



Curriculum Unit Title
Reading and Moving:
Integrating Movement to Improve Comprehension by Focusing on Text Structures

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This curriculum unit is recommended for:
2nd grade French Immersion Students

Keywords: French, language immersion, movement and learning, reading, literacy, Chien Bleu, *La Légende du Chien Noir*, dance, compare and contrast,

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: In this curriculum unit students will dive into the process of using different strategies to develop better comprehension when reading. The students will read two stories and will learn to answer basic questions about the stories (such as what, when, who etc.), analyze different characters and compare and contrast. All these will be supported by the addition of movement in order to address different learning styles and bring alive the text by involving the body. Creating a dance about the two stories and the main characters will be a new element and experience for my students. The purpose is for students to learn to think about the stories in more imaginative ways. These movement experiences will help the students better perform the tasks of compare and contrast, an abstract concept that is often difficult for them to understand.

I plan to teach this unit during the coming year to 17 students in the second grade in the French Immersion Literacy block.

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Introduction

Rationale

It is so important for students to have good reading comprehension skills. Reading is the foundation for all learning. This important skill is needed to learn Math, Science and Social Studies. Young students learn to decode, make sense of what they read and retain information starting in kindergarten. The expectations are high but not all students can be successful with conventional methods, some students benefit from learning these skills by being exposed to different strategies.

I assume that some people would be skeptical to use movement to teach reading comprehension. After all, some of the skills required to be able to analyze fiction and non-fiction texts are so abstract in nature and difficult for young students to understand. The physical energy that my students show every day is so abundant, that using it to learn is logical. Using moving to learn abstract concepts such as compare, and contrast will be a very useful strategy. I believe that as a teacher, it is important to make my students aware of the fact that their physical bodies help them to learn, understand and retain information.

I have seen firsthand how using movement with my students to make connections to letter sounds, vocabulary and to develop oral proficiency in a foreign language delivers great results. Moving can help struggling students to make brain connections and it can help regular students to go deeper in their learning. As teachers we are competing with technology and all the distractions that this modern world offers our students. I believe that creating meaningful lessons requires using an array of strategies in which movement and teaching our students to be aware of their bodies and how they can use them to learn is particularly important to reach learning goals.

I have tried to teach the concepts of comparing/contrasting in class. It is a multiple step process in the immersion classroom. The students need to be prepared by making sure they have acquired the necessary vocabulary to express themselves in the target language and to understand the content. I must find ways to do this without translating, I must show my students the different paths they can take in order to make the connections between the language and the content. I have experienced some success in helping my students understand these concepts. However, I do not believe I was able to reach my students using conventional methods (ex. Venn Diagram) and therefore cannot say they would know how to compare/contrast with confidence. I think the integration of movement in my lessons will help my students better understand and retain information when reading a text.

School/student's demographics

I teach at North Academy of World Languages. This school was opened last year to offer the language immersion program to students in the north of the Charlotte Mecklenburg County. In one year, the student enrollment has doubled. There is great interest in the immersion programs. Our school offers language immersion in German, French and Chinese.

NAWL is a diverse school. Our student population is 40% African American, about 27% White, 29 % Hispanic, 6% two or more races and 2% Asian. My class shows the diversity of our school. I teach second grade and this year I have 18 students.

I am impressed with my new students; this is my first-year teaching second grade and so far, we are doing well as we navigate the new curriculum together. I am full of expectations for them. They are full of energy, laughter, and enthusiasm. They are eager and interested in learning new things. As far as the language learning goes, even though they are in second grade this is their second-year learning French. Therefore, their language skills need to develop more, since they did not start their immersion experience in kindergarten. They need to acquire more vocabulary to develop more comprehension and oral expression. It is exciting for me as a teacher to start the year with such a responsive group. I know they will be responsive to moving more in class, to the stories I will use in the Curriculum Unit and to be able to express themselves in a unique way to demonstrate their learning and understanding.

I will be teaching the Curriculum Unit in the second semester, specifically in the third quarter. By then, my students should have enough vocabulary and confidence in their French language skills to enjoy learning the literacy concepts.

Unit Goals

- Develop their comprehension skills in French as they do a thorough study of two stories.
- Acquire academic vocabulary in the target language that will help them take part in classroom discussions and will give them confidence to share their opinions.
- Learn to compare/contrast stories and characters in a story.
- Learn how to do a simple literary analysis of a story.
- Use movement to explore and better understand characters in a story
- Participate in the creation and presentation of a dance to represent both stories and their characters.
- Write a paragraph about their favorite story and character by offering supporting details to their opinion.

Content Research

Brain Dance:

The premises for the creation of this Warm-Up is that preparing the body is as important as preparing the brain at the beginning of a lesson. This warm-up technique was developed in 2000 for dance classes (Green Gilbert, 2016). The bases for the BrainDance are the fundamental movements a baby goes through on the first year of life. This technique can be used at the beginning of any lesson and can be used by students of any ages. Movement is needed for all ages and can bring many benefits from young students to Alzheimer's patients.

When teaching we want to make sure we are appealing to all the senses. For too long we have been concerned about teaching and developing our students minds and have neglected the body. One of the benefits of using the BrainDance in class, is how it helps students to be more focused and more interested in learning. All the different movements stimulate and increase the flow of blood and oxygen to the respiratory system and brain. It helps reorganize the central nervous system and it strengthens our physical bodies.

The Brain Dance consists of 8 patterns. Each of these patterns help the student to make better connections between the body and mind. These patterns can be done in class using different variations and they allow for creativity and exploration depending on the age and enthusiasm of the students.

Here is a list of the 8 patterns:

- Breath: You are one with your breath
- Tactile-Sensing: Touch on the skin develops bonding and sensory integration
- Core: Expand and contract
- Head-Tail: Students stretch the spine and look at the belly bottom
- Upper-Lower: Move upper body while keeping the legs still and vice-versa
- Body-Side: Turn to the side as if opening and closing a door
- Cross-Lateral: Touch the opposite side
- Vestibular-First Sense: Dizzy pattern follow by balancing

Using the BrainDance in class with my students brings all of us a sense of connectedness. We feel prepared, balanced, and ready to start learning.

Translation in French ([Appendix 2](#)).

Embodied Learning: Why at School the Mind Needs the Body

Embodied learning offers an alternative to mentalistic learning. Mentalistic learning is the kind of learning that most of us grew up with and experienced in school. But where does this leave the students who are at a disadvantage in academic achievement? Are we able to help change the academic outcomes for these students?

Rationalism claims that the only source of knowledge is a priori reason. In opposition to Empiricism grounds knowledge on the experiences that we collect with our senses (Macedonia 2019). Rationalism separates the mind from the body; therefore, learning is considered more of an abstract process. Empiricism on the other hand is more grounded on in sensory and motor experiences (Engel et al., 2013; Mahon and Hickok, 2016).

It is interesting to explore these two ideas when thinking about learning a second language. Every time I meet someone, and this person finds out I am a French teacher, I hear the same story. I studied French (Spanish, German, or any other language) for (any number) years but I do not remember anything, or I can only say my name or hello. I feel sad for these people, because they invested many years in learning a language and acquired no practical communication skills. As an experienced language immersion teacher, I know that successful second language learning will not happen if the body and movement are not a part of the process.

Total Physical Response (TPR) is a technique developed by Asher in the 1960s. This technique has the students executing the commands given by the teacher in the target language. The commands are given in the imperative form and students were not required to talk to take off the pressure of performing. This technique added some freshness to language learning in the classroom, but it limited what the students could produce orally. Using representative gestures when teaching a second language will help students make associations and retain more vocabulary. Gestures are used by the teacher and also by the students. I use gestures in class to help my students learn the different letter sounds. I use also gestures to represent different actions when we sing or speak in class. Besides clarifying L2 word semantics, gestures fulfill a further purpose: they help memorize vocabulary better than by only reading it or listening to it (Macedonia, 2019). Using movement in the classroom can help in the teaching of other subjects such as math.

As a part of integrating movement into the language learning lessons, dance is excellent choice. In order to become skilled at interacting spontaneously in the second language, learners need the opportunity to practice language without inhibition and without interruption from the teacher (Pinter 1999). Students can benefit from well-planned teacher guided activities in which they will feel free to use the language. Different movement activities will also give the students the freedom to create and show how they can make the connections between their bodies and their L2 skills. Once students feel more confident and comfortable about their language oral communication skills, it will be easier to develop other language learning areas such as reading, writing, and listening.

Embodied learning is a powerful teaching tool. It facilitates learning for students with different learning styles. It helps students to better understand and retain information. It helps students to learn more about their individual learning styles and process. Embodied learning builds stronger bodies and more confident students.

Movement and Learning in the Elementary School

As a first and second grade teacher, I know that my students need to move and experience the content in different ways for me to address their academic needs. The research supports what every teacher knows: engaging students in movement activities has positive effects on motivation, engagement, and learning. (Lindt and Miller, 2017). Students also become more physically active. Nowadays, our student population is much more passive and generally not physically active. Many prefer to spend the weekend playing video games and looking at videos in their tablets than playing outside and reading a book. Giving our students opportunities to move is more important than ever.

When incorporating movement in a lesson teachers are more effective at generating students' situational interest. Situational interest is the kind that helps students retain the information they learn in class. Situational interest refers to a person's focused attention on stimuli at a particular moment, and it may or may not last beyond the given situation or activity (Hidi, 1990; Hidi & Baird, 1986). Movement is also considered an interdisciplinary method because it involves teaching the subject (literacy, science, social studies...) and physical education.

There are different strategies we can integrate into our lessons in order to use movement effectively (Pinter, 1999).

1. **Dancing to learn information:** In language learning singing is a big tool used for students to learn vocabulary, adding dance movement will facilitate the acquisition of the new vocabulary.
2. **Applying movement to content assessments:** Teachers can require students to associate specific movements to content.
3. **Moving among stations around the room:** Teachers can design lessons that require the students to move around the classroom.
4. **Ordering and Organize:** To better understand concepts in math or reading, teachers can ask students to organize in groups, rows, or lines.
5. **Representing with Actions:** Students can use their bodies to represent academic terms and key ideas.

Integrating movement in the classroom provides teachers with so many strategies that can be used during the lessons of all kinds of subjects. The different articles I read for my research support the idea of how incorporating movement activities in our everyday lessons have positive academic outcomes.

General Teacher Strategies:

1. *Moving while Reading Stories:* We will read the stories we will use for this unit. We do this in a Story Time setting. As we read the stories, we will assign a move to the main characters so students can keep the information and make connections.
2. *Literary Analysis:* Students will use a diagram to identify the main characters, where and when the stories are taking place, what is the plot of the story and what is resolution. Students could add to the discussion and recall details of the stories. We will also talk about the various parts of the story, beginning, middle and end.
3. *Turn and Talk:* This strategy will be used as we discuss both stories. Turn and talk is an easy and quick way for students to share their ideas and use the target language. Before sharing they will need to reflect, they will have to be good listeners and have to be ready to share with the class the information they got from their partner.
4. *Main Characters Study:* We will use two worksheets. Each worksheet will have a picture of the character and different sections to write vocabulary words about their physical characteristics, personality, their actions and any special or distinctive attributes.

5. *Role Playing/Dancing*: Students will be able to represent various parts of the story by using movement and words. This will be a group work. Students will need to plan their movements and practice to present to the rest of the class.
6. *Group Work and Discussions*: Students will use this strategy to create a role-playing dance and complete a compare/contrast chart. The group work will allow the students to use their language skills to discuss their ideas and to listen to the ideas of their peers.
7. *Venn Diagram*: We will use this diagram to compare/contrast the two main characters and the stories. We will first do the Venn Diagram together to compare the stories. Once the students have learned to do this, they will collaborate with a partner to compare the main characters in both stories.
8. *Writing*: After thoroughly studying the stories and the characters, students will write a paragraph about their favorite character and why they like it. The students will be able to use the vocabulary learned during the unit. They will also be provided with sentence starters. Since this unit will be taught during the third quarter, I will assume that my students would have learned how to create a paragraph. I will also like for the students to draw their favorite scene from the book.

Instructional Implementation:

In order to start this unit, students should have the prior knowledge that will help them discuss, analyze, and compare the stories they are going to read. I recommend this unit takes place in the second part of the school year; this way students will have further developed their target language skills. Students should have the ability to have academic discussions with their peers about the stories. They should also be able to recall the stories' details, answer the questions who, when why and what and be able to describe different characters and their traits. Therefore, the expectation is that students would have been doing some form of literary analysis already when reading other stories in class so the reading and introduction of the two stories will be easier.

Day One: Reading the story "Chien Bleu" by Nadja

Materials Needed: Book: "Chien Bleu" author: Nadja, French Immersion worksheet to answer basic questions about the text, pencils

Before reading the book, show your students the cover of the book and give them time to reflect. Start by asking what do you see? After you have gotten some answers, the question should be what do you think about what you see? Thirdly, the question should be what do you think is going to happen in this story by just looking at the cover? This process will get the students to speak in the target language and will also wake up their imagination and interest in the story. The reading of the story should be done using good intonation and expression to help students understand the different events and changes happening. The teacher should pause to point out details in the illustrations and ask questions about the characters, what is happening in the story

and what predictions they may have. As you read the story, a brief explanation of what a shape is should be given to the students. When choosing a shape, have in mind that you and your students will be using your bodies to make a still form. This form can be round, straight, curved, angular or twisted. It would be fun to give the students examples for them to make a shape. The point of choosing a shape is to be able to represent the main characters when reading the story. After practicing a little, the students can decide what shapes to choose to represent the two main characters. This will help the students to listen more actively and also better remember the main characters. When you finish reading the story the students will be ready to complete the basic questions worksheet (Appendix 3). This can be completed as a class.

Day Two: Review and main Character analysis

Materials Needed: The book: Chien Bleu by Nadja, Worksheet (beginning, middle and end of the story) and on the back about Chien Bleu, Pencils, and Crayons

Start by asking the students what their favorite part of the story was. After this initial discussion, the students will start working on the worksheet (Appendix 4). Ask the students to draw what the beginning, middle and end of the story on their paper. Give them about 10 to 15 minutes to do this, they might color if they finish early. After times runs out, there should be a discussion to see what scenes the students chose for each section. This exercise will help with reviewing the events in the story in a different way. When reviewing the story remember to also use the shapes that the students chose for the main characters. You can ask specific students to do different shapes to represent different parts of the story, then you can ask the rest of the class to create I can statement to describe what they see. For Example : “ Je vois que Chien Bleu est triste” – “Je vois que Chien Bleu est fâché”. After this, you can start working with the main character, Chien Bleu (The Blue Dog). This worksheet ([Appendix 5](#)) is divided into four sections, so the students have a clear idea of who the character is. The three sections are: Drawing the character, Physical characteristics – personality – actions (what the dog can do). The students should produce the answers. This work should be completed by using one word answers, not sentences. Depending on how your class work, this part of the unit could take two days instead of just one.

Day Three: Making a Dance about the character Chien Bleu (part 1)

Materials needed: Music, Bluetooth speaker, Unpitched percussion instruments, Chart paper and Markers

On this day you will start preparing your students to create a dance in order to experience the character of Chien Bleu in a completely different way. This part of the unit can be exciting and engaging, but things can get out of control if students are not properly taught the principles that will guide the whole class. First, remind the students of the shape that the class decided to use to represent Chien Bleu. Ask a few students to pretend they are Chien Bleu and move across the room. Ask another group of students to do the same. And if you still have students left, they too should move across the room pretending to be the dog.

After this exercise, ask students if they know how a dance is created. After listening and discussing the answers, speak about the Dance Alphabet ([Appendix 7](#)) and how it will help us create a score for the story. The Language of Dance (LOD) is a unique tool for exploring, creating, and recording dance through the use of symbols. Dr Hutchinson Guest identified and codified the Movement Alphabet®, in which each movement element is represented by a symbol (from the website: The Language of Dance Center). This allows the opportunity for the dancers to be creative and do different interpretations of the movements.

However, today it will be about learning at least four or five of the movements and putting them together to create a short dance. On this day you will introduce the movements of 1. Any travelling 2. Any rotation 3. Still shape 4. Motion toward 5. Motion away. You should write these movements on the chart paper so the students can see them and remember in what order they will do the movements. Ask the students to show each one of the movements one at a time. You will have to model these movements for them before they do them on their own.

To help the students create their movement, use specific instrumental music that will inspire them (Please see the link below for a Spotify playlist with some instrumental music suggestions). When doing this, remember that this part of the lesson is not about the character of Chien Bleu, but about the students getting familiar with creating a score for a dance. Let the students perform their dance score two or three times.

https://open.spotify.com/playlist/5EwLWgXjbTOSBOvuSD0bFq?si=Wl8rZsqR8WAaKVWLN1z6w&utm_source=native-share-menu

Day Four: Making a Dance about the character Chien Bleu (part 2)

Materials needed: Music, Bluetooth speaker, Unpitched percussion instruments, Chart paper and Markers

On this day the students will take all that they have learned about the main character to represent it in a different way. The purpose is for students to move to try to internalize and better understand by using their bodies. The first thing would be to ask a couple of volunteers to show how they would move as the Chien Bleu and Charlotte (the other main character). After this, you can start working on the dance. First, the class can choose the music that best fits the character. Two choices would be sufficient. Allow the students to listen and then vote for the music that best fits the character. If you do not want to use music, you can also use an instrument to cue the students as to when they need to move. For example, you can use a hand drum, a triangle, or a shaker. You can decide if the rhythm will be slow or fast, loud, or low. This option might offer a bit more of control because you can adjust how you are playing according to how your students are moving. After deciding on the music option, you need to remind the students how you would create a score ([Appendix 8](#)) to be able to keep track of the movements you will use for the dance. The dance the students will create need to show the main character during three notable events in the story:

1. When the dog meets Charlotte.
2. When the dog fights to defend Charlotte.

3. When the dog brings Charlotte back home to her parents and becomes the family dog.

As you create the dance together ask questions that will help the students reflect on the reasons certain movements might represent the character and the part of the story best. For example, students can discuss why the dog would move a certain way to defend Charlotte or how Charlotte would move when she goes back home. Students can use the sentence starter “Je pense que...” As you decide on the different movements, use the Chart paper and markers to draw the different signs this will help you and the students remember the dance. It would be practical to do about three or four movements for each part. You can perform together each one of the parts, until the students know all the movements and the order. To help the students learn the movements you can practice the movements by doing the first movement, then the first and the second movements, followed by the first, second and third movements etc. This way you can facilitate how the students can learn the dance and avoid confusion. I think it is safe to assume that most students would not have any dance experience so practicing the movements in a successive manner will guide them and put them at ease.

Day Five: Making a Dance about the character Chien Bleu (Part III)

Materials needed: Music, Bluetooth speaker, Unpitched percussion instruments², Dance score created on day four

Start the lesson by asking the students their impressions of the dance that you created together and how doing this helped them better understand the character of Chien Bleu. Take the time to discuss the story and what became clearer to the students after creating the dance.

Today the focus will be on enhancing the three parts of the dance by giving the students a little bit of creativity freedom. You will divide the class in three groups:

Part 1: When Charlotte meets Chien Bleu

Part 2: When the dog fights to defend Charlotte

Part 3: When the dog brings Charlotte back home to her parents and becomes the family dog.

The dance will remain the same, but the students will be allowed to add one or two movements. The movements the students can choose from are: 1. Balance 2. Falling 3. Any action. Give specific instructions to the students. They should practice the part of the dance from the day before and then decide together what movement to incorporate. Students should plan so they can have enough time to practice before presenting their part of the dance to the rest of the class. Each group should share with you what the addition (or additions) to the dance is, so you can help with any indecisions or conflicts. Finish the lesson by letting each group perform for the rest of the class. It would be great for the students to make comments about the additions to the various parts of the dance and how the new movements enhanced the representation of the story.

Day six: Reading the story: “La légende du Chien Noir”

Materials Needed: Book: “La légende du Chien Noir” author: Levi Pinfold (translated in French by Helene Pilotto) French Immersion worksheet to answer basic questions about the text, pencils

****For this day you will follow the same steps as for day 1 to read the story and complete the basic questions worksheet. ****

Before reading the book, show your students the cover of the book and give them time to reflect. Start by asking what do you see? After you have gotten some answers, the question should be what do you think about what you see? Thirdly, the question should be what do you think is going to happen in this story by just looking at the cover? This process will get the students to speak in the target language and will also wake up their imagination and interest in the story. The reading of the story should be done using good intonation and expression to help students understand the different events and changes happening. The teacher should pause to point out details in the illustrations and ask questions about the characters, what is happening in the story and what predictions they may have. As you read the story, a brief explanation of what a shape is should be given to the students. It would be fun to give the students examples for them to make a shape. After this the students can decide what shapes to choose to represent the two main characters. When you finish reading the story the students will be ready to complete the basic questions worksheet ([Appendix 3](#)). This can be completed as a class.

Day Five: Review and Main Character analysis

Materials Needed: the book “La légende du Chien Noir”, worksheet (beginning, middle and end) on the back about Chien Noir, pencils, and crayons

Start by asking the students what their favorite part of the story was. After this initial discussion, the students will start working on the worksheet ([Appendix 4](#)). Divide the class in pairs or groups of three so they can work together. The students will decide together what to write for the beginning, middle and end of the story. The students should have at least 20 minutes to complete the task. Everyone in the group should have the same answers. If they finish early, they can draw the parts of the story they chose for each section. After time runs out, there should be a discussion to see what scenes the students chose for each section. This exercise will help with reviewing the events in the story in a different way. When reviewing the story remember to also use the shapes that the students chose for the main characters. After this, you can start with the main character, Chien Noir (The Black Dog). This worksheet is divided into four sections, so the students have a clear idea of who the character is. The four sections are: Draw the dog when he was big, draw the dog in his normal size, physical characteristics – personality ([Appendix 6](#)). The students should produce the answers. This work should be completed by using one word answers, not sentences. Depending on how your class works, this part of the unit could take two days instead of just one.

Day 6: Making a Dance about the character of Chien Noir (Part 1)

Materials needed: Music, Bluetooth speaker, Unpitched percussion instruments, Chart paper and Markers

**Because the students have already learned about the Movement alphabet, remind them of the process and what movement the symbols represent and how it worked the first time you created a dance together.*

On this day the students will take all that they have learned about the main character to represent it in a different way. The purpose is for students to move to try to internalize and better understand by using their bodies. The first thing would be to ask a couple of volunteers to show how they would move as the Chien Noir and Mini (the other main character). After this, you can start working on the dance. First, the class can choose the music that best fits the character. Two choices would be sufficient. Allow the students to listen and then vote for the music that best fits the character. After this, you need to remind the students how we would create a score (Appendix IV) to be able to keep track of the movements we will use for the dance. The dance the students will create need to show the main character during three important events in the story.

1. When the different members of the family see the dog for the first time.
2. When Mini first goes outside to see the dog.
3. When Mini brings the dog back to the house to meet the family.

As you create the dance together use the Chart paper and markers to draw the different signs this will help you and the students remember the dance. It would be practical to do about three or four movements for each part. You can perform together each one of the parts, until the students know all the movements and the order.

Day Seven: Making a Dance about the character Chien Noir (Part II)

Materials needed: Music, Bluetooth speaker, Unpitched percussion instruments, Dance score created on day six

Start the lesson by asking the students their impressions of the dance that you created together and how doing this helped them better understand the character of Chien Noir. Take the time to discuss the story and what became clearer to the students after creating the dance.

Today the focus will be on enhancing the three parts of the dance by giving the students a little bit of creativity freedom. You will divide the class in three groups:

1. When the different members of the family see the dog for the first time.
2. When Mini first goes outside to see the dog.
3. When Mini brings the dog back to the house to meet the family.

The dance will remain the same, but the students will be allowed to add one or two movements. The movements the students can choose from are: 1. Balance 2. Falling 3. Any action. Give specific instructions to the students. They should practice the part of the dance from the day before and then decide together what movement to incorporate. Students should plan so they can have enough time to practice before presenting their part of the dance to the rest of the class. Each group should share with you what the addition (or additions) to the dance is, so you

can help with any indecisions or conflicts. Finish the lesson by letting each group perform for the rest of the class. It would be great for the students to make comments about the additions to the different parts of the dance and how the new movements enhanced the representation of the story.

Day eight: comparing and contrasting the two main characters: Chien Bleu and Chien Noir

Materials needed: Comparing and contrasting worksheet ([Appendix 9](#)), pencils and clipboards

Today the students will be comparing and contrasting the two characters. The assumption will be that because you would have studied, discussed, and even danced about these two characters, the students will be ready to do this exercise on their own. Divide the class into groups of two or three. If it is the first time you do something like this, I recommend you give very detailed instructions. The worksheet is quite easy to follow. Students will be completing a Venn Diagram. Because the two sides of the diagram are labeled with the names of the dogs, it will be easy for the students to know where to write about each story. Make sure to explain how the middle column is to write the comparisons (similar things in the story) and the right and left side are for contrasting (to write what is difference about the stories). They should use one-word answers for the most part because they will be able to explain with more details when the whole class will be discussing. The students should have at least 20 minutes to complete the exercise. After they are finished the group will get back together for discussion. Make sure to display the worksheet on the electronic board or create a big Venn Diagram with chart paper. As the students give the answers, please fill out the Venn Diagram displayed on the board.

Day nine: Compare and Contrast assignment and writing about your favorite character

Materials Needed: Pencils, Erasers and Notes and Worksheets from the previous lessons

As you close this unit, the students will do a written assessment ([Appendix 10](#)) to show their understanding of the comparing and contrasting concepts. Students will complete a couple of charts to make a list of two or three points in which the stories are similar and also different. Depending on how your students work, their language level and knowledge of the stories you can decide whether or not they should use any of the written notes and worksheets to complete the charts. The last part of the assessment is to give the students the opportunity to express which story they enjoyed the much and to give at least one reason. You provide some scaffolding support by giving them some sentences starters. For Example:

J'aime Chien Bleu parce que...

J'aime Chien noir parce que....

Mon histoire préférée c'est ...parce que....

Appendix 1: North Carolina Essential Standards

RL.2.1:

Ask and answer such questions as who, what, where, when why and how to demonstrate understanding of key details in a text.

RL.2.3:

Describe how characters in a story respond to major events and challenges.

RL.2.5:

Describe the overall structure of a story, including describing how the beginning introduces the story, the events unfold in the middle and the ending concludes the action.

SL 2.1:

Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

North Carolina World Language Essential Standards

NH.CLL.1.2:

Generate conversations using familiar vocabulary and structures in short social interactions.

NH.CLL.2:

Understand words and concepts presented in the language.

Appendix 2

Suggested translation in French for the BrainDance exercises

1. Respiration- “Unité” Respire 4 ou 5 fois profondément Image: Le vent
2. Toucher- “Sentir” Frappe, tapote, sers, gratte, brosse tout le corps. Image: embrassade, gouttes de pluie.
3. Noyau distal- "Binôme" Engage les muscles du centre du corps et étire-toi à partir du nombril. Image: L'étoile de mer
4. Tête-Queue- “Colonne vertébrale active” Remue, plie, tourne la colonne vertébrale. Image: un chiot, un chaton
5. De bas en haut- “Enracine-toi” Stabilise la partie basse du corps, bouge le haut du corps. Stabilise la partie haute du corps, bouge le bas du corps. Image: Un arbre dans le vent, un patineur sur glace
6. Côté du corps- “Faire des choix” Plie, étire, tourne, secoue un côté du corps puis l'autre. Image: Un ours qui marche
7. Transversale- “Cerveau robuste” Bouge et connecte les parties opposées du corps: Genou au coude, etc. Image: Grimper sur une échelle.
8. Vestibulaire- “Le premier sens” Balance-toi, penche-toi, tourne sur toi-même. Image: Une toupie

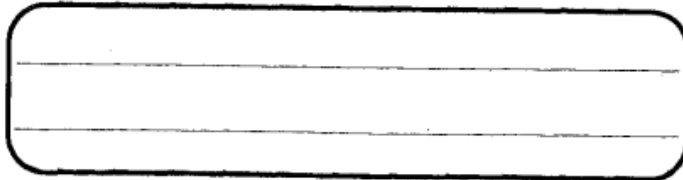
Translated by Pam Shembo

Appendix 3

Prénom, nom: _____ Date: _____

Cadre:

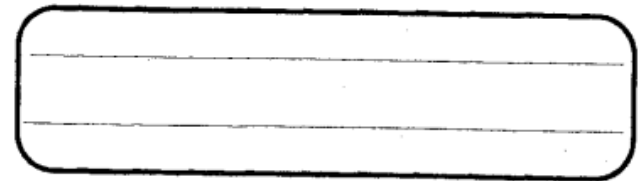
Où et quand se passe cette histoire?



P L A N

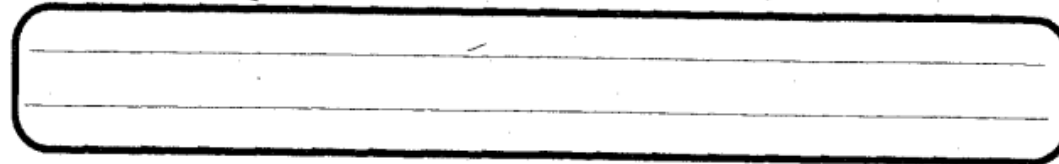
Personnages:

Qui sont les personnages?



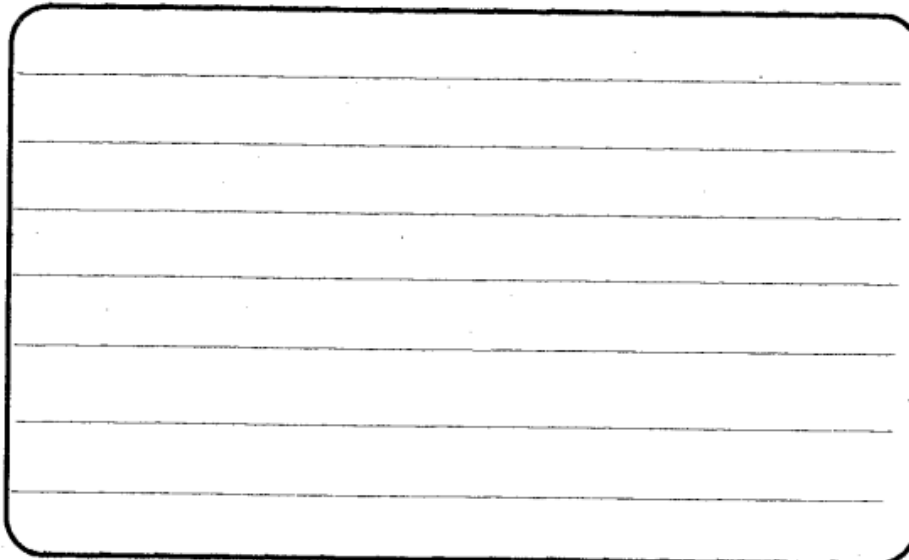
Titre:

Auteur:



Intrigue, problème:

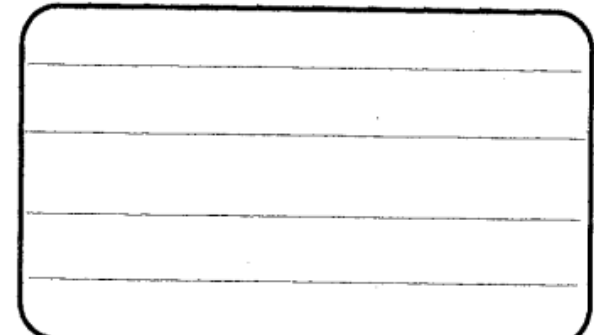
Qu'est-ce qu'il se passe dans cette histoire?
Quelle est la situation? Quel est le problème?



Fin, conclusion, solution:

Comment se termine cette histoire?

Quelle est la solution?



Appendix 4

Début

Milieu

Fin

[illegible]

Appendix 5

Chien Bleu

Dessine	Personnalité
Caractéristiques Physiques	Actions

Appendix 6
























La légende du Chien Noir

Dessine Chien Noir quand il est grand	Dessine Chien Noir quand il est normal
Caractéristiques Physiques	Personnalité

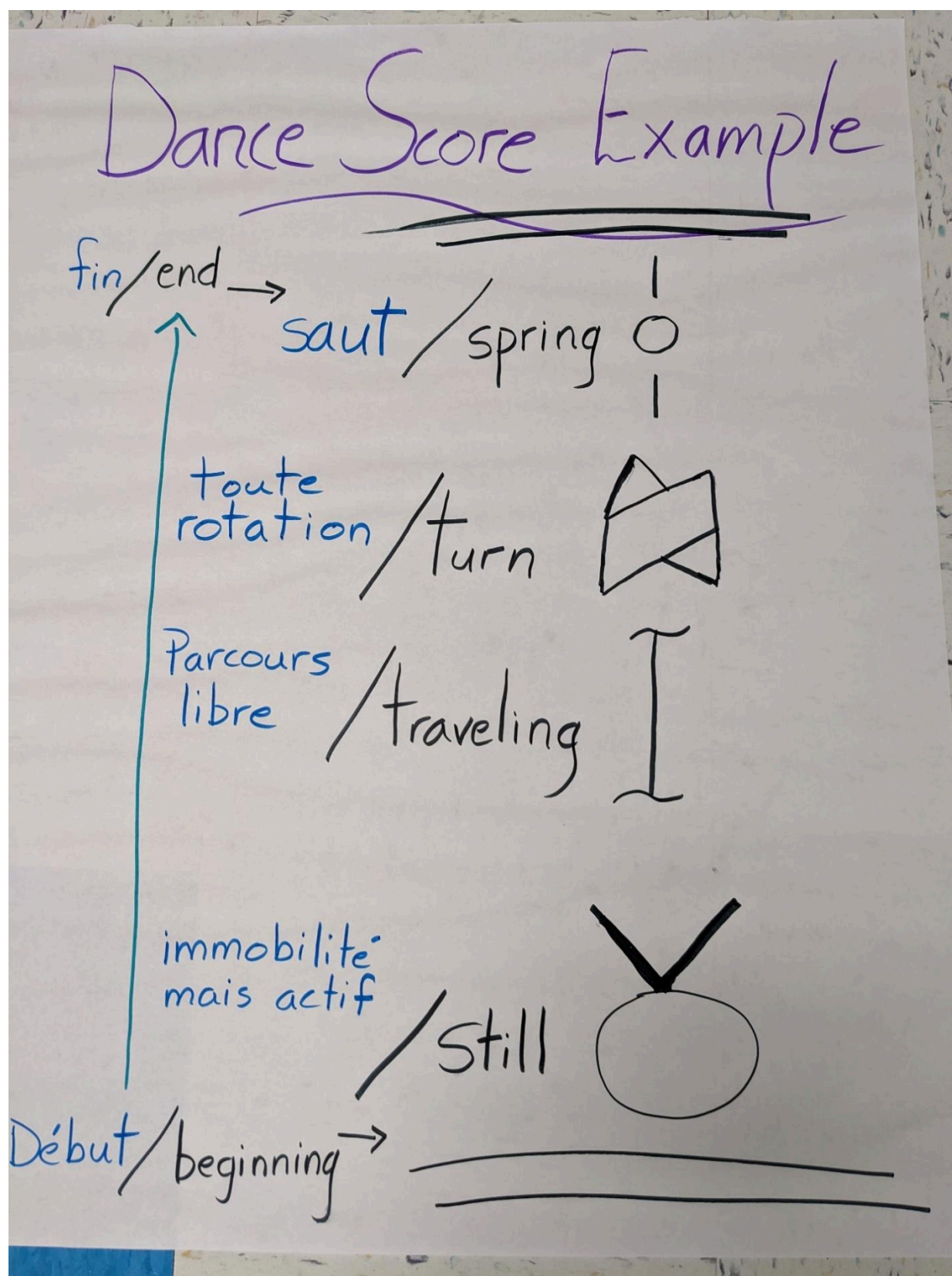
Appendix 7

LOD et LMA Concepts En Français

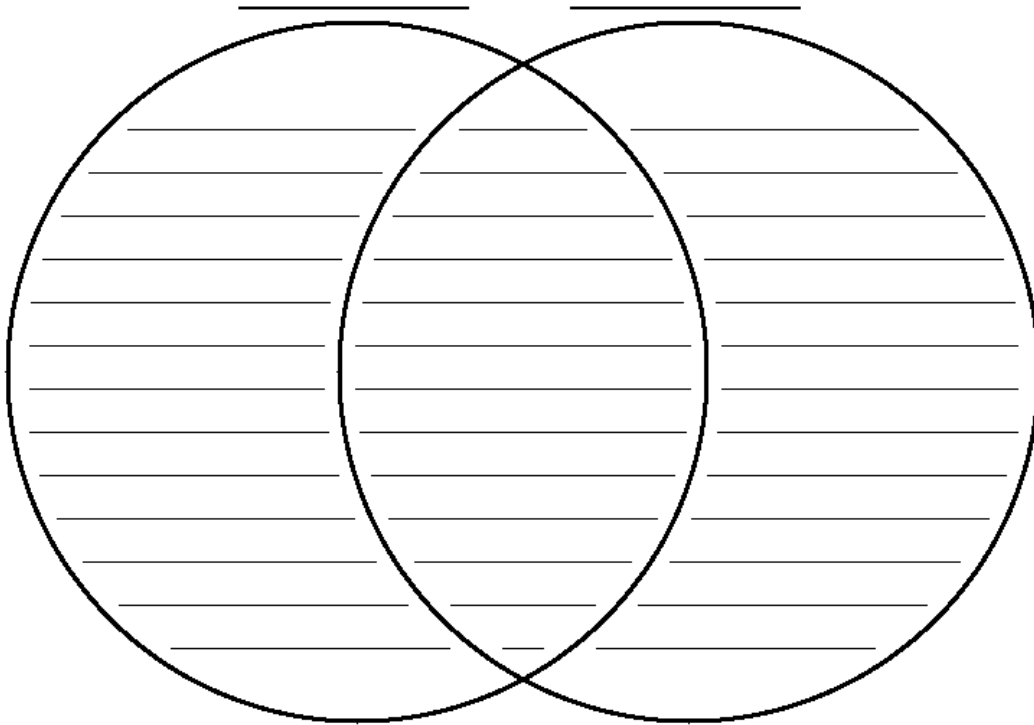
Toute direction ou niveau	Niveau Bas	Niveau Moyen	Niveau Haut	Avant moyen	Arrière moyen	Moyen gauche	Moyen droite				Saut	
	Gauche avant bas	Droite avant bas	Gauche arrière bas	Droite arrière bas	Gauche avant moyen	Droite avant moyen	Gauche arrière moyen	Droite arrière moyen	Gauche avant haut	Droite avant haut	Gauche arrière haut	Droite arrière haut
Parcours libre	Parcours droit	Parcours Zigzag	Parcours Incurve	Parcours circulaire à gauche	Parcours circulaire à droite	Parcours méandre	Motion	Destinati on de l'action	Parcours libre vers	Parcours libre qui s'éloigne de	S'approche r	S'éloigner
Toute flexion	Toute extension	"Presque" s'adresser (intention)		S' adresser		"Presque" toucher		Arc de contact "toucher"		Arc de support "porter"		
Toute rotation	Tourner a gauche	Tourner a droite	Torsion à gauche	Torsion à droite		L'action arrive en forme	Toute direction ou niveau dans une forme	Parcours libre vers la forme qui arrive dans la forme		espace de scène		

 Toute action	 Immobilité, mais actif	 Toute forme	 L'action arrive en forme		 Tension spatiale transversale	 Tension spatiale périphérique	 Tension spatiale centrale					
					 Flux libre	 Flux condensé (précision)	 Temps soutenu	 Temps soudain	 Espace indirect ou flexible	 Espace direct	 Poids léger	 Poids fort
	 Léger accent	 Fort accent					 Respiration	 Centre à distal	 Tête-co ccyx	 Homologue (haut/bas)	 Homolatéral (droite/gauche)	 Controlatérale Controlatéral (fem/masc)

Teresa Heiland and Beatrice Aubert (Unpublished Manuscript November 8, 2022)



Name : _____ **Venn Diagram**



 Math-Aids.Com

Appendix 9

Appendix 10

Nom : _____

Date : _____

Chien Bleu et Chien Noir

Ecris deux détails qui sont semblables dans ces deux histoires.

Ecris deux détails qui sont différents dans ces deux histoires.

Ecris deux ou trois phrases pour dire quelle est ton histoire préférée.

Materials List:

1. White board/Smartboard:
To display instructions, the books illustrations and the worksheets students will be working on
2. Bluetooth Speaker:
This will be used to play the music for the different dances that will be created for each story
3. Unpitched Percussion Instruments:
These can be used to provide musical cues to the students when doing the dance, if you decide not to use music
4. Access to Spotify
To use music for the dances, downloading the suggested music list would be the most practical option
5. Large Post-it Chart Paper:
To write the score for the dances so the students have a visual reminder and can remember the sequence of the movements easily
6. Markers
7. Color Pencils/crayons
8. Pencils

Students Resources

Books:

1. Nadja. 1989. Chien Bleu. Lutin poche de l'école de loisirs.
The illustrations are beautiful, and the story is interesting and fascinating. The students very much enjoy the mysterious and magical character of Chien Bleu. Students will participate in a read-along of this book during the unit.
2. Pinfold, Levi. 2011. Black Dog. Templar Publishing.
French Translation by Helene Pilotto. 2012. Editions Scholastic
The story is very funny, and the illustrations are full of details. The students enjoy the charm and playfulness of Chien Noir. Students will participate in a read-along of this book during the unit.

Worksheets: These will be used to guide the students when studying the text structures of the two stories to improve reading comprehension. These are the worksheets needed:

1. Basic questions about the texts
2. Beginning-Middle-End
3. Chien Bleu-exploring the main character
4. Chien Noir-exploring one of the main characters
5. Venn Diagram

Teacher Resources

1. <https://www.lodc.org/about-us>
Language of Dance Center: This website is good to explore this unique tool. You can learn more about how this dance language was created, and how Dr. Hutchinson Guest identified and codified the Movement Alphabet. By using this resource, you can learn about creating and recording a dance.
2. <https://www.readingrockets.org/>
This is a very nice website. It has articles about teaching reading, helping struggling readers, reading topics and children's books and authors. There is also a section to read about research concerning reading and more resources.
3. <https://www.math-aids.com/>
An especially useful website with math exercises for all math levels. It is free for teachers and parents are able to use it as well. This is a great website for first and second grade teachers to find different ways for students to practice math concepts.
4. <https://www.youtube.com/watch?v=UH2xNx2t6Xw&t=8s>
This video is a great way to see how you can use the braintance movements in class. A teacher is modeling how to use the braintance movements with students. You can also play it in class so the students can follow the instructions.

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