ARTS INTEGRATION

STRATEGY

CARDS

DRAMA • VISUAL ART • MOVEMENT • MUSIC

15 STRATEGY CARDS FOR K-12 CLASSROOMS
STEPS:

1. **Choose a master work of art** that has a focus on a topic that you are studying in a subject area (i.e., Kandinsky and geometric shapes). Try using http://googleartproject.com.

2. **Display the art image** on a large screen or by poster and have use a See, Think, Wonder chart to capture student reflections.

3. **Have students choose one item** from the artwork to imitate with their body. Their body needs to show how that object lives within the artwork (i.e.: Is it on a high, medium or low level? Does it relate to any other object? What shape does it take?) Give them 10 seconds to choose their item.

4. **Allow students to create that object** with their body for 15 seconds. Then, have students think-pair-share what object they became and how they used their bodies to show it.

5. **Gather students back together** and have each student choose one item from the painting without repeats. Go around the classroom and ask students what objects they chose. If someone “takes” their object, they need to choose a new one.

6. **Tell students that when you say “action!”** they will have 15 seconds to recreate the image using their bodies to create their selected image. When you say “freeze”, the students become still.

7. **Once students are frozen into their living portrait**, tell students that you will now select one student to walk through the painting and begin to tell a story about what is happening, based on what they see. When that person is ready to pass the story onto someone else, they can tap them gently on the shoulder and take their place as the object.

8. **The next person** can then continue the story. This continues until everyone has had a turn.
YES, AND...

The idea of improvisation is that you always accept the premise suggested by your fellow actors and you run with it.

CONNECTIONS: Improvisation, Character Study, Analysis, Design Thinking

STEPS:

1. **To begin have all students stand in a circle.** Go around the circle allowing students to take turns giving a suggestion of a physical activity that all students can do (brainstorming a list of possibilities is a good idea the first time you try this to avoid wait time between students).

2. **Set up parameters about use of space** (all done in self space) and physical limitations of students (you may be able to do a handshake but I can’t!) as well as a time limit (like having the students count to 5 while they perform the movement).

3. **The first student might say, “Let’s do jumping jacks” and the class responds in unison, “Yes, let’s!”** Students can count to 5 in unison as they perform the jumping jacks. The next student then offers an idea like, “Let’s be fish swimming underwater” and again the class responds, “Yes, let’s!” and performs the movement while counting to 5 (or repeating “glub” 5 times!).

4. **As a whole class and give the students a role in a scenario.** Perhaps they are architects building a mansion for a famous athlete (“Since he is a basketball player we should build a basketball court” says the first student.

5. **The next student adds on to the first statement by saying “Yes, and...”** For example: “Yes, and we should build a track around the outside of the court so he can run.”

6. **As students become familiar with the strategy** you may be able to break them into smaller groups or pairs and give them scenarios to try out or allow them to brainstorm their own scenarios. These can be as realistic as making plans for after school or as fantastic as planning a voyage to outer space.
FORUM THEATER

In this technique, students enact a scene and the audience can introduce new characters at any time.

CONNECTIONS: Analysis, Synthesis, Storyline Development, Writing

STEPS:

1. Choose a scene from a play that students can act out. Allow all students to read through the scene.

2. Choose several students to play the roles as provided in the script.

3. The students who were not chosen to perform should read through the script and create a character to throw into the scene. They should NOT reveal what they are doing to the students who are rehearsing their parts. The teacher can explain to the students with parts that there will be surprises thrown in and that they must include the surprises naturally into their scene when they arrive.

4. Allow the students to perform the scene and then select students to insert their created character.

5. After the scene is complete, reflect as a class about the challenges and excitement involved in this type of drama.
HOT SEATING

Hot-seating is when the teacher or student takes a role and students may ask that “character” any questions they would like.

CONNECTIONS: Critical Thinking, Analysis, Synthesis, Evaluation

STEPS:

1. **Choose a list of characters** from a piece of literature or a time period that you are currently studying.

2. **Provide selected students** one of these characters to study and portray using a selected topic (i.e.: civil liberties, equality, taxes, etc).

3. **Ask the other students** who do not have a character to research the time period and circumstances. They may interpret this research through the lens of a variety of perspectives (i.e.: journalist, citizen, teacher, doctor, etc). These students should develop specific questions for each character based on their research and from their chosen perspective.

4. **Have each character briefly begin** by introducing themselves, providing some background knowledge and what their beliefs are on the current topic of discussion.

5. **Students may then ask each character** questions based on their research and engage the characters in a discussion based on their responses. The responses must be based in only the knowledge and circumstances of the time period with which you are working.
6 DOTS OF SEPARATION
CONNECTIONS: Critical Thinking, Creativity, Math, Patterns, Synthesis

STEPS:

1. **View several examples of artwork** using the Stippling process and have students reflect on what they see.

2. **Give each student** a clean piece of white paper and a variety of markers in color and tip.

3. **Use the tip of the marker** to make a pattern of dots.

4. **Create the effect of shading** by filling in areas with close stippled dots.

5. **Combine dots** of various colors to mix colors visually.
EXPANDING SENTENCES

CONNECTIONS: Critical Thinking, Analysis, Synthesis, Writing, Reading

STEPS:

1. **Start by asking students to look** at a piece of art. Ask them to think about how they would describe this work.

2. **Then, ask students to write** one sentence that would describe the artwork.

3. **Next, students should add** ONE adjective to their original sentence to provide more clarity around their description.

4. **Then, have students pass their sentence** to another student. That student should read the current sentence and add one more descriptive word in a way that makes sense. Pass the sentence one more time.

5. **Give the sentence back to the original student** and ask them to reflect on the final sentence compared to their original sentence. How does each describe the artwork?

6. **Repeat this process** as students complete various pieces of artwork in your class.
ASKING AND TELLING

CONNECTIONS: Critical Thinking, Analysis, Synthesis, Writing, Reading

STEPS:

1. PROMPT: Ask students what makes a telling sentence and what makes an asking sentence (punctuation, inflection, how it begins, etc).

2. SHARE: Provide students with an example of a piece of art. Ask students to reflect on whether the work is telling something or asking something. Ask: what makes you say that?

3. EXPLORE: What evidence or qualities are available in a composition that indicate what the artist is trying to convey? Use this as an opportunity to discuss technique, elements and connections.

4. PRACTICE: Using the examples from before, ask students to share how they might respond to the question or the statement posed by the artist in the same medium.

5. CREATE: Students create their own asking or telling composition.
CONNECTIONS: Critical Thinking, Analysis, Synthesis, Math, Reading

**STEPS:**

1. **Choose a composition.** This could be a piece of artwork, music, choreographed dance, or theater performance. The type of art chosen doesn’t matter - just that you choose something with some depth or nuance that forces intent observation.

2. **Ask students to view or listen to the whole composition.** Have students look at the whole piece or listen to the whole song. This gives them time to take it all in and get some context for what comes next.

3. **Choose something to notice.** Here’s where it gets fun! Explain that you will be calling on a student who has something about the piece that they would like to point out to the group - something that they notice. Also explain that whatever that item is, you will be calling on two more people to notice something different about that same item.

4. **Begin the observations.** Ask a student who is ready to tell the class something that they notice or observe. When they point it out, ask another person in the class what else they notice about that object or element, followed by one more student. They may not state the same observation, but may ask questions about that item that are not clear to them, state something that it reminds them of, or go into more detail about the item or element in their description.

5. **Continue the strategy.** Repeat this strategy until everyone has gotten a turn in the class. Feel free to stop during their observations and discuss anything interesting or explore something they notice in more depth.
CONNECTIONS: Energy, Science, Music, Weight, Cause and Effect, Change

STEPS:

1. **Have students spread out** around the room and create an imaginary force field around themselves. No one can penetrate anyone else’s force field.

2. **Explore the elements of energy** while listening to music. Play a peaceful piece of music and call out “weight”. Students will move around the classroom using their bodies to create weight that reflects the quality of music (light, airy, gentle). Change the music at anytime to something starkly different (heavy, loud, pulsing rhythm, etc) and tell students to show the “weight” of this music. After each movement, have students assign a single word that would describe how they moved with weight and write it down on a piece of paper.

3. **Repeat step 2, exploring the flow of energy** (continuous, fluid or restrained, controlled) and the Quality of energy (sharp, sudden, smooth, sustained, tense, loose, etc).

4. **Gather the descriptive words** that students wrote down to describe their energy movements and place them in a bag or hat. Have students gather in a circle around the classroom and hold hands. This is their new force field.

5. **Choose one student** to move to the center and enter the force field of their peers. They will choose a piece of paper from the bag or hat and announce the word.

6. **Students in the outside circle** must work together while holding hands to show whatever word was chosen from the bag. For example, if the student in the center chose the word “heavy”, the students holding hands must move together to create a heavy energy with their bodies to surround the person in the center. The student in the center may explore the boundaries of the force field if they choose.

7. **When the student in the center** is satisfied with the energy performance they may shout “return!” and the force field can stop their energy level and return to their original stance. The student in the center may select a new student to take their place. The activity continues until all students have had a turn.
SHAPE OF CAUSE AND EFFECT

CONNECTIONS: Cause and Effect, Reading Comprehension, Creativity, Communication

STEPS:

1. Define “Shape” in terms of dance with your students. Essentially, it is a frozen pose with the body.

2. Define “Space” in terms of dance with your students. This is the distance between two objects. Be sure to address that there is a difference between general space (around the whole room) and self space (the space immediately around your body).

3. Demonstrate that the body can make two basic shapes: curved and straight.

4. Allow your students to explore these shapes in multiple levels, such as high, medium and low. Ask them to create a low curve or a high straight shape, for example.

5. Ask students to describe what happens to the space (both general and self) as the effect when they move their body into a new shape.

6. Explore a narrative piece of text and identify the cause and effect of elements of the story. Write these side by side.

7. Ask students to get into pairs and have one become the cause and one become the effect.

8. Students who are the “cause” from the story should create a shape with their body that reflects the main idea of that cause.

9. Students who are the effect must demonstrate the effect idea written on the chart in a way that demonstrates the effect of the cause's shape. IE: if the cause moved and froze as a curve to the left, the “effect” student should move their body to reflect the effect on the space around the “cause” student. This could be another curve in a different direction, or a straight shape demonstrating the sharp disconnect of the cause from the effect.

10. Reflect on the process of cause and effect with your students and how the movement helped to characterize these two ideas.
STEPS:

1. **Choose a piece of music** that is very expressive OR choose a series of sounds (like a sound effect CD).

2. **Ask students to listen to a piece** of the chosen music/sound. Advise them that as they are listening, they should be thinking about one word that captures the meaning of that sound.

3. **Tell students that you will play** the music/sound again and that this time, they should move so that their bodies demonstrate the word they chose for that sound.

4. **Play the next segment** of music/sound. Repeat steps 2 and 3.

5. **Tell students that you are going to play** the 1st and 2nd segments together this time and they must dance their 2 word sequence.

6. **Continue this process** until students have sequenced a dance of between 5 and 15 sounds.

7. **Ask students to volunteer** to share their dances for the class.
CONNECTIONS: Collaboration, Creativity, Communication, Writing

STEPS:

1. Gather the class together in a circle and provide them with a topic (i.e.: Over the summer, I...)

2. The next person adds just one sentence. The person seated next to them must provide an additional sentence related to the first sentence (whether it applied to them or not).

3. This continues until everyone has added a sentence about the topic that builds on the sentences previously provided.

4. Do the activity again, but this time, limit each person’s answer to just one word instead of one sentence.

5. Repeat steps 1-4, but substitute a musical sound or rhythm in place of the word.

6. You can record this activity and even turn it into a rap or song by allowing students to use the mixing tools found on either Garageband (Mac), Audacity (Windows), or other recording software. The speed of this improvisation is what makes it challenging. You never know what the person before you will say, so there is no way to prepare. You need to work quickly, but creativity, at the same time.
**ACTIVE LISTENING**

CONNECTIONS: Reading, Writing, Voice Choice, Analysis

**STEPS:**

1. **Choose a piece of music** that has a rich variety of expressive elements. Some recommendations include: Danse Macabre, Peter and the Wolf, Nimrod Symphony IX, In the Hall of the Mountain King, Beethoven’s Symphony number 3, Haydn’s Surprise Symphony.

2. **Listen to the piece** prior to your students. Allow yourself to write down any specific elements that pop out at you and what images that creates in your mind.

3. **Beside that list**, create a column with the header “what caused that?” at the top.

4. **Listen to the piece again** and when you hear an item on your list, write down what you hear this time that caused that initial reaction (was it the dynamics, the different use of instruments, the speed of the piece?)

5. **Lead your students** through the same exercise.

6. **Listen to the piece** for a third time. Create a new column on the paper with the header “What comes next?” and have students decide for each element what would occur next in the piece based upon this 3rd listening.

7. **Create a story** from the piece based upon the active listening you just participated in.
WHAT'S YOUR NAME?

CONNECTIONS: Reading, Writing, Synthesis, Analysis, Communication, Collaboration

STEPS:

1. **Start in a circle with students.** Prompt them with the question: how would you say your name? Would it be fast or slow, loud or soft, high or low?

2. **Students can think about their answer** and then share their response with a peer sitting next to them.

3. **As the facilitator, the teacher should then ask** each student "What's Your Name?" in a long-short-long rhythm. Each student can then respond aloud with their chosen way to say their name.

4. **Repeat step 3, but this time, students need to clap** and say their name simultaneously.

5. **Repeat step 3 again, but this time, take out the voice** and only use the clapping. This leads to a question and answer rhythmic song.
STEPS:

1. Create a “frame” of students. Rather than asking students to form a circle, ask them to form a rectangle or square. This becomes your human frame.

2. Assign each side a specific musical rhythmic value, element (forte or piano), or process (crescendo, diminuendo).

3. Ask one student to move to the center of the frame.

4. The student in the center needs to improvise a 4-8 beat phrase using only the pieces that make up the frame. For instance, if your frame represents musical rhythmic values and one side is a quarter note, one side is an eighth note, one side is a quarter rest and one side is a sixteenth note, those are the only note values the student in the center can choose for their improvisation.

5. The frame performs their assigned element, skill or process while the student in the center performs their 4-8 beat improvisation. Once the student is finished, they may choose another student to take their place.