

# 7<sup>th</sup> Grade: Alexander the Great

1	Grade, Subject(s)	Integrated Learning Experience Title	Unit
	7 <sup>th</sup> Social Studies	Alexander the Great Tableau	Ancient Greece
Lesson Goals			
MA/CC Standards (ELA and subject)			
<ul style="list-style-type: none"> <li>• MA SS 7.31 Describe the rise of Alexander the Great and the spread of Greek culture. (H)</li>   <li>• CCSS.ELA-LITERACY.W.8.3.D Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li>   <li>• CCSS.ELA-LITERACY.W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</li>   <li>• CCSS.ELA-LITERACY.W.8.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.</li> </ul>			
Students will know... (content)			
<p>perspective            how to create a tableau            how to express perspective and emotion through a tableau            the meaning of Hellenism            how Alexander came to power and spread Greek culture</p>			
Students will be able to...(skills)			
<p>speak in the voice of another            revise a poem            read a poem fluently in front of an audience            use prior knowledge to convey through dance the various attitudes and emotions of individuals impacted by empire expansion</p>			
2	Assessments ( <i>note: include differentiation as needed</i> )		Rubrics / Exemplars / Expectations
	<ul style="list-style-type: none"> <li>• Group Tableau</li> <li>• Conquering Writing (Individual)</li> </ul>		Tableau Rubric (see attached)

3	Lesson Plan		
<p><b>Note</b> – For students in grades 6 and up it might be beneficial for them to have multiple exposures to the Brain Dance (which they will participate in on day 2) prior to this unit to alleviate the challenges that may accompany the novelty of it (silliness, embarrassment, etc).</p> <p><b>Note</b> – Prior to participating in this mini-unit students should already have an understanding of the Ancient Greek culture and the Mediterranean region at the time of Alexander's power. Students should be familiar with the causes and consequences of empire expansion from multiple and opposing perspectives. Attached is a reading (<i>A Perspective of Alexander the Great</i>) which gives a perspective of Alexander which contrasts with what is generally discussed by other materials when teaching Alexander the Great.</p>			
<p><b>Activities</b> (<i>Things to include: hook, student-centered activities, 21<sup>st</sup> Century skills, writing component, good work habits</i>)</p>		<p><b>Expectations</b> (procedures, timing)</p>	<p><b>Needs</b> (people, space, materials)</p>
<p><b>DAY 1: Introduction to Kinesthetic Learning</b></p> <p><b>Hook</b> – What are some of the ways you are taught in school? (<i>think of methods of both specific teachers and teachers in general</i>) What methods of teaching/learning do you find to be most effective for your individual success? Students will think about their answers and then write their responses. While students are working circulate the classroom and read responses. Choose at least 3 students who to share who have identified different methods. <i>Some answers might include: Teacher lecture, reading about a topic and then answer questions, group or individual project, watch a movie/video about topic.</i></p> <p>First, have students share their responses with an area or table partner and then choose identified students to share and discuss with the whole class.</p> <p><b>Say:</b> Students, today we are going to learn about Kinesthetic Learning and how it can help us gain a deeper understanding of what we are learning</p> <p>Who knows what Kinesthetic Learning is? Accept answers and then provide students with definition (<i>a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration</i>)</p> <p>Based on the definition can anyone identify a response you wrote/heard which falls into the category of kinesthetic learning?</p> <p>Together we are going to read an article which discusses the impact of Kinesthetic learning on students.</p> <p><a href="http://www.dirjournal.com/guides/why-kinesthetic-learning-really-works-in-classrooms-today/">http://www.dirjournal.com/guides/why-kinesthetic-learning-really-works-in-classrooms-today/</a></p> <p>Read/discuss article as a class. Explain to students that after reading they will answer reflection questions for homework. Before reading, explain to students that the title is the author's thesis statement and we will analyze the article to determine if the author proves the thesis statement.</p>		<p>1 class period</p> <p>Students will understand what Kinesthetic Learning is and how it can impact student achievement</p>	<p>1. Hook/DN response</p> <p>2. Kinesthetic Learning Article (see note 1) and article reflection questions</p> <p>3. Class discussion notes</p>

<p>If there is time in class have students begin questions independently.</p> <p>For homework students will re-read the article and then complete the reflections questions.</p>		
<p><b>DAY 2: Introduction to Movement and Dance</b></p> <p>Preparation for this class will include the teacher familiarizing him/herself the Brain Dance and with language of movement and dance. Read the <i>Brain Dance Goetz Handout</i> attached for a deeper understanding of the Brain Dance. As stated before, ideally the students will have been pre-exposed to the Brain Dance prior to this lesson.</p> <p>Begin class by reviewing Kinesthetic Learning article reflection questions responses and make sure students have an understanding of kinesthetic learning,</p> <p>Explain to students that we will be participating in activity called the Brain Dance. Stress to students the importance of <u>everyone</u> participating in a <u>controlled</u> and <u>productive</u> manner. Students should have a heightened awareness of their body, the people around them and the amount of space in their area and in the room.</p> <p>Before doing brain dance introduce important concepts/terms found on both the Brain Dance chart and the Dance Movement Resource Chart with the students. You should display both charts and review them with the students.</p> <p>Also incorporate a drum or another musical instrument as a way of supplementing your voice. For example, when you give a direction tell the students to begin after they hear the sound of the drum.</p> <p>Lead students in Brain Dance activity with relaxing mood music playing quietly in the background. Examples of the Brain Dance:  <a href="https://www.youtube.com/watch?v=T0_wx1wV5Wo">https://www.youtube.com/watch?v=T0_wx1wV5Wo</a>  <a href="https://www.youtube.com/watch?v=GO5Vu_n2BLA">https://www.youtube.com/watch?v=GO5Vu_n2BLA</a>  The following example gives a description of all of the aspects of the Brain Dance  <a href="https://www.youtube.com/watch?v=r7WA333jqAI">https://www.youtube.com/watch?v=r7WA333jqAI</a></p> <p>After completing the Brain Dance explain the concept and importance of “freeze” as it relates to motion. Explain the difference between “freeze” and “stop”. <i>When you freeze everything (movement, talking, etc becomes frozen in that moment. When you stop moving it is possible to continue talking and vice versa)</i></p> <p>Introduce the term Tableau to the students. <i>A tableau is group of frozen shapes at a variety of levels and interrelated poses expressing a united theme.</i>  Ask students to restate the definition of Tableau.</p> <p>Put students into groups of 3 to 5. The goal will be for each group to create a Tableau (choose a topic they are all very familiar with: sports, the seasons, life cycles of a butterfly, causes of a historical event from a previous unit). Start with one student who can create whatever pose</p>	<p>1 class period</p> <p>Students will learn about the language of dance and movement and participate in a brain dance activity.</p> <p>Students will learn what a tableau and how to create a tableau as a form of expression</p> <p>If you have a space larger than a traditional classroom (such as auditorium stage or gym) available for this class it is preferable.</p>	<p>1. Class discussion notes (should be a continuation of the notes from the previous day)</p> <p>2. Relaxing music in the background when doing the Brain Dance.</p>

<p>he/she would like at whichever level (high, medium, low). After that student is frozen in his/her shape the second student creates different shape at a different level but in relation (over, under, around) to the first student's shape. Keep adding students at different levels doing different "frozen" shapes until every student involved in the particular tableau has created a shape.</p> <p>Once the model group is complete have students share observations of the tableau. These observations should be positive and helpful to the other students in creating their own tableau's</p> <p>After a few observations have other groups create tableaus. In order to make a tableau the students will have to</p> <ol style="list-style-type: none"> <li>1.) Choose a topic (it might be better for the teacher to have the topics already chosen). <i>Possible tableau topics: Life cycle of a butterfly, Seasons, Character traits of a novel protagonist/antagonist, sports, events of a time period in history.</i></li> <li>2.) Decide what pose and what level each group member will be in the tableau.</li> <li>3.) Be able to explain to the class your tableau and your specific pose within the tableau</li> </ol> <p>Walk around and assist groups in making their tableaus. Give feedback and suggestions. Remind students that they will responsible for sharing their tableau with the class.</p>		
<p><b>DAY 3: Conquering Tableau</b></p> <p>Explain to students that they will be creating a tableau based on the perspective of an individual involved with Alexander the Great and the expansion of his empire.</p> <p>Review with students the elements of Tableau (<i>Possible answers: Frozen picture/scene, same theme, different shapes/levels, interrelated poses</i>)</p> <p>Review what students know about Alexander the Great</p> <p>Explain to students to create the tableau they will decided which perspective they would like to embody, either the conqueror (Alexander) or the conquered (ex: a citizen of Persia).</p> <p>The students will brainstorm terms which are related to the perspective of the conqueror or the conquered. These terms should be words that not only describe concepts (<i>freedom, oppression</i>) but also emotion and feelings (<i>fear, wonder</i>) Review these terms as a class.</p> <p>After brainstorming and discussing the terms ask students who would some of the individuals be who are feeling these emotions. (<i>Possible answers: A soldier in Alexander's army, a child who has lost his/her home or family</i>)</p> <p>Tell students the next step is to decide which perspective they are going to adopt in order to create their tableau – the conqueror or the conquered. They should they complete #1 on the <i>Alexander of Macedonia Tableau</i></p>	<p>1 class period</p> <p>Students will demonstrate their knowledge of the various personal perspectives of empire expansion through group Tableaus</p>	<p>Tableau rubric</p> <p>Alexander of Macedonia Tableau worksheet</p>

	<p>worksheet.</p> <p>Once students have chosen their position put students in groups of 4 or 5 with others who have chosen the same position. Explain to students this is the group they will be performing their Tableau in and remind them of the tenets of productive group work (<i>respect, cooperation, high effort</i>).</p> <p>Handout the Tableau rubric and have each group review the rubric. After a few minutes ask if anyone has questions regarding the expectations outlined in the rubric?</p> <p>Emphasize that each member of the group must be prepared to share their part of the tableau.</p> <p>Explain to students that they will first work together to answer questions #2 and #3 on the <i>Alexander of Macedonia Tableau Worksheet</i> and then begin creating the tableau.</p> <p>Walk around and assist groups in making their tableaus. Give feedback and suggestions.</p>		
	<p><b>DAY 4: Conquering Tableau Presentation</b></p> <p>Before allowing students to work on final preparations for their tableau; explain the writing assignment. Tell the students they will be completing the composition for HW. Writing topic: <i>In a well thought-out and written paragraph take the perspective of the individual you embodied in your tableau explain your actions, thoughts and emotions as you're conquering/being conquered in a campaign of Alexander the Great.</i></p> <p>You may choose to add another day to this lesson and revise/edit the writing in class or you can use your normal revision process.</p> <p>Remind students that they will present their tableaus in class and as they are in final preparations to measure their tableau to the expectations of the rubric.</p> <p>Remind students they will speak in the tableau after they hear the drum give 3 beats.</p> <p>Present Tableaus to the class. Select a group to go first. Have them create their tableau in the front of the class. Beat the drum 3 times to signal the start of their tableau. Give appropriate time for each group to create tableau and then beat the drum to signal speaking sequence. Repeat this procedure for each group.</p> <p>Allow time for appropriate feedback from classmates.</p>	<p>1 class period</p> <p>Finished product</p>	<p>Tableau Rubric</p>
4	<p>Presentation/Closing Activity/Project</p>	<p>Rubrics / Exemplars / Expectations</p>	
	<p>Students perform tableau to class (and anyone else you want to invite) Conquering Writing Assignment</p>	<p>Presentation Rubric (see attached) Writing Rubric (still in development)</p>	



# BrainDance



1. **Breath** – Breathe deeply.



2. **Tactile** – Squeeze, tap, pat, scratch, brush all body parts.



3. **Core-Distal** – Reach out with toes, fingers, head, tail and curl back to your core.



4. **Head-Tail** – Move head and tail separately and together in all planes, wiggle spine.



5. **Upper-Lower** – Move all parts of upper half of body, then all parts of lower half of body.



6. **Body-Side** – Move all parts on right side of body, then all parts on left side, do horizontal eye tracking.



7. **Cross-Lateral** – Move across midline and connect upper and lower body quadrants, do vertical eye tracking.



8. **Vestibular** – Move off balance with swings, spins, tips and rolls on all levels and in all directions.

## Dance Resource Chart

### Instrument

#### Whole Body and Body Parts

Head • Shoulders • Elbows • Arms  
Hands • Torso • Hips • Legs • Feet

### Movement

#### Movement in Place (axial)

Shake • Gesture • Stretch • Contract • Bend • Turn • Twist • Balance

#### Movement through Space (locomotor)

Crawl • Roll • Walk • Run • Leap • Jump • Hop • Skip • Gallop • Slide

### The Elements of Dance

#### Space

Size

Big

Small

Level

High

Medium

Low

Shape

Curved

Straight

Directions

Forward

Backward

Sideways

Diagonal

Pathway

Straight

Curved

Circular

Zig-Zag

#### Energy

Force

Strong

Weak

Weight

Heavy

Light

Quality

Smooth

Sharp

Swing

Stillness

Active

Passive

#### Time

Speed

Slow

Fast

Acceleration

Deceleration

Rhythm

Natural Time

Steady Beat



themselves, the biological basics of the generations are the same. Children haven't become different people or been born with a healthy dose of lazy. There are more identified conditions, some with causes, some without, to contend with in the classroom, but we know far more about the ways students learn today than we did a generation or two ago. Not only do we know that kinesthetic learning models are better for students, we know why.

***Students are easily distracted*** – (As you read underline the reasons the author states for *students to be more easily distracted.*) Call it what you will, and you have plenty of acronyms to choose from. Today's students are simply more preoccupied. Studies have shown that even television programs have sped up, flashing from one scene to another more quickly than they did a generation ago to keep the child's brain engaged. When you compare fast-action television and video games to the far slower pace of school, it's easy to see where it might be considered drudgery by the students who are trapped without any form of escape.

***Students expect entertainment*** – (As you read number the ways the author states *students are entertained.*) Adults may gripe about students expecting to be entertained and not knowing the value of a solid education they have to work for, but if you think about it, we all expect to be entertained constantly throughout the day. Thanks to the same media formats students use, we all can watch movies, listen to music, update our walls or profiles and chat with friends over instant messengers or text even when we're supposed to be working. If we ask students to forgo these elements of their lifestyles, it's expected that teachers will need to work hard to keep student attention levels high. Teachers can cajole with entertainment much more easily than they can force through threat and punishment.

***Learning is more deeply rooted with kinesthetic learning*** Not only does project-based learning get students up and moving, it also cements the learning in their minds. With the huge amount of information available to us today, getting the important things to stick in the mind of the learner means that information must be highlighted and special. Taking those notes and turning them into a project or experiment is a sure-fire way to do exactly that.

***Kinesthetic learning teaches students to think*** – Hearing or reading something can give you something to think about, but even the best of us will most often just glean what we need and regurgitate it onto a test without rolling over the implications in our mind. A kinesthetic lesson on the same thing forces students to not only use information they read or heard, but it also makes them think about what is happening. Considering jobs are constantly being invented that we've

never heard before, teaching students to think rather than recite or repeat is a far better life lesson looking into an indiscriminate future. *(Why is it important that students think rather than just learn information?)*

**The Ideal Learning Experience** *(After reading this section define the word ideal as the author uses it in the title of the section.)*

The impact of kinesthetic learning on teenagers and children can branch out to affect us all. If teenagers learning about acceleration better by practicing the formulas by racing cars down the school hallway, or improve their Shakespearean language by making their own parodies to perform in front of the class, what does this say about how adults should be learning?

Is it enough to read about new material or listen to a lecture before taking a test? Some college degrees, especially online degrees, are based now exclusively on reading and listening to lecture – is that enough to ensure that an adult knows the subject matter? And more importantly, does kinesthetic learning through classrooms or their own experiences give others an expertise that you're lacking? Finally, when will a more effective learning model replace the outdated practices still used in educational systems today?



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# Why Kinesthetic Learning Really Works in Classrooms Today

## Reflection Questions

CAF

1.) In paragraph 2 what is the author's definition of Kinesthetic Learning?

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2.) According to the author what is the main difference between students today and students in the past which has impacted learning?:

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3.) What was the author's intended message or purpose in using the word **cement** in line 50?

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# Alexander of Macedonia Tableau

We have been learning about Alexander of Macedonia an emperor who conquered many nations and people in Europe, Asia and Africa. There are many people affected when a nation conquers another.

## Do Now

Brainstorm terms that represent the feelings, attitudes, emotions, etc. associated with conquering and exploration. Your terms should represent feelings associated with the perspectives of both those who are conquering and the conquered.

### Terms associated with Conquering and Exploration

Example: Freedom (exploration)

Oppression (conquering)

1. I am a (*circle one*) conqueror/conquered. This means we

Within your group decide which terms you are going to use to depict with movement. Then, each group member complete the following sentence as it relates to the perspective your group was assigned.

I feel \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## ***2. Tableau Description***

**Describe the tableau your group created. What do the movements depict?**

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## ***3. Tableau Personal Statement***

**While in your tableau what will you say to explain your thoughts, feelings, attitude about your topic?**

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## TABLEAU (Freeze Frames) RUBRIC

	1	2	3	4
<p><b>IMAGINATION MIND</b></p>	<p>Student: Does not agree to pretend Does not react to imaginary sights, sounds, smells, tastes, and textures</p>	<p>Student needs outside support, is rarely able to: Agree to pretend React to imaginary sights, sounds, smells, tastes, and textures</p>	<p>Student usually: Agrees to pretend React to imaginary sights, sounds, smells, tastes, and textures</p>	<p>Student consistently and imaginatively: Agrees to pretend React to imaginary sights, sounds, smells, tastes, and textures</p>
<p><b>BODY MOVEMENT FACIAL EXPRESSION</b></p>	<p>No variation in body movement beyond actor neutral No facial expression Body/face do not communicate meaning (the thoughts and feelings of the character)</p>	<p>Student needs outside support to correct; is rarely able to: Modify posture, poses, gestures, movements, and/or walk, including  <ul style="list-style-type: none"> <li>• High/medium/low levels</li> <li>• Pose with an audience's perspective in mind</li> </ul>                     Use energy when modifying or adjusting body                      Use dramatic facial expression appropriate to thoughts and feelings of the character                      Expression exaggerated for audience to see                      Body/face show dramatic tension                      Communicate consistent meaning</p>	<p>Student self corrects; is usually able to: Modify posture, poses, gestures, movements, and/or walk, including  <ul style="list-style-type: none"> <li>• High/medium/low levels</li> <li>• Pose with an audience's perspective in mind</li> </ul>                     Use energy when modifying or adjusting body                      Use dramatic facial expression appropriate to thoughts and feelings of the character                      Expression exaggerated for audience to see                      Body/face show dramatic tension                      Communicate consistent meaning</p>	<p>Student is consistently able to: Modify posture, poses, gestures, movements, and/or walk, including  <ul style="list-style-type: none"> <li>• High/medium/low levels</li> <li>• Pose with an audience's perspective in mind</li> </ul>                     Use energy when modifying or adjusting body                      Use dramatic facial expression appropriate to thoughts and feelings of the character                      Expression exaggerated for audience to see                      Body/face show dramatic tension                      Communicate consistent meaning</p>
<p><b>FOCUS</b></p>	<p>Student: Looks outside freeze frame Remains out of character Moves Speaks</p>	<p>Student needs outside support to correct; is rarely able to: Look inside freeze frame Remain in character Remain frozen when cued Remain silent when cued</p>	<p>Student self corrects; is usually able to: Look inside freeze frame Remain in character Remain frozen when cued Remain silent when cued</p>	<p>Student is consistently able to: Look inside freeze frame Remain in character Remain frozen when cued Remain silent when cued</p>
<p><b>COOPERATION</b></p>	<p>Student moves around, doesn't know what to do; is unable to work as a member of an ensemble/team No ideas shared Unwilling to resolve disagreements</p>	<p>Outside direction needed; student is rarely able to work as a member of an ensemble/team</p>	<p>Student self corrects; is usually able to work as a member of an ensemble/team</p>	<p>Student actively involved as member of an ensemble/team Able to share roles equitably Shares leadership Embraces new ideas Values all members</p>