
- J is for JONES: In the spring, Captain Jones, the captain of the Mayflower, went back to England. The Pilgrims stayed in their new home, America.
- K is for KEPT: The Pilgrims kept working hard. They planted gardens and built houses and furniture.
- L is for Land: They learned how to hunt and fish in the new land.
- M is for MANY: By summer, the Pilgrims had built many houses. Their vegetable gardens grew well.
- N is for NO ONE: By November, there was plenty to eat. No one would be hungry this winter.
- O is for ONE: One day, Governor Bradford said, "We should be thankful for our harvest."
- P is for Pilgrims: The Pilgrims harvested pumpkins, corn, squash, beans, and carrots. They found nuts and berries in the woods.
- Q is for QUAIL: The men hunted for wild quail, turkey, geese, and deer. They caught fish in the rivers.
- R is for READY: They caught lobsters, clams, and oysters in the ocean. They got everything ready for a big celebration.

- S is for SHARE: The Pilgrims wanted to share what they had with the Indians, their new friends.
- T is for THANKFUL: The Pilgrims were thankful. Now they had food, homes, and friends.
- U is for US: The Pilgrims said to their new friends, "Please join us!"
- V is for VISIT: They invited the Indians to visit them for their special harvest celebration.
- W is for When: When everyone came, they ate together and played games.
- X is for EXCITED: The Pilgrims were EXCITED and very happy. Their celebration lasted for three days!
- Y is for YELLED: The children played and laughed and yelled.
- Z is for Zany: The children acted zany, running all around with their new friends. They had a wonderful time.
- Narrator 2: Most people don't know that the Pilgrims did not celebrate again the next year. Later on, several Presidents, including George Washington, made one-time Thanksgiving holidays.
- Narrator 3: It became an official holiday in 1863, when President Abraham Lincoln, said to set aside the last Thursday in November to give thanks.
- Narrator 4: In 1941, Congress made Thanksgiving an annual national holiday to be celebrated on the 4th Thursday of November. Now it's a time for family and friends to give thanks together, eat lots of good food, watch parades and football games. It's also the start of the winter holiday season!

Drama Lesson #2

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Drama “All the Classroom is a Stage” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>Lesson two introduces the terms character and movement.</p>
<p>Grade Level</p> <p>5th grade</p>	<p>Adaptations</p> <p>For students in Special Education classes, adaptations could include working with a partner or an abbreviated script.</p> <p>For students in the Gifted and Talented program, adaptations could include creating and performing the final production. For this specific lesson, the students could pick a character from their favorite movie and analyze his/her character. If they want to take it a step further, they can recreate a scene acting as that character.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). Throughout this series of drama lessons, the students will incorporate repeated readings as they practice the production of their skit. They will have the chance to work in pairs, groups, and as a whole class to practice their piece of the story.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This drama lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will view the script, hear the different readings, and act out their part of the production. This method allows their brain to make greater connections, therefore strengthening their learning.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times</p>	

through the arts teachers will incorporate a variety of learning styles that benefit diverse students.

Standards

Common Core State Standards

CCSS.ELA.RF.5.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.5.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Students will begin to recognize and identify elements of drama (literary, technical, performance) using drama/theatre terminology

Students will use the elements of drama in creating and performing dramatic works independently and with others.

Big Idea: Processes in the Arts

Students will be actively involved in creating and performing dramatic works.

Unit Goals

When reading a script, the fifth grade students will create and use their own expressions.

After practicing the skit, the fifth grade students will present their performance incorporating the following elements of theatre: acting, vocal expression, character, movement, costume, and props.

Lesson Objectives

Fluency

When performing the skit, the fifth grade students will read and act with expressions scoring 3 out of 4 on Rasinki's (2015) Multidimensional Fluency Rubric.

Drama

When reading the script, the fifth grade students will read and act out their part scoring 3 out of 4 on a performance rubric (attached).

Materials and Equipment

- *Oh the Places You'll Go* script (copies for each student): attached with lesson 1
- *Dish and the Spoon* script (copies for each student): attached with lesson 1
- *ABC's of the First Thanksgiving* script (copies for each student): attached with lesson 1
- Multidimensional Fluency Rubric (attached in Appendix E)
- Performance Rubric (attached with lesson1)
- Brainpop
- Poem: "The Road Not Taken"

- Character Profile Activity

Anticipatory Set/ Introduction

Begin class showing a Brainpop about drama (log into Brainpop and search drama to find clip).

Instructional Procedures

Demonstration/modeling/explanation:

Say, "Today we are going to explore characters. Who can tell me what a character is?"

Say, "Tell me some things that play into the main character's role."

Ask, "Why do you think it is important that we understand characters when acting?"

Say, "As we continue creating our production, we want to analyze our characters to determine how we can best act out our parts. By understanding our character, we can not only improve our vocal expressions and acting, but we can also create movements that we think our characters would make."

Ask, "Why do you think movement is an important part of theatre?"

Say, "Class, I'm going to read a poem in two different ways. I want you to tell me which one is more engaging and realistic."

Read poem with no emotion and no movement. Then read poem with emotion and movement.

Ask, "Which time seemed more engaging and realistic? What did I do that made the second one better?"

Guided Practice

Pass out the scripts from the previous lesson and the character background activity sheet.

Say, "Sometimes when we are given a character to act out, we are given all the information about our character. Sometimes, we are given some information and we have to analyze the role to create the rest of our character. Other times, we aren't given any information, and we have to create the character ourselves. I want you to take a few minutes and look at the script to examine the character you'll be playing."

Ask, "Based on our script and your background knowledge, what inferences can be made about your character? What do you think you're going to have to do to best portray your character?"

Say, "A few moments ago I handed out a character background sheet with your script. I want you to analyze your script and create your character. Some of it, you may be able to get from the text. Other parts, you may have to create yourself. As you are creating your character, be thinking about how these different aspects will affect how you act out your part."

Give the students time to create their character.

Say, “Now, I want you to turn and talk to your neighbors. Tell them 3 things about your character and how it will affect how you act that character out.”

After students have had time to complete the activity, have several students share what they discussed.

Independent Practice

Say, “Now that we’ve analyzed our characters, we’re going to apply that knowledge to our performance. Last time we worked on these, we wrote notes on our scripts of actions or movements we might make and of vocal expressions we might use. Take a few minutes to add to or edit your notes to make your character more realistic.”

Say, “Now let’s work in our partners or small groups (from lesson one of this unit) and practice the things we wrote down.”

Give the students time to practice in groups. Then read through the script as a whole class once for practice (If this production is to be performed in front of an audience, the teacher can place the students as if on a stage). Run through the script a second time to evaluate fluency skills and character performance.

Formative Assessment

Fluency

The students will be assessed by Rasinski’s (2015) Multidimensional Fluency Rubric. This rubric measures students’ expression and volume, phrasing, smoothness, and pace.

Drama

The students will be assessed by a performance rubric. They are expected to act out their part based on their character and read with expression.

Closure

The teacher will ask,

- What are characters?
- What is movement?
- Why is it important for us to know about our characters when we read and perform?
- How can we use these same ideas when we are reading aloud?
- How can we use these same ideas when we are reading silently?

Considerations

Class size will easily determine the scripts that can be used. Combining or splitting parts may be necessary to fit the class size. Three scripts are provided for this reason. Students can easily turn this into a production to share with other grades.

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Drama Lesson #3

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Drama “All the Classroom is a Stage” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>Lesson three introduces the terms costume and props.</p>
<p>Grade Level</p> <p>5th grade</p>	<p>Adaptations</p> <p>For students in Special Education classes, adaptations could include working with a partner or an abbreviated script.</p> <p>For students in the Gifted and Talented program, adaptations could include creating and performing the final production. For this specific lesson, the students could design more elaborate props or costumes.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). Throughout this series of drama lessons, the students will incorporate repeated readings as they practice the production of their skit. They will have the chance to work in pairs, groups, and as a whole class to practice their piece of the story.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This drama lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will view the script, hear the different readings, and act out their part of the production. This method allows their brain to make greater connections, therefore strengthening their learning.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>	

Standards

Common Core State Standards

CCSS.ELA.RF.5.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.5.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Students will begin to recognize and identify elements of drama (literary, technical, performance) using drama/theatre terminology

Students will use the elements of drama in creating and performing dramatic works independently and with others.

Big Idea: Processes in the Arts

Students will be actively involved in creating and performing dramatic works.

Unit Goals

When reading a script, the fifth grade students will create and use their own expressions.

After practicing the skit, the fifth grade students will present their performance incorporating the following elements of theatre: acting, vocal expression, character, movement, costume, and props.

Lesson Objectives

Fluency

When performing the skit, the fifth grade students will read and act with expressions scoring 4 out of 4 on Rasinki's (2015) Multidimensional Fluency Rubric.

Drama

When reading the script, the fifth grade students will read and act out their part scoring 4 out of 4 on a performance rubric.

Materials and Equipment

- *Oh the Places You'll Go* script (copies for each student): attached with lesson 1
- *Dish and the Spoon* script (copies for each student): attached with lesson 1
- *ABC's of the First Thanksgiving* script (copies for each student): attached with lesson 1
- Multidimensional Fluency Rubric (attached in Appendix E)
- Performance Rubric (attached with lesson 1)
- Props
- Costume pieces
- *James and the Giant Peach* video clip

Anticipatory Set/ Introduction

Begin class with a set of props and/or costume pieces in front of the classroom.

(These props should pertain to the script being used with this unit.)

Say, "I'm going to act out a few different scenarios, and I want someone to raise their hand and tell the class who or what I'm pretending to be."

Go through a few rounds of characters. Examples are as follows:

- Chef: have kitchen supplies such as a rolling pin or a pot; have costume pieces such as an apron.
- Singer: have a microphone; have a costume piece such as fancy sunglasses
- Athlete: have the balls or tools to play and a jersey

Instructional Procedures

Demonstration/modeling/explanation:

Say, "Today we are going to work on putting together the final touches to our production. First I want to get us thinking about how we can make our production the best it can be. We're going to watch a few clips. I want you to notice what the actors do that make their roles effective and what things help make the scene realistic. Think about the topics we've been talking about as you reflect."

The teacher will play predetermined scenes for the students. Suggested scenes are as follows:

James and the Giant Peach video clip found at <https://www.youtube.com/watch?v=J3iMNnLpQIk>.

Ask, "What are some things that the actor did to enhance or make better his performance?"

Direct students to recap the previous lessons' topics of vocal expression, acting, movement, and character performance.

Ask, "What other elements help improve the overall viewing of the scene? What makes it more relatable and realistic?"

Say, "Two aspects that can enhance a performance include costumes and props used in a performance, so we're going to practice brainstorming ideas for props and costumes. I'm going to describe a character. I want you to turn and talk to your neighbors about what you envision the costume would look like and a prop that would go with the character."

The teacher will describe several characters starting with well-known movie characters (such as Elsa) and then gradually describing characters in which the students would have to use their imaginations. The teacher will have students turn and talk through their ideas and then several students will share their thoughts with the class. The teacher will ask for supporting reasons on why they chose the costume and prop.

Guided Practice

Say, "We are going to open our mind to create props using our imagination. To do so, we're going to play a game called one-line improvs. Here is how we play. I'm going to pull out of my

bag a prop (demonstrate using a jacket as the prop). I have to use my imagination and pretend that this is something other than a jacket. Using a clear voice and vocal expression along with acting, I'm going to make up and act out a scenario using the jacket as my imaginary prop. Whoever guesses what the prop is gets to go next. You cannot say what the prop is in your scenario."

(Demonstrate game for students to see. An example could be the jacket as a magic carpet.) The students will play several rounds. This can be done in groups or teams as well. Props could include but are not limited to: jackets, toilet paper rolls, pencils, an umbrella, etc.

While students are playing the game, the teacher will move through the groups to provide scaffolding and support as needed. They will encourage them to incorporate all the drama terms into their scenarios.

Independent Practice

Say, "To conclude this project, I want you think of what costume or props would enhance your role."

Have students turn and talk to discuss their ideas with neighbors.

Say, "I brought a few props that we can add to our production."

These props will depend on which script is used. Discuss with the class how the props can be utilized.

The students will then run through the script once for practice and then they will perform the entire piece with all the parts. They will be evaluated based on the rubrics.

Formative Assessment

Fluency

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Drama

The students will be assessed by a performance rubric. They are expected to act out their part based on their character and understanding of prosody.

Closure

The teacher will ask,

- Why are costumes and props important for performances?
- How can costumes and props enhance one's role?
- How can we use these same ideas when we are reading aloud?
- How can we use these same ideas when we are reading silently?

Considerations

Class size will easily determine the scripts that can be used. Combining or splitting parts may be necessary to fit the class size. Three scripts are provided for this reason. Students can easily turn this into a production to share with other grades.

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Appendix C: Music Lesson Plans

Music Lesson #1

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “I Can Keep a Steady Beat” Length of lesson: Approximately 15 minutes</p>	<p>Lesson Sequence</p> <p>This is an independent lesson that can be incorporated several times during the week.</p> <p>Students will collect songs in their song book and review the songs periodically to have repeated reading and a variety of songs.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, students could write their own songs for the class to read and sing.</p>

<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this music lesson, the students will incorporate repeated readings as they practice the songs periodically throughout the week. Different songs can be collected into a song book to add a variety of music choices. This will also help keep students from relying on memorization.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This music lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them in their song</p>
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book. They will hear the song being played aloud. They will also read the lyrics out loud and sing the song as a class.

The Arts

The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit the diverse needs of students.

Standards

Common Core State Standards

CCSS.ELA.RF.4.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.4.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Recognize, describe and compare various styles of music (spirituals, game songs, folk songs, work songs, lullabies, patriotic, Bluegrass).

Big Idea: Processes in the Arts

Be actively involved in creating and performing music alone and with others

Lesson Objectives

Fluency

When singing the songs, the fourth grade students will read and sing fluently scoring 3 out of 4 on Rasinki's (2015) Multidimensional Fluency Rubric (Rubric provided at the end of this lesson).

Music

After going over the song, the fourth grade students will sing the song while reading the lyrics while staying engaged with the learning task at least 95% of the time as determined by focused observation of student participation.

Note: This lesson can easily be integrated into other ELA and Social Studies lessons. Additional objectives may apply if integrated into other subjects.

Materials and Equipment

- Song books (printed lyrics for songs as selected by the teacher)
- A New York State of Mind lyrics
- Music
- Music player (computer, CD player, Ipod player, Ipod, etc)
- Multidimensional Fluency Rubric (attached in Appendix E)

Anticipatory Set/ Introduction

Say, "Class I learned the coolest song yesterday! It went something like this,

"I've got the eye of the Tiger, a fighter, dancing around the campfire, cause I am a champion and you're gonna hear me roar prouder, prouder than a jaguar cause I'm a champion and you're gonna see me soar..."

What? Did I not sing it right? Oh silly, me. What should I do to get the words right next time?"

Any song could be used, but the teacher should intentionally sing the wrong lyrics.

Say, "Lyrics would be helpful wouldn't they? We're going to start a new fun reading project. This year we're going to read through different song lyrics and then sing the song as a whole! By the end of the year we'll have our own class song book!"

Instructional Procedures

Demonstration/modeling/explanation:

(During this portion of the lesson, one can integrate and discuss different subjects. One could tie in parts of speech or cultural context of the song. Discussion and instruction will vary based these alterations. This lesson will focus on introducing the song)

Pass out song lyrics for "New York State of Mind" by Billy Joel

Say, "First let's read through this as a whole."

Read the song together using a Choral Reading strategy.

Periodically checking for comprehension by asking, "What do these lyrics mean? What is the writer trying to convey?"

Guided Practice

(During this portion, different strategies can be used including choral reading, echo reading, antiphonal reading, and/or partner reading)

Say, "Before we sing our song, we're going to practice reading the words again. We're going to do a call and response. I'll say or sing a portion, and then you echo. For example if I say echo, you'll say?"

Complete an echo reading with the class. Sometimes use a singing voice, and other times use a regular speaking voice.. Divide the song into verses and choruses when reading.

Independent Practice

Say, "Alright guys, let's sing this song. Read the lyrics as we sing."

Sing song.

Formative Assessment**Fluency**

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression, volume, phrasing, smoothness, and pace.

Music

The students will be assessed through focused observations of student participation and anecdotal notes.

Closure

The teacher will ask,

- Why did the writer compose this song?
- What is the song trying to say?

Considerations

This is an easy tie in with other subjects. Lyrics included could be used to teach concepts across the curriculum. Be aware of when to change songs or when to revisit an old selection to ensure students are reading and not relying on memorization.

References

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- Rasinski, T. (2015). Fluency rubric. Retrieved from: http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf.
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1. New York State of Mind

By Billy Joel

Some folks like to get away
Take a holiday from the neighborhood
Hop a flight to Miami Beach or to Hollywood
But I'm takin' a Greyhound on the Hudson River line
I'm in a New York state of mind

I've seen all the movie stars
In their fancy cars and their limousines
Been high in the Rockies under the evergreens
I know what I'm needin'
And I don't want to waste more time
I'm in a New York state of mind

It was so easy livin' day by day
Out of touch with the rhythm and blues
But now I need a little give and take
The New York Times, the Daily News

It comes down to reality
And it's fine with me cause I've let it slide
I don't care if it's Chinatown or on Riverside
I don't have any reasons
I left them all behind
I'm in a New York state of mind
Oh yeah

It was so easy living day by day
Out of touch with the rhythm and blues
But now I need a little give and take
The New York Times, the Daily News
Who, oh, oh whoa who

It comes down to reality
And it's fine with me cause I've let it slide
I don't care if it's Chinatown or on Riverside
I don't have any reasons
I left them all behind
I'm in a New York state of mind

I'm just taking a Greyhound on the Hudson River line
'Cause I'm in a, I'm in a New York state of mind

Music Lesson #2

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “I Can Keep a Steady Beat” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This is an independent lesson that incorporates rhythm, beat, and tempo into reading curriculum.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, adaptations could write their own song for the class to read and sing.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this music lesson, the students will incorporate repeated readings as they practice the rap several times. They will also relate music terms to the pace of reading.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This music lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them. They will hear the raps being stated. They will also read the lyrics out loud and rap the song.</p> <p>The Arts</p> <p>The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit the diverse needs of students.</p>	
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p>	

CCSS.ELA.RF.4.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Begin to recognize and identify elements of music (rhythm, tempo, melody, harmony, form, timbre, dynamics) using musical terminology.

Big Idea: Processes in the Arts

Be actively involved in creating and performing music alone and with others

Lesson Objectives**Fluency**

When singing the songs, the fourth grade students will read and sing fluently scoring 3 out of 4 on Rasinski's (2015) Multidimensional Fluency Rubric.

Music

After learning about tempo, beat, and rhythm, the fourth grade student will create and perform a rap using these elements scoring 3 out of 4 on a rubric.

Materials and Equipment

- Shel Silverstein poems or books (suggested example: "One Inch Tall")
- Incredibox
- Rasinski's (2015) Multidimensional Fluency Rubric
- Performance Rubric

Anticipatory Set/ Introduction

Say, "Class to begin I need everyone to get out 1 text book, 2 writing utensils, and one piece of paper (can use different classroom items depending on what is available)."

Say, "I need these students (designate 1/3 of class) to follow this rhythm. Take your writing utensils and use them as sticks in this rhythm (demonstrate and create a steady beat of four quarter notes using the writing utensils)."

Say, "Now let's add these students (pick another 1/3 of the class) to add a beat by ripping the piece of paper. I want you to rip the paper on beat one (demonstrate).

Say, "Everyone else, we're going to open and close our books on a third rhythm (demonstrate the rhythm on the down beat one and then also on the "and three")."

Once the beat becomes steady, try a call and response: "I can keep a steady beat..."

Say, "Ok, now just listen." Cite a Shel Silverstein poem "One Inch Tall" to the rhythm.

Instructional Procedures

Demonstration/modeling/explanation:

Say, "Today we're going to use music to explore the pace of reading using different music terms and processes. It's going to sound a lot like the activity we just did except we're going

to create the music in a tool called incredibox.” Before we begin creating, however, we have to understand the basis of what we’re doing and why we’re doing it.”

Say, “during our exercise, I had us do a call and response. What was it that we all said?”

Ask, “What does it mean to have a steady beat? How does this apply to reading?”

Say, “When we read, it’s important to keep a steady beat. Which is easier to understand (read the poem without a steady beat and then with a steady beat or pace)?”

Ask, “Why was one easier to understand than the other?”

Say. “When words are choppy it’s hard to complete the thought, but when we read with a good steady beat or pace, it becomes easier to comprehend because the thought is all together.”

Say, “We did something else during the exercise that ties into having a steady beat. It’s called a tempo. Who can tell me what a tempo is?”

Say, “A tempo is how fast or slow your beat is. When we read, why do you think it’s important to read at a good tempo?”

Say, “Once again, tell me which is easier to understand (demonstrate the poem too fast, too slow, and just at the right tempo). “

Say, “If we read too fast, sometimes we miss words, skip lines, or it just isn’t easy to comprehend. When we read too slowly, it can be hard to comprehend. So it’s important to read at a tempo that’s just right.”

Say, “The last music element that we’re going to look at is rhythm. What were the different rhythms we used? These rhythms are going to be something you can consider when creating your incredibox creation.”

Guided Practice

Pull up incredibox site (<http://www.incredibox.com/info/browser>) and Shel Silverstein poems.

Say, “Our assignment today is to create a rap using a Shel Silverstein poem and incredibox. First you and a partner will pick a poem. Before you begin creating your music background, you have to read the poem together twice. Once you’ve read through the poem, you may get a computer and log on. On incredibox, you get to create your background music. I want to see elements of beat, tempo, and rhythm.”

Show how to work incredibox.

Say, “The last thing you will do is to practice reciting your poem to match the rhythm or steady beat of the music. At the end of class, you will be performing your rap.”

Partner or group students.

<p>Independent Practice</p> <p>Give students time to practice and create their rap.</p> <p>They will perform their rap at the end of class.</p>
<p>Formative Assessment</p> <p>Fluency</p> <p>The students will be assessed by Rasinski’s (2015) Multidimensional Fluency Rubric. This rubric measures students’ expression and volume, phrasing, smoothness, and pace.</p> <p>Music</p> <p>The students will be assessed by a performance rubric. The students must show understanding of beat, tempo/pace, rhythm, and an overall participation in the project through creation and performance of the rap.</p>
<p>Closure</p> <p>The teacher will ask,</p> <ul style="list-style-type: none"> • How does a steady beat relate to reading? • Why is tempo important? • What is rhythm? • How do these musical elements relate to the pace of our reading?
<p>Considerations</p> <p>This can be used as a technology project. If there is not enough computers, the class can create the rap as a whole, or complete the project in larger groups or in stations.</p>
<p>References</p> <p>Goswami, U. (2008). Principles of learning, implications for teaching: A cognitive neuroscience perspective. <i>Journal of philosophy of education</i> 42(3-4), 381-399.</p> <p>Rasinki, T. (2015). Fluency rubric. Retrieved from: http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf.</p> <p>Reutzel, D., & Cooter, R. (2008). Teaching children to read: The teacher makes the difference (5th ed.). Upper Saddle River, N.J.: Pearson/Merrill Prentice Hall.</p> <p>Silverstein, S. (1974). <i>Where the sidewalk ends</i>. New York, NY: Harper Collins Publishers.</p>

Music Performance Rubric

4	3	2	1
The student shows excellent understanding of the concept. He/she included many elements of steady beat, tempo/pace, and rhythm in a creative way.	The student shows adequate knowledge of the concept. He/she included some elements of steady beat, tempo/pace, and rhythm in a creative way.	The student shows some knowledge of the concept. He/she included very little elements of steady beat, tempo/pace, and rhythm in a creative way.	The student shows limited to no understanding of the concept. He/she did not include elements of steady beat, tempo/pace, and rhythm in a creative way.

Music Lesson #3

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “What’s that Emoji?!” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This is an independent lesson that incorporates prosody with the tone of music.</p>
<p>Grade Level</p> <p>4th grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include working with a partner.</p> <p>For students in the Gifted and Talented program, creating their own musical piece that aligns with their assigned emotion.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction involves the importance of prosody (Reutzel & Cooter, 2008). During this music lesson, the students will practice their prosody skills by choosing which type of expression is appropriate for different types of music and texts.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This music lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words in front of them. They will hear the words being stated. They will also read the words out loud.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>	
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.4.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>CCSS.ELA.RF.4.4b</p>	

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Listen to and explore how changing elements results in different musical effects.

Big Idea: Processes in the Arts

Be actively involved in creating and performing music alone and with others

Lesson Objectives

Fluency

After practicing reading with prosody, the fourth grade students will read a poem with fluency scoring 3 out of 4 on Rasinski's (2015) Multidimensional Fluency Rubric.

Music

After connecting music to prosody, the fourth grade students will pick a song and explain how it relates to a piece of prose scoring 3 out of 4 on a rubric.

Materials and Equipment

- Emoji pictures
- Music
- Declaration of Independence excerpt
- Romeo and Juliet excerpt
- Shel Silverstein Poems
- Performance checklist
- Performance Rubric

Anticipatory Set/ Introduction

Have patriotic music playing. Read an excerpt from the Declaration of Independence.

Ask, "What effect does this music have on what I just read?"

Say, "Let's try another one."

Play a love string instrumental and read an excerpt from Romeo and Juliet

Ask, "What did this music have on what I just read?"

Ask, "Do you think it would've made sense if I read Romeo and Juliet to patriotic music? Why not?"

Instructional Procedures

Demonstration/modeling/explanation:

Say, "Today we're going to look at how the elements of music affect our emotions. As you can tell the two songs I played were very different. What are some differences you noticed about them?"

"What do you think made them sound sad or important and demanding?"

Say, "Sometimes the elements of music affect the tone of the piece which affects how it makes us feel. For example, the patriotic march had a steady beat and instruments that made it sound imperative."

Say, "Now let's think about the other music. What made it sound like a love piece?"

Say, "Perhaps it was the strings? Or the slow pace and sweet sound?"

Say, "The different elements create a tone that affect how we feel when we listen to music. Similar to music, our vocal expression or prosody in how we read affects how our listeners feel. When we read we want to read with expression so that others can relate and feel the emotion of the piece with us. When I read the Declaration of Independence excerpt or the Romeo and Juliet piece, did my voice provoke emotion? Did it also match the music behind it?"

Guided Practice

Say, "To practice using prosody we are going to play a game using music. On your tables I have placed emoji pictures. I'm going to play different types of music. Your job is to work together as a group to pick an emoji that best fits the tone and emotion of music. Then you are going to practice together reading a Shel Silverstein poem with that same emotion. Once we've all had a chance to practice, one group will read their poem using the appropriate expression for the class. Each person has to read a portion. You can read it together or split it into parts. Each group will have to read once."

Pass out poems.

Play a song and allow students to pick an emoji and practice reading (together as a group). Then call on one group per song to read their piece.

Independent Practice

Say, "Ok, I'm going to read one final piece. Your job is fill out the exit slip telling me which emoji matches the way I read. Then I want you to pick a song that you think matches this emotion with one supporting detail of why it matches."

Read an addition Shel Silverstein poem and have students fill out slip.

Formative Assessment

Fluency

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Music

The students will be assessed by a performance rubric. The students must show understanding of beat, tempo/pace, rhythm, and an overall participation in the project through creation and performance of the rap.

Closure

The teacher will ask,

- How does a steady beat relate to reading?
- Why is tempo important?
- What is rhythm?
- How do these musical elements relate to the pace of our reading?

References

Goswami, U. (2008). Principles of learning, implications for teaching: A cognitive neuroscience perspective. *Journal of philosophy of education* 42(3-4), 381-399.

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Shakespeare, W., & Durband, A. (1985). *Romeo and Juliet*. Woodbury, N.Y: Barron's.

Silverstein, S. (1974). *Where the sidewalk ends*. New York, NY: Harper Collins Publishers.

[Untitled illustration of emoji]. Retrieved March 13, 2016 from http://www.adweek.com/socialtimes/files/2012/09/shutterstock_42780709.jpg?red=af

Declaration of Independence Excerpt

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn(sic), that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

Romeo and Juliet Excerpt

O Romeo, Romeo! wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.



Music Performance Rubric

4	3	2	1
The student shows excellent understanding of the concept. He/she picked an appropriate emoji and song to describe the poem and could explain his/her reasoning.	The student shows adequate knowledge of the concept. He/she picked an appropriate song and emoji to describe the poem, but did not thoroughly explain his or her reasoning.	The student shows some knowledge of the concept. He/she picked a song or emoji that vaguely related to the poem, but could not explain his/her reasoning.	The student shows limited to no understanding of the concept. He/she did not pick a song or emoji related to the poem and could not explain his/her reasoning.

Performance Checklist

Task:	
Student Name	Demonstrated/Not Demonstrated

Appendix D: Visual Art Lesson Plans

Visual Art Lesson #1

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Visual Art “Picture This” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This lesson is the first of three in a sequence. The first lesson the students create a visual representation of pace through the fluidity of lines and shapes. The second lesson, students will explore accuracy through the use of a tricky medium. The last lesson will explore expression through the use of colors.</p>
<p>Grade Level</p> <p>3rd grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, adaptations could be to write a poem that matches their piece of art, or they could try to recreate another piece of art that fits the given poem.</p>

<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this visual art lesson, the students will incorporate repeated readings. Each new lesson will address a different element of fluency in which the students will apply to a given poem. They will practice on this poem many times.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons</p>
--

connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).

This visual art lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words on the page as well as a visual representation through the art work. They will hear each other read aloud. They will also read the poem and physically create a picture to represent it.

The Arts

The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times through the arts teachers will incorporate a variety of learning styles that benefit diverse students.

Standards

Common Core State Standards

CCSS.ELA.RF.3.4

Read with sufficient accuracy and fluency to support comprehension.

CCSS.ELA.RF.3.4b

Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.

Big Idea: Structure in the Arts

Begin to recognize and identify elements of art (line, shape, form, texture, color) and principles of design (emphasis, pattern, balance, contrast) using visual art terminology.

Use the elements of art and principles of design in creating artworks independently and with others.

Big Idea: Processes in the Arts

be actively involved in creating artwork

Lesson Objectives

Fluency

After creating a visual representation of fluency, the fourth grade students will read fluently scoring 3 out of 4 on Rasinski’s (2015) Multidimensional Fluency Rubric.

Visual Art

When creating artwork, the students will recognize and apply their knowledge of the elements and principles of art scoring 3 out of 4 on a rubric.

Materials and Equipment

- Paper
- Pencil
- Examples of lines and shapes

- Abstract art piece
- Van Gogh “Starry Night”
- Shel Silverstein Poem “Forgotten Language”
- Rasinski’s (2015) Multidimensional Fluency Rubric (attached in Appendix E)
- Performance Rubric (attached to lesson plan 3)

Anticipatory Set/ Introduction

Have pictures of different types of lines and shapes on the board.

Ask, “Who can tell me what these are? (point to the different types of lines on the board)

Ask, “Who can tell me what these are? (point to the different shapes on the board)

Say, “Today, we’re going to begin an art project. Before we begin we’re going to look at several different elements of art that we’re going to use to create our piece.

Instructional Procedures

Demonstration/modeling/explanation:

Say, “First we are going to look at the different types of lines we see in art. There are five types of lines. The first type of line is vertical. A vertical line goes straight up (point to picture example from introduction).

Pull up a picture of an abstract piece of art.

Ask, “Can I have one student come up and find one vertical line in this picture?”

Say, “The next type of line is horizontal. A horizontal line lies down like if you were lying down in a bed, or you can think of a flat horizon to remember this one (point to the horizontal line from introduction).

Ask, “Will one student find an example in this picture of a horizontal line?”

Say, “The third type of line is diagonal. These lines have a slope (point to example from introduction).

Ask, “Will someone come and show us an example of a diagonal line in this picture?”

Say, “The fourth type of line is a curved line (point to example from introduction). These lines are not straight.”

Ask, “Will someone show us an example of a curved line in this picture?”

Say, The last type of line is a zigzag (point to example from introduction). These run diagonal back and forth and back and forth.”

Ask, “Will someone show us an example of a zigzag line in this picture?”

“In addition to different types of lines, we’re going to use different shapes. I want a few different students to come up and point out shapes that they see in this picture. Once you point out a shape, tell us what makes it that shape.”

Have students pick out shapes and describe them.

Guided Practice

Say, "Today we're going to create a visual representation of reading through an art project. Now that we know the different lines and shapes, I'm going to show you what we're going to do."

Pass out poem.

Say, "First we're going to read the poem aloud as a class"

Read poem aloud together.

Say, "I want you to take 2 minutes and write down what this poem means to you."

Say, "We're going to create a glue art picture. You have to use at least 3 different types of lines and 2 shapes in your creation. You can put them wherever you like. Think about what this poem means to you when creating your piece."

Say, "First I want you to trace what you want your picture to look like."

Students will draw out lightly in pencil their sketch. Model everything.

Say, "I want you to look at your creation so far. Does your picture have a certain flow to it? Do your lines have a certain flow to them? Art usually has a rhythm or flow to how the piece looks. For example, (pull up starry night) this picture has a flow or rhythm to it (show the movement of the piece). This can apply to how we read. When we read, we want to read with a good pace that has a natural flow."

Ask, "Why do you think a good pace and natural flow is important?"

Ask, "How can we achieve those things?"

Independent Practice

Say, "We're going to read the poem again as a class a few more times, but I want you to think about the natural pace and flow when you're reading it."

Read poem several times to wrap up lesson.

Formative Assessment

Fluency

The students will be assessed by Tim Rasinski's Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Visual Art

The students will be assessed by a rubric. They must use 3 different types of lines and two shapes.

Closure

The teacher will ask,

- What are the types of lines we learned about?
- Name some of the shapes we used.
- What elements did you use on your picture?
- How do our picture relate to fluency?

References

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[Untitled illustration of geometric shape abstract art]. Retrieved March 13, 2016 from
<http://chalker.blogs.com/.a/6a00d8341c705853ef0176177c9f89970c-800wi>

Examples of Lines

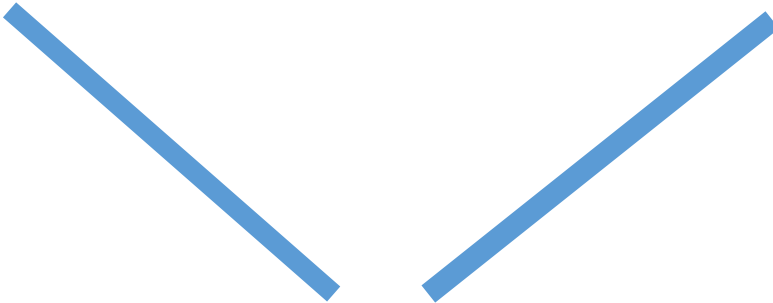
Horizontal



Vertical



Diagonal



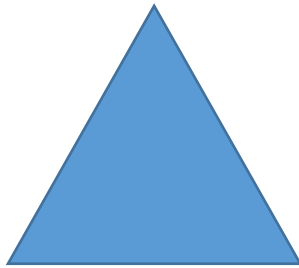
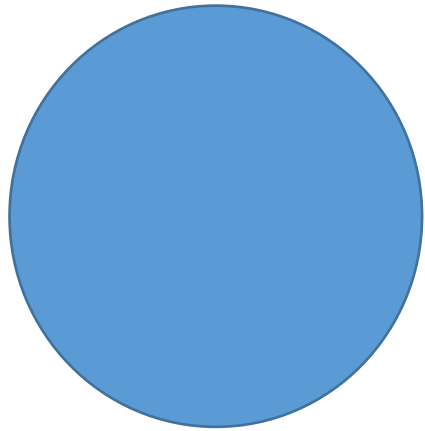
Curved



Zigzag



Examples of Shapes





Forgotten Language by Shel Silverstein

Once I spoke the language of the flowers,
Once I understood each word the caterpillar said,
Once I smiled in secret at the gossip of the starlings,
And shared a conversation with the housefly
in my bed.

Once I heard and answered all the questions
of the crickets,

And joined the crying of each falling dying
flake of snow,

Once I spoke the language of the flowers. . . .

How did it go?

How did it go?

Visual Art Lesson #2

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “Picture This” Length of lesson: Approximately 45 minutes</p>	<p>Lesson Sequence</p> <p>This lesson is the second of three in a sequence. The first lesson the students create a visual representation of pace through the fluidity of lines and shapes. The second lesson, students will explore accuracy through the use of a tricky medium. The last lesson will explore expression through the use of colors.</p>
<p>Grade Level</p> <p>3rd grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, adaptations could be to write a poem that matches their piece of art, or they could try to recreate another piece of art that fits the given poem.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this visual art lesson, the students will incorporate repeated readings. Each new lesson will address a different element of fluency in which the students will apply to a given poem. They will practice on this poem many times.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This visual art lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words on the page as well as a visual representation through the art work. They will hear each other read aloud. They will also read the poem and physically create a picture to represent it.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times</p>	

<p>through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.3.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>CCSS.ELA.RF.3.4b Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</p> <p>Big Idea: Structure in the Arts Begin to recognize and identify elements of art (line, shape, form, texture, color) and principles of design (emphasis, pattern, balance, contrast) using visual art terminology.</p> <p>Use the elements of art and principles of design in creating artworks independently and with others.</p> <p>Big Idea: Processes in the Arts Be actively involved in creating artwork</p>
<p>Lesson Objectives</p> <p>Fluency After creating a visual representation of fluency, the fourth grade students will read fluently scoring 3 out of 4 on Tim Rasinski’s (2015) Multidimensional Fluency Rubric.</p> <p>Visual Art When creating artwork, the students will recognize and apply their knowledge of the elements and principles of art scoring 3 out of 4 on a rubric.</p>
<p>Materials and Equipment</p> <ul style="list-style-type: none"> • glue • poem • Shel Silverstein Poem “Forgotten Language”(attached to lesson 1) • Rasinski’s (2015) Multidimensional Fluency Rubric (attached in Appendix E) • Performance Rubric (attached to lesson plan 3)
<p>Anticipatory Set/ Introduction</p> <p>Show a picture that you traced, but do a poor job of tracing it so that students will have difficulty seeing what the picture is supposed to be.</p> <p>Say, “Yesterday, I worked on a new piece of art. Do you like it? Can you tell what it is? What does it look like to you?”</p>

Ask, "It was just one of those pieces you trace, so why is it that you guys are having so much trouble seeing what it is?"

Instructional Procedures

Demonstration/modeling/explanation:

Say, "Today we're going to talk about accuracy and why it is important."

Ask, "What is accuracy?"

Give definition

Ask, "What difference would it have made if I would have been accurate when tracing this picture?"

Say, "This is the same for reading. When we read accurately, we get a better idea of what is actually being said. If we miss words, it can change the meaning of the text. But it doesn't always come easy. Many times we have to practice."

Guided Practice

Say, "Today we're going to practice our accuracy both in reading and in our artwork. First we're going to read through our poem a few times to practice reading accurately. Then we'll make our visual representation. "

Practice poem.

Say, "Each of you made outlines for your picture. The next step is for us to trace it with glue (demonstrate). Be as accurate as you can."

Students will glue draw and then place it to dry.

Independent Practice

Walk around while students are tracing and have them read the poem as accurately as possible.

Formative Assessment

Fluency

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Visual Art

The students will be assessed by a rubric. They must use 3 different types of lines and two shapes and they must cover their tracings with glue accurately.

Closure

The teacher will ask,

- What is accuracy?
- How did you show accuracy in your picture?
- How do our pictures relate to fluency?

References

Goswami, U. (2008). Principles of learning, implications for teaching: A cognitive neuroscience perspective. *Journal of philosophy of education* 42(3-4), 381-399.

Rasinki, T. (2015). Fluency rubric. Retrieved from:
http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf.

Reutzel, D., & Cooter, R. (2008). *Teaching children to read: The teacher makes the difference* (5th ed.). Upper Saddle River, N.J.: Pearson/Merrill Prentice Hall.

Visual Art Lesson #3

<p>Lesson Title and Concept/Topic to teach/Time needed</p> <p>Fluency and Music “Picture This” Length of lesson: Approximately 60 minutes</p>	<p>Lesson Sequence</p> <p>This lesson is the third of three in a sequence. The first lesson the students create a visual representation of pace through the fluidity of lines and shapes. The second lesson, students will explore accuracy through the use of a tricky medium. The last lesson will explore expression through the use of colors.</p>
<p>Grade Level</p> <p>3rd Grade</p>	<p>Adaptations</p> <p>For students who are ELL’s, adaptations could include pictures along with the text.</p> <p>For students in the Gifted and Talented program, adaptations could be to write a poem that matches their piece of art, or they could try to recreate another piece of art that fits the given poem.</p>
<p>The Research Behind: Fluency, Brain-Based Learning, and the Arts</p> <p>Fluency A core idea in fluency instruction is the practice of repeated readings (Reutzel & Cooter, 2008). During this visual art lesson, the students will incorporate repeated readings. Each new lesson will address a different element of fluency in which the students will apply to a given poem. They will practice on this poem many times.</p> <p>Brain-Based Learning Goswami (2008) explains that:</p> <p style="padding-left: 40px;">“If children are taught new information using a variety of their senses, learning will be stronger (that is, learning will be represented across a greater network of neurons connecting a greater number of different neural structures, and accessible via a greater number of modalities)” (p. 389).</p> <p>This visual art lesson allows the students to experience visual, auditory, and kinesthetic learning through the use of the arts. The students will see the words on the page as well as a visual representation through the art work. They will hear each other read aloud. They will also read the poem and physically create a picture to represent it.</p> <p>The Arts The arts offer a way for students to open their minds to something new and unknown. The arts can be used as a motivating force that drives students to desire to learn, and many times</p>	

<p>through the arts teachers will incorporate a variety of learning styles that benefit diverse students.</p>
<p>Standards</p> <p>Common Core State Standards</p> <p>CCSS.ELA.RF.3.4 Read with sufficient accuracy and fluency to support comprehension.</p> <p>CCSS.ELA.RF.3.4b Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</p> <p>Big Idea: Structure in the Arts Begin to recognize and identify elements of art (line, shape, form, texture, color) and principles of design (emphasis, pattern, balance, contrast) using visual art terminology.</p> <p>Use the elements of art and principles of design in creating artworks independently and with others.</p> <p>Big Idea: Processes in the Arts Be actively involved in creating artwork</p>
<p>Lesson Objectives</p> <p>Fluency After creating a visual representation of fluency, the fourth grade students will read fluently scoring 3 out of 4 on Rasinski’s (2015) Multidimensional Fluency Rubric.</p> <p>Visual Art When creating artwork, the students will recognize and apply their knowledge of the elements and principles of art scoring 3 out of 4 on a rubric.</p>
<p>Materials and Equipment</p> <ul style="list-style-type: none"> • color wheel • Art pieces • Coloring pastels or medium of choice • Shel Silverstein Poem “Forgotten Language” (attached to lesson 1) • Rasinski’s (2015) Multidimensional Fluency Rubric (attached in Appendix E) • Performance Rubric (attached to lesson plan 3)
<p>Anticipatory Set/ Introduction</p> <p>Display a giant color wheel.</p> <p>Say, “Alright, everyone, you have 60 seconds to brainstorm everything you know about colors. GO!”</p> <p>Have a timer running and call time at sixty seconds.</p>

Make a list of the things the students brainstormed about colors.

Instructional Procedures

Demonstration/modeling/explanation:

Say, "As you've probably guessed, today we're going to add color to our pictures. There are four types of colors that I want to focus on. The first is Warm colors. Who can tell me some colors they think would be considered warm colors?"

Say, "Warm colors would be shades of red, yellow, and orange. Why do you think these colors are called warm colors? What kinds of things do these colors remind you of?"

Say, "ok, so we've talked about warm colors. Now let's talk about Cool colors. What colors do you think are considered cool colors?"

Say, "Cool colors are shades of purples, blues, and greens. Why do you think these colors are called cool colors? What kinds of things do these colors remind you of?"

"Say, Now we're going to look at our color wheel. We're going to learn about analogous and complimentary colors."

Say, "Analogous colors are right beside each other on the color wheel. They create a harmonious mix. To remember analogous colors are beside one another, you can think about them as Ana from next door. Can I have a few students pick out a few pairs of analogous colors?"

Say, "The last type of colors create contrast. Who can explain what contrast is? Contrast is when two things are very different from each other. For example, day and night. When we look at a color wheel, they are colors that are on the opposite side, like purple and yellow. You can think of Complementary colors as "a couple streets over" since they are across from one another. Can I have a few students come a show me some complementary color pairs?"

Say, "Now let's make a connection. In what way can colors represent how we read?"

Pull up two examples of different color schemes.

Ask, "How do the colors in these pictures help you determine the emotion of the pieces?"

Say, "Colors can represent our expression in reading. When we read, we have to think about what's going on in the story and how it makes us feel. Sometimes the text is happy, but sometimes it is sad. Colors in pictures can do the same thing. The emotion of the text helps us determine what emotion and expression to read it with just like the emotion of the piece determines what colors the artist uses."

Guided Practice

Say, "Before we add colors to complete our piece, let's first go back and read through our poems. I want you to jot down how the poem makes you feel and what expression you would read it with."

Give students time to independently read the poems and complete the task.

Say, "Based on the expression you chose, I want you to use colors or color schemes that would depict that emotion (Demonstrate different techniques to color to add texture if desired).

Allow students time to complete their picture using medium of choice.

Independent Practice

Once the students have completed the picture, give them time to practice reading the poem with that expression. At the end, each student (or groups of students) will read their poem using the emotion while displaying their picture.

Formative Assessment

Fluency

The students will be assessed by Rasinski's (2015) Multidimensional Fluency Rubric. This rubric measures students' expression and volume, phrasing, smoothness, and pace.

Visual Art

The students will be assessed by a rubric. They must use 3 different types of lines and two shapes, the lines must be covered by glue, and they must have colors showing the expression of their poem

Closure

The teacher will ask,

- What are the types of colors we learned about?
- What colors did you use on your picture?
- Why did you choose them?
- How do our picture relate to fluency?

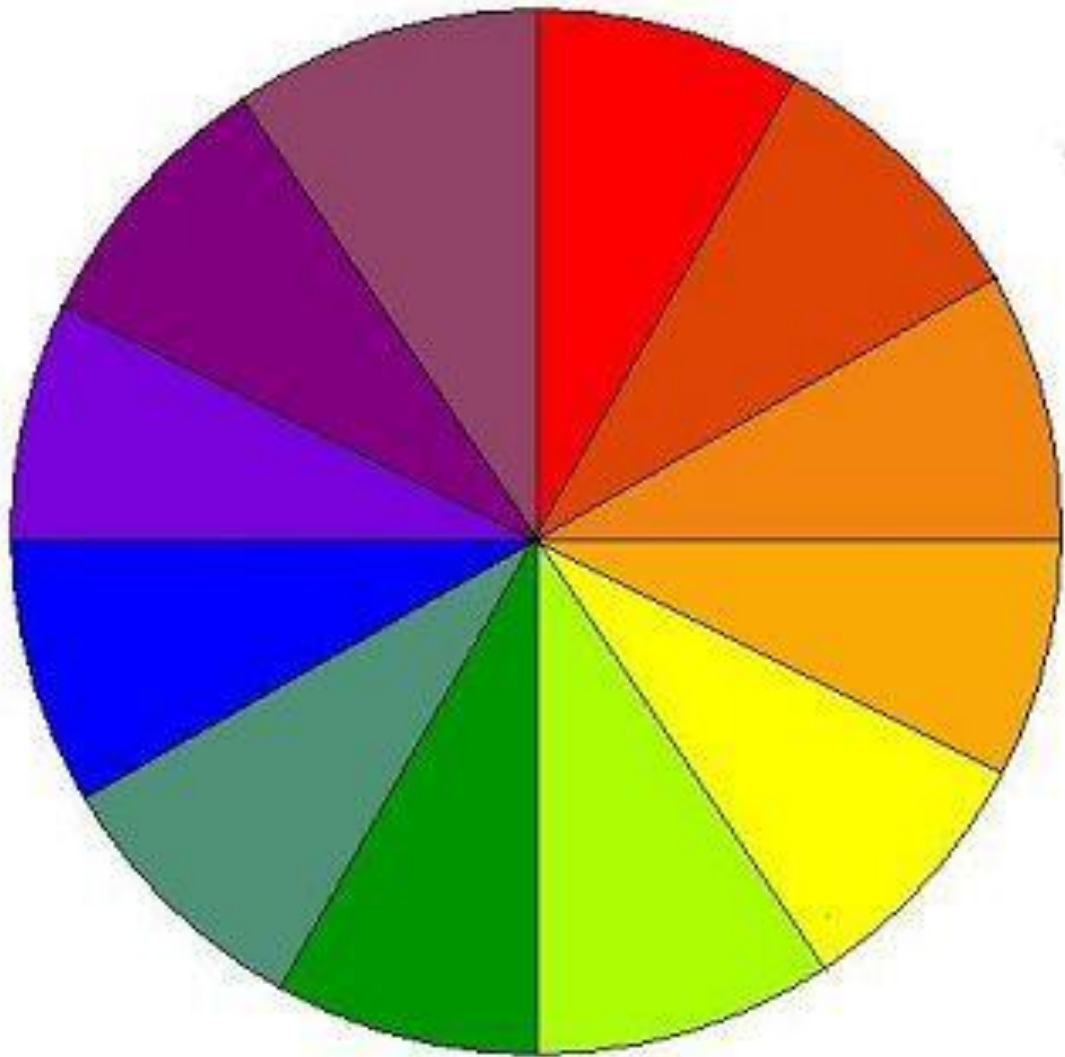
References

Goswami, U. (2008). Principles of learning, implications for teaching: A cognitive neuroscience perspective. *Journal of philosophy of education* 42(3-4), 381-399.

Rasinski, T. (2015). Fluency rubric. Retrieved from:
http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf.

Reutzel, D., & Cooter, R. (2008). Teaching children to read: The teacher makes the difference (5th ed.). Upper Saddle River, N.J.: Pearson/Merrill Prentice Hall.

[Untitled illustration of full color wheel]. Retrieved March 13, 2016 from
<http://klad.com/blog/wp-content/uploads/2009/11/fullcolorwheel.jpg>



Visual Art Performance Rubric

4	3	2	1
<p>The student shows excellent understanding of the concept. He/she used at least 3 different types of lines and used least two shapes. He/she covered the lines with glues accurately. He/she used colors that show the expression of their poem. The overall product is neat.</p>	<p>The student shows adequate knowledge of the concept. He/she used at least 3 different types of lines and used least two shapes. He/she covered the lines with glues with some accuracy. He/she used colors that show the expression of their poem. The overall product has the elements, but is not completed neatly.</p>	<p>The student shows some knowledge of the concept. He/she used 1 or 2 different types of lines and used at least one shapes. He/she covered the lines with glues with some accuracy. He/she used colors that show the expression of their poem. The overall product is not completed neatly.</p>	<p>The student shows limited to no understanding of the concept. He/she did not included the required elements or create a neat product.</p>

Appendix E: Rasinski's (2015) Multidimensional Fluency Rubric

NAME _____

FLUENCY RUBRIC

	1	2	3	4
Expression and Volume	Reads in a quiet voice as if to get words out. The reading does not sound natural like talking to a friend.	Reads in a quiet voice. The reading sounds natural in part of the text, but the reader does not always sound like they are talking to a friend.	Reads with volume and expression. However, sometimes the reader slips into expressionless reading and does not sound like they are talking to a friend.	Reads with varied volume and expression. The reader sounds like they are talking to a friend with their voice matching the interpretation of the passage.
Phrasing	Reads word-by-word in a monotone voice.	Reads in two or three word phrases, not adhering to punctuation, stress and intonation.	Reads with a mixture of run-ons, mid sentence pauses for breath, and some choppiness. There is reasonable stress and intonation.	Reads with good phrasing; adhering to punctuation, stress and intonation.
Smoothness	Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the same passage.	Reads with extended pauses or hesitations. The reader has many "rough spots."	Reads with occasional breaks in rhythm. The reader has difficulty with specific words and/or sentence structures.	Reads smoothly with some breaks, but self-corrects with difficult words and/or sentence structures.
Pace	Reads slowly and laboriously.	Reads moderately slowly.	Reads fast and slow throughout reading.	Reads at a conversational pace throughout the reading.

Scores of 10 or more indicate that the student is making good progress in fluency. Score _____

Scores below 10 indicate that the student needs additional instruction in fluency.

Rubric modified from Tim Rasinski - [Creating Fluent Readers](#)