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SUMMER 2018 ARTS INTEGRATION  
& STEAM ONLINE CONFERENCE

# COMPLETE HANDOUT

# Packet

# MORNING SESSIONS



SESSIONS 1 - 5

NAOMI HARTL

SESSION  
1ENHANCING RHYTHMIC  
MOVEMENT EXPERIENCES**SPARK™**  
LINE DANCE

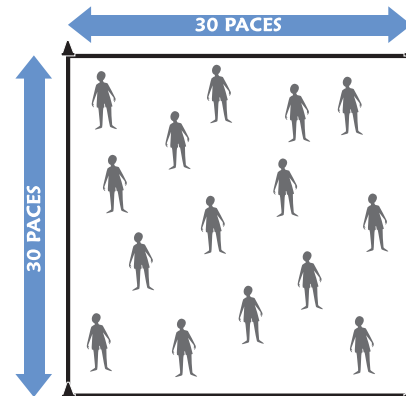
5-6-7-8

**Ready...**

- Music: "4,3,2,1" (SPARK 3-6 Music CD or SPARKfamily.org)
- Music player
- 5-6-7-8 Prompt Page (SPARKfamily.org).
- 4 cones (for boundaries)

**Set...**

- Create large (30X30 paces) activity area.
- Scatter students in area.

**GO!**

1. The object is to perform a line dance using an "add-on" format.
2. On music, move throughout our area. When the music stops, find a partner.
3. This is your "Jumping" partner. Together, jump 4X and say "5,6,7,8" (4 counts).
4. On music, leave your partner, and move again. When music stops, find a new partner.
5. This is your "Grapevine" partner. Grapevine step R (step R, L behind, R, touch L) then Grapevine step L (step L, R behind, L, touch R) (8 counts).
6. Move on the music. When it stops, find a 3rd partner.
7. This is your "Skating" partner. Together, skate slowly by sliding R foot forward, then L foot forward, R foot forward, L foot forward (8 counts).
8. Move on the music. When it stops, find a 4th partner.
9. This is your "Hip" partner. Touch your R hip with R hand, L hip with L hand, R glute, L glute, clap 2X, "Raise the Roof" (push hands from shoulders to sky) 2X (8 counts).
10. Move on the music. When it stops, find a 5th partner.
11. This is your "Back-walking" partner. Together, backward-walk 4 steps, counting "1,2,3,4" (4 counts).
12. Now, we'll play the music, and combine all the steps. The music has a prelude, then on cue, "5,6,7,8," begin jumping.

**CUES**

- ✦ Find partners quickly.
- ✦ Move to the beat.

DANCE

GRADES 3-6

15

NAOMI HARTL

SESSION  
1

ENHANCING RHYTHMIC  
MOVEMENT EXPERIENCES

5-6-7-8

**\*SPARK™ IT UP!**

**\* Jumping Jacks**  
Substitute 2 jumping jacks for 4 jumps.

**\* Super Fitness**  
Change steps to the following: 2 jumping jacks; 2, 3-step turns; 2 burpees; 8 skier jumps; and 2 reverse lunges.

**\* Your Twist**  
To any of the above variations, add your own twist to the dance on direction changes.



**HOME**

Teach this activity to someone at home (your sister, brother, mom, dad, aunt, uncle). Choose your favorite music. One of you stops the music when it's time to work with your partner. You won't have a new partner each time, but take turns inventing a new step. Each time you meet, repeat the steps you have done before adding another.



**STANDARDS ADDRESSED**

**National Dance Standards**

- #1, 2 Perform line dance
- #6 Cardiovascular fitness
- #3, 4, 6 Participates, appreciates, enjoys rhythmic movements

**Your State** (Write in here)

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**TONY'S TIPS**

- When all students do the dance together, provide cues 1-2 beats before each move.
- Make copies of the 5-6-7-8 Prompt Page, and allow students to work independently with the directions in hand.

**NOTES**

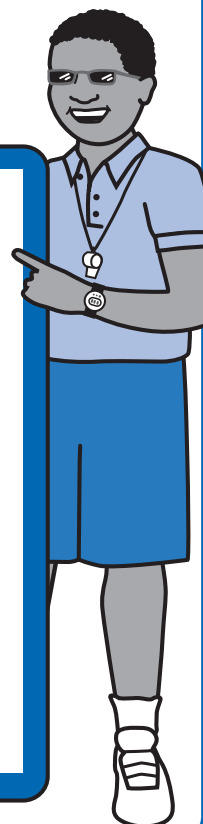
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NAOMI HARTL

**SESSION**  
**1**ENHANCING RHYTHMIC  
MOVEMENT EXPERIENCES**5 - 6 - 7 - 8**

Music CD: "5, 6, 7, 8"

Music Web: "4-3-2-1"

**(16 count intro)****Jump**

Jump 4X and say "5-6-7-8" (4 counts)

**Grapevine**

Grapevine R then L (8 counts)

**Skate**

Step together with R foot, then L foot.

Repeat (8 counts)

**Hip**

Touch R hip, L hip, R glute, L glute, clap 2X,

"Raise the Roof" 2X (8 counts)

**Backward Walk**

Walk backward 4 steps, counting "1-2-3-4"

(4 counts)

**Repeat from start until end of song****DANCE UNIT**

# Teaching Rhythmic Movement to Children



## *“Chock-Let Pie”*

by *Peter A. Hastie,  
Ellen H. Martin, and  
Gary S. Gibson*

It is doubtful that any teacher would question the value of rhythmic movement in a physical education program. The benefits of being able to move rhythmically and to keep a beat are numerous. First, children with rhythm have an increased kinesthetic awareness of their body in motion and stillness. As most physical activities have an inherent rhythm (e.g., tennis, swimming, running, or basketball), participation in lessons that focus on rhythm help sharpen kinesthetic awareness of the body in space as well as the length of time required to perform the individual components of a movement or skill. For example, you may hear a tennis instructor talk about keeping the serve motion smooth by maintaining fluidity between the ball toss and the swing. Second, rhythmic activities can also help to develop coordination, balance, and endurance. These components underlie many complex and simple skills. Yet, even in a straightforward skill like skipping, some children have difficulty coordinating the step-hop pattern required to successfully demonstrate the skill. This lack of coordination is often reflected by choppy or disjointed movements. Finally, moving to percussion, music, or choreographed patterns helps children develop multisensory integration. This is evidenced by the need for sight, hearing, and kinesthetic awareness as the child moves the body in space.

Elementary physical education teachers understand the importance of helping children develop fundamental motor skills because they are the basis for success in many physical activities. Yet helping students develop rhythm is just as important since every activity has an underlying rhythmical component. Thus, this article takes you through a series of progressions that help teach movement and rhythm to children. These are designed to strengthen your children's self-confidence (as well as your own!) and to implement a system that

is easy to use so that all children will have opportunity to glean some positive benefits.

## **A Four Stage Progression**

We can teach children rhythmic movement skills by following a four-stage progression. As children progress through these stages, their competency level should improve allowing the design of simple routines while accurately moving to an external beat:

Stage 1: Learning how to “verbalize” a rhythm.

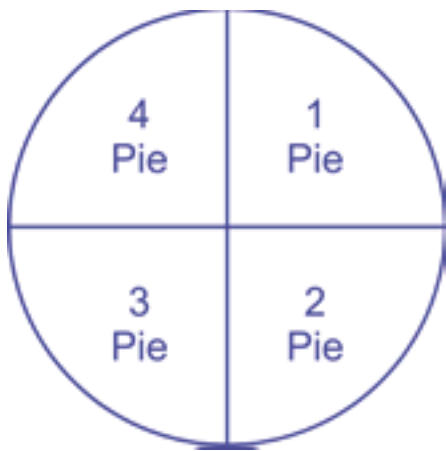
Stage 2: Learning to use a set of symbols to record and “read” a rhythm.

Stage 3: Learning to move to a rhythm.

Stage 4: Creating movement sequences that fit a rhythm.

### **Stage 1: Verbalizing a Rhythm**

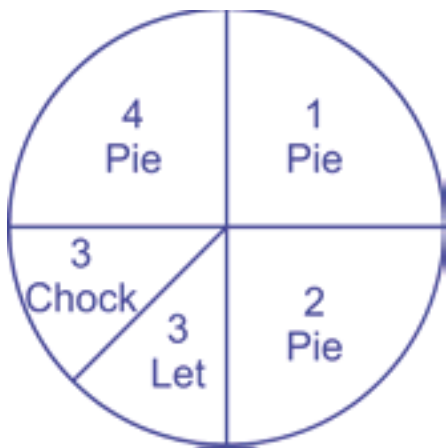
We help children become aware of rhythms by verbalizing them. The “Chock-Let Pie” technique is a useful way to teach children this skill. We begin by using words to symbolize one beat or a group of beats in a measure (i.e., a specified number of musical beats). For our purposes we are using a four beat count for each measure, thus if you said 1, 2, 3, 4, 1, 2, 3, 4, this would denote two measures. The word for a single beat (quarter note) is PIE. To count 4 beats, you would say, PIE - PIE - PIE - PIE. It is the mental picture of a pie that children connect to that makes the “Chock-let” pie strategy unique. Instead of thinking in abstract musical terms or notations, the children easily visualize a pie cut into four pieces with each piece representing one beat (see Figure 1).



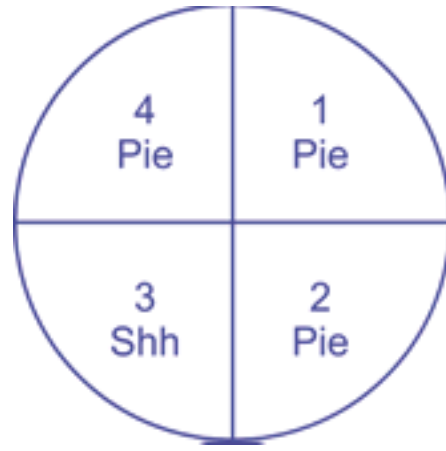
**FIGURE 1** Four beat count—each pie section represents a single beat.

If you wish to introduce verbalizing half of a single beat (eighth notes), exchange the word chocolate for pie. Upon pronunciation, break the word chocolate into two syllables (Chock-Let). The time it takes to say Chock-Let is the same time it takes to say pie. Hence for a 4-count beat (1-2-3-4) with two eighth-counts (half of a single beat) written on the third beat, you would say, "PIE - PIE - CHOCKLET - PIE." The mental picture visualized by the students is of a pie sliced into four with one of the original four slices divided in half (see Figure 2).

In some rhythms, you may wish to indicate that one beat in a measure is silent. This moment of silence is called a rest and may be assigned various lengths of time such as single beat/quarter, half of a beat/eighth, one-fourth of a beat/sixteenth, and so on. For example, when using a four beat count (1, 2, 3, 4) and a rest occurs for one beat (quarter), you say "Shh" (same length of time as PIE). In this instance "shh" is used to indicate not only the missing beat, but also the length of the missing beat (one beat or quarter). Therefore, if a rest occurs on the third beat in a measure, the verbalized rhythm sequence is "pie, pie, shh, pie" (see Figure 3). If you were clapping your hands to this rhythm, you would hear "clap, clap, (silence), clap."



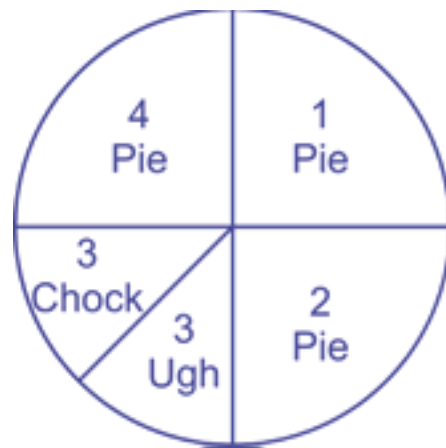
**FIGURE 2** A four beat count with a half of one beat (eighth note) on the third beat.



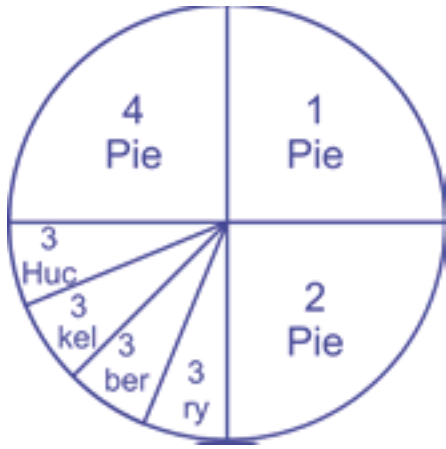
**FIGURE 3** A four beat count with a full rest (one beat) or a quarter rest on the third beat.

We use the word UGH to verbalize an eighth rest (half of a beat) when using a four beat count (1, 2, 3, 4). Thus, UGH only uses half of one beat and takes half the time to verbalize as "Shh." A good example of the eighth rest is indicated when the eighth rest takes the place of either the first or second syllable of CHOCK - LET. If the eighth rest falls on the first syllable, it would be "UGH - LET" or if the eighth rest falls on the second syllable, it would be "CHOCK - UGH" (see Figure 4). Remember "PIE - PIE - CHOCKLET - PIE"? With an eighth rest, the four count could appear as follows: "PIE - PIE - UGHLET - PIE." Another example of a half rest could be "PIE - UGHUGH - CHOCKLET - PIE."

Once your children master verbalizing full (1,2,3,4) counts with beats and rests representing various lengths of time, you may want to teach them to verbalize more challenging rhythms that consist of beats whose length of time is much longer or shorter than one beat. "Huckleberry" is the word used to verbalize a quarter of one beat (sixteenth note) in a four beat count. "Huckleberry" would be pronounced quickly using all four syllables in the same time length you would say "PIE" (i.e., HUCK - LE - BER - RY). Thus, a rhythm whose value is a quarter of one beat (sixteenth note) on



**FIGURE 4** A four beat count with an eighth rest (half of one beat) on the third beat.



**FIGURE 5** A four beat count with one beat valued as a sixteenth note on the third beat.

the third beat of the measure would be verbalized as "PIE - PIE - HUCKLEBERRY - PIE" (see Figure 5).

## Stage 2. Learning Symbols and Reading Rhythms

Once your children can verbalize rhythms, you can teach them a system of notation that allows them to write down and read back rhythms. Table 1 correlates to the count value, the verbalizations, and the rhythm notation. The symbol shown is reflective of what one would see in actual music notation.

Practice learning this notation by writing the notation for the following 4-count rhythm verbalizations:

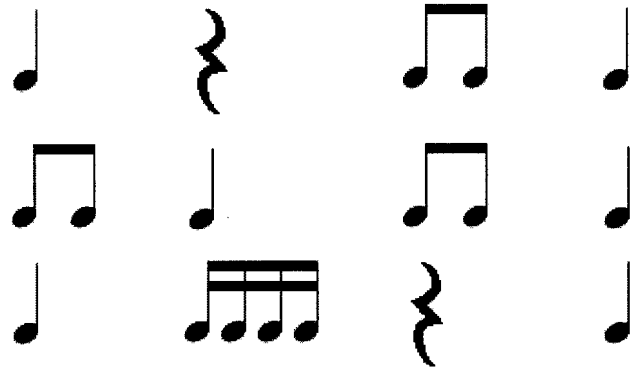
pie, shh, shh, pie

pie, Chock-Let, shh, pie

choc-ugh, pie, pie, huckleberry

Table 1		
Count/Note	Word	Notation
Single count / quarter note	PIE	
Half count / eighth note	CHOCK- LET	
Quarter count / sixteenth note	HUCK - LE - BER - RY	
Single rest / quarter note	SHH	
Half rest / eighth note	UGH	

Now, verbalize the rhythm for the following notations:



In the same fashion, have your children practice writing down rhythm verbalizations as notations and reading back notations as rhythm verbalizations. It is useful to have children pair up into partners for this activity so that they can check that their written notes match the verbalizations and vice versa. Once children have mastered these translations (from words to notes, and notes to words), you can play a rhythm using some percussion instrument and have children either describe the words or write the notes.

## Stage 3. Moving To Rhythms

Once your children have mastered the stage 1 and 2 skills, they are ready to start moving to rhythms. It is easiest for children to begin moving to rhythms by stepping in place, rather than by performing locomotor movements. For example, the rhythm "Pie, Pie, Chock-Let, Pie" can be performed as the stepping sequence "step, step, step/step, step" (where step/step means two quick steps per count).

Once your children can perform a rhythm by stepping in place, you can add in various locomotor skills. As before, keep things simple by having a single locomotor movement equal a count of one. Walking, leaping, hopping, stomping, and sliding are examples of "one-count movements." For example, a locomotor sequence for the verbalized rhythm "Pie, Pie, Chock-Let, Pie" might be performed as "slide, slide, step/step, slide." Again, since you are initially limiting locomotor movements to counts of one, the rhythm verbalization "Chock-Let"—representing two counts for one beat—is performed as two quick steps in place rather than two quick slides.





When children are proficient at performing simple locomotor movements to verbalized rhythms, you can add in choreographic elements such as "shh" notes or accents (the stressed beat in a count or measure) to increase the originality of rhythmic motion sequences. Shh notes are very useful for adding in nonlocomotor expressive movements. The simplest nonlocomotor actions are gestures or changes of levels. Hence, the



verbalization, "pie, pie, Chock-Let, shh" may be enacted "step forward, step back, side-slide/side-slide, sink."

When we reach the stage of moving to these words, children usually find it easier if the rest is in the second half of a beat and if a movement (versus a second rest) follows it. It is feasible, however, to begin counts with rests and to have a rest following a rest. It is at this point that you let children take the level of sophistication that suits their skill.

Another choreographic element is an accent which is a stressed beat in a measure. When applied to rhythmic motion, an accent increases the force of a movement, such as applying an extra-heavy step versus a light step, or it may be a marked gesture. In the system of rhythm notation, an accent is designated by the symbol ▼ placed above the symbol (notation) that is to be accented. For example,

in the notation sequence:				
which is pronounced:	pie	pie	Chock-Let	pie
or shown as:	step	step	step/step	stomp

You would verbally emphasize the notation at the fourth beat and emphasize a body movement occurring at that beat, too. Accents can occur anywhere in a measure, above quarter notes, eighth notes, sixteenth notes, or rests.

#### Stage 4. Creating Movement Sequences

Complex levels of rhythmic movement involves children moving in relationship to one another. Initially, you might divide your children into small groups arranged in straight lines, squares, or partners. For example, a group of four children may start in two lines facing each other, then move away from each other during a four count beat, and then back to their original place on the second count of four.

After your children are proficient at creating 8 to 16 count sequences, notating the rhythms, verbalizing the rhythm, and then adding movement to the counts, they can begin to build group sequences where different students in the group are presenting different rhythms and hence different parts. These can be first attempted with four groups of four, each with its own separate 16 count. One group might move to a "Pie Shh Shh Shh" sequence at the back of the group, with a heavy and dramatic focus on the first pie. On both sides, two groups may be performing the same sequence of "Pie Pie Chock-Let Pie," while in the front, another group at a lower level is doing a more complex routine of "Shh Chock-Let Choc-Ugh Pie." In this way, a whole expressive dance is developed where the coordination of the groups is set by the underlying beat. Additionally, African-American Stepping could be introduced at this point as an intercul-

tural curriculum activity that directly relates to rhythmic movement.

When children are working in this final stage, any number of props can be used to highlight certain actions. Props include boxes, benches, chairs, or ribbons. Sometimes students find holding props and striking them together can be helpful in keeping them in time. Examples of such percussive props include two drink cans that can be hit together or two rolled up magazines that can be struck together or against the floor.

This progression uses the concept of scaffolding that builds upon what is known to create or learn something new. Thus, once children can verbalize the rhythm, then they can read and understand notation. Copies of the notation could be taken home by the students and used to acquire more individual practice time or the writing of new rhythmic movements. Building on that, children learn simple movements to the rhythm before creating their own rhythmical sequences. By using this simple progression, you can start establishing the rhythmical foundation that is needed to perform many motor skill movement forms. ©

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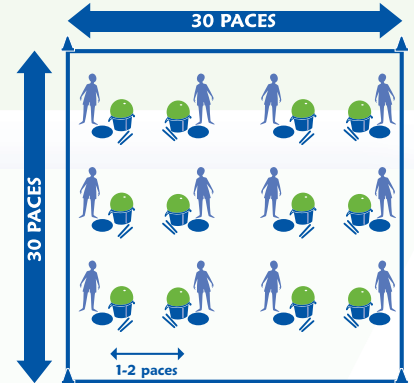
# LORETTA MCGEE ROUTINE

## Ready...

- 1 bucket (or similar) per student
- 1 exercise ball per student
- 2 rhythm sticks per student
- 1 spot marker per student (optional)
- Music: "Loretta McGee" ([SPARKfamily.org](http://SPARKfamily.org)) or "Cotton Eyed Joe"
- *Loretta McGee Routine Prompt Page* ([SPARKfamily.org](http://SPARKfamily.org))
- Music player

## Set...

- Create large (30X30 paces) activity area.
- Place balls on buckets and place in rows and columns lining balls in both directions to be about 1-2 paces apart. (Optional: Place a spot marker behind each bucket and ball for students to stand on.)
- Students stand behind bucket and ball facing front. Each student has 2 sticks, one in each hand.



## GO!

1. In *Loretta McGee Drum Routine*, the object is to practice drumming, learn some new moves, and perform a routine as a class.
2. We'll learn and practice 1 beat at a time without the music first. Then we'll put it all together with the music.
3. **Jump:** Jump quickly and hit the ball as you land 8X (8 counts).
4. **Jumping Jacks:** Tap both sides of the ball on the Down Jack, then tap sticks overhead on the Up Jack. Complete a total of 4 Jumping Jacks for 8 counts.
5. **Skip:** Skip clock-wise around the ball and hit the top of the ball with your R hand stick. (8 counts). Then change direction and skip counter clock-wise and hit the top of the ball with your L hand stick (8 counts) for a total of 16 counts.
6. **Grapevine:** Grapevine R, hit the ball to your R with both sticks 1X, then Grapevine L, hit your ball with both sticks 1X (8 counts).
7. **Pendulum Kicks:** Kick R leg out to side, weight on L, hitting top of ball with L hand stick. Then pendulum swing to kick L leg out to side, weight on R, and hitting top of ball with R hand stick. (2 counts). Repeat 3 more X for a total of 8 counts.
8. **Yee-haw:** Pivot and complete a full turn in place while tapping sticks overhead and shouting, "Yee-haw" (8 counts).
9. **Repeat from start to end of song.**
10. Now, we'll play the music, and combine all the steps. The music has a 16-count intro, then we'll begin.
11. **Challenges**
  - Can you make a move that is more challenging and vigorous?
  - Can you stay on beat as you perform your new move?
12. **Think About...**
  - This activity was adapted from a line dance. What other line dances do you know?
  - What do you enjoy about line dances?



DRUMMING

# Loretta McGee Drum Routine

Music: "Loretta McGee" ([SPARKfamily.org](http://SPARKfamily.org))

Music Option: "Cotton-Eyed Joe"

(16 Count Intro)

page 1

## Jump

- Jump up and down and hit top of ball with both sticks 8X  
(8 counts)

## Jumping Jacks

- Tap both sides of ball on Down Jack, then tap sticks overhead on Up Jack  
(2 counts)
- Repeat 4X for a total of 8 counts

## Skip

- Skip clock-wise around ball and hit top of ball with your R hand stick  
(8 counts)
- Stop and skip counter clock-wise and hit top of ball with L hand stick  
(8 counts)

## Grapevine

- Grapevine R, hit the ball to your R with both sticks 1X  
(4 counts)
- Grapevine L, hit your ball with both sticks 1X  
(4 counts)



continued on page 2



DRUMMING PROMPT PAGE

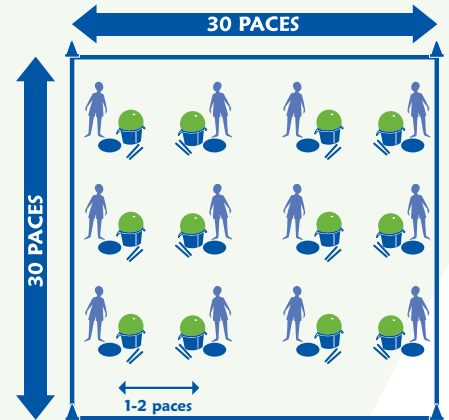
# 4-3-2-1 ROUTINE

## Ready...

- 1 bucket (or similar) per student
- 1 exercise ball per student
- 2 rhythm sticks per student
- 1 spot marker per student (optional)
- Music: "4-3-2-1" ([SPARKfamily.org](http://SPARKfamily.org)) or "5-6-7-8"
- 4-3-2-1 Routine Prompt Page ([SPARKfamily.org](http://SPARKfamily.org))
- Music player

## Set...

- Create large (30X30 paces) activity area.
- Place balls on buckets and place in rows and columns lining balls in both directions to be about 1-2 paces apart. (Optional: Place a spot marker behind each bucket and ball for students to stand on.)
- Students stand behind bucket and ball facing front. Each student has 2 sticks, one in each hand.



## GO!

1. In *4-3-2-1 Drum Routine*, the object is to practice drumming, learn some new moves, and perform a routine as a class.
2. We'll learn and practice 1 beat at a time without the music first. Then we'll put it all together with the music.
3. **Jump:** Jump and hit the top of the ball with both sticks 4X saying "4-3-2-1" (4 counts).
4. **Grapevine:** Grapevine R, hit the ball to your R with both sticks 1X, then Grapevine L, hit your ball with both sticks 1X (8 counts).
5. **Jump Back and Forth:** Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks (8 counts)
6. **Ball Touch:** Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then "Raise the Roof" pushing sticks overhead 2X (8 counts).
7. **March:** March 4 steps while tapping sticks and saying "8-7-6-5" (4 counts).
8. **Repeat from start to end of song.**
9. We'll play the music, and combine all the steps. The music has a 16-count intro, then we'll begin.
10. **Challenges**
  - Can you stay on beat for the whole song?
11. **Think About...**
  - How many times did we change directions? What is "agility"? (The ability to change directions quickly).



DRUMMING

# 4-3-2-1 Drum Routine

Music: "4-3-2-1" (SPARKfamily.org)

Music Option: "5-6-7-8" by Steps  
(16 Count Intro)

## Jump

- Jump and hit top of ball with both sticks 4X say "4-3-2-1"  
(4 counts)

## Grapevine

- Grapevine R, hit ball to your R with both sticks 1X  
(4 counts)
- Grapevine L, hit your ball with both sticks 1X  
(4 counts)

## Jump Back and Forth

- Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks  
(8 counts)

## Ball Touch

- Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then Raise the Roof pushing sticks overhead 2X  
(8 counts)

## March

- March 4 steps and tap sticks. Count "8-7-6-5"  
(4 counts)

**Repeat from start to end of song**



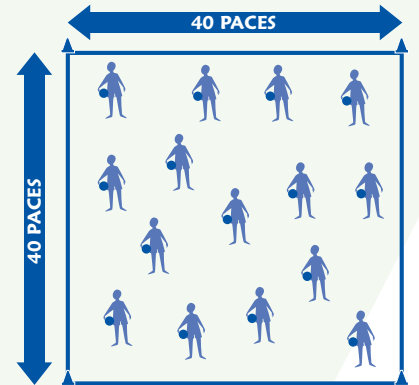
# BASKETBALL RHYTHMS

## Ready...

- 1 basketball per student
- Music Web: "Keep It Wild" ([SPARKfamily.org](http://SPARKfamily.org)) or "Space Jam Theme Song"
- *Basketball Rhythms Prompt Page* ([SPARKfamily.org](http://SPARKfamily.org))
- Music player

## Set...

- Create a large (40X40 paces) activity area.
- Scatter students within area, each with a basketball and enough room to move safely.



## GO!

1. In *Basketball Rhythms*, the object is to learn and perform a routine to music using basketball moves.
2. We'll learn and practice 1 move at a time without the music first. Then we'll put it all together with the music.
3. **Slow Squats:** Drop down into a squat for 4 counts, then back up for 4 counts. Repeat for 3 more X for a total of 32 counts.
4. **Mummy Wrap:** Wrap the ball around your knees (8 count), then your waist (8 counts), then your head (8 counts). Then back to your waist (8 counts) and your knees (8 counts). Continue wrapping up and down for a total of 32 counts.
5. **Crossovers:** Dribble in place with your R hand 3X, then crossover to your L hand. Dribble with your L 3X, then crossover back to your R. Repeat for 3 more X for a total of 32 counts.
6. **Moving Dribble:** Dribble 8X with your R hand walking forward 4 steps, repeat moving back 4 steps. (16 counts.) Repeat with your L hand moving forward 4 steps and back. (16 counts).
7. **Repeat from start to end of song.**
8. Now, we'll play the music, and combine all the steps. The music has a 16 count intro, then we'll begin.
9. **Challenges**
  - Can we stay on the beat so all the balls bounce at the same time?
  - Can you create your own move to add to this routine?
10. **Think About...**
  - The Harlem Globetrotters are a group of talented basketball players who travel the world entertaining folks with ball handling routines and tricks. What kind of commitment would it take to be so skilled?
  - If you could have a talent, what activity would you wish to be talented in? How much work do you think it takes to be a professional athlete such as a circus arts performer, dancers, soccer player, etc.?



MANIPULATIVES

# INTRODUCTION TO MOVEMENT BANDS

## Ready...

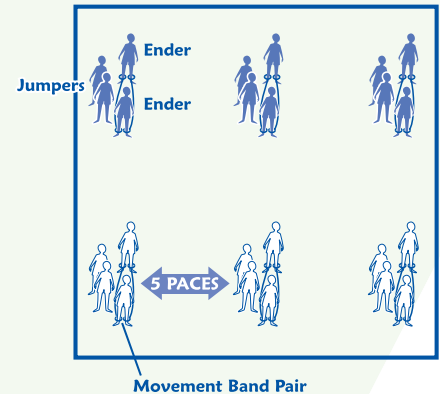
- 1 pair of movement bands per 3-4 students
- *Movement Band Skill Cards – Individual Tricks* (SPARKfamily.org)
- Music and player or 1 pair of rhythm sticks per 3-4 students

## Set...

- Create groups of 3-4 scattered with about 5 paces between groups; each group with 1 pair of movement bands.

## GO!

1. The object is to learn the basic movement band techniques and safety rules.
2. **Safety:**
  - (Cover the following safety rules before beginning.)
  - Place loops at the ends of the bands low and around the ankles.
  - Enders move apart until band is taut, but not too tight.
  - Enders may not walk when attached to bands.
  - Be careful when removing the bands. Avoid snapping them.
3. **Ender Technique:**
  - (Teach and have 1 group demonstrate the Enders movement without the Movement Bands.)
  - I'll say "5-6-7-8" to prepare you to begin. Start with your feet together and jump 2X, then straddle jump 2X. Ready? 5-6-7-8.
  - (Allow time for all students to practice. Always start with "5-6-7-8" as a lead-in prompt and call, "In, In, Out, Out" to provide auditory cues.)
  - Now let's add the bands. Two from each group are "Enders." The loops fit over your shoes and ride on the ankles. Pull away from each other until band is taut.
  - (When all have bands on, give signal to start, provide rhythm cues and allow Enders to practice with bands.)
4. **Jumping Technique:**
  - (Use the Movement Band Skill Cards - Individual Tricks for diagrams and instructions for each trick. Have 1 group demonstrate Jumper's movement.)
  - Learn the jump while Enders remain in Out position. Then try it with the Enders jumping in and out.
5. **Challenges**
  - Can you add a 180° turn?
  - How many jumps can you make without an error?
6. **Think About...**
  - Is it easier or more difficult to do the pattern when hearing the auditory cues? Why?
  - How could you do this type of activity at home? What could you use for the bands?



MOVEMENT BANDS

# JUMP IN, STRADDLE OUT

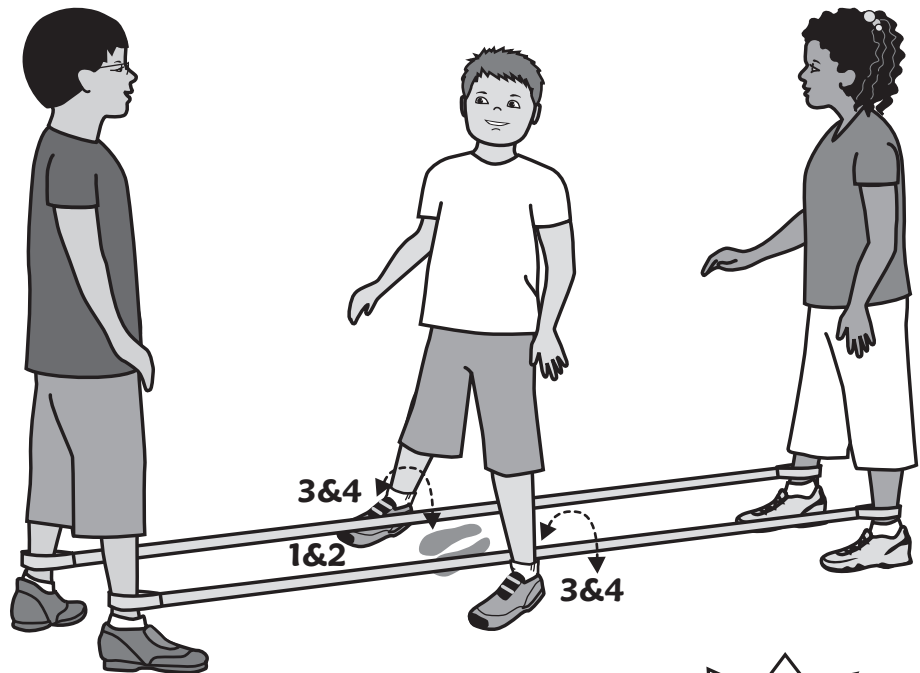
Set: Straddle bands, 1 foot on each side

## JUMPERS

1 and 2 Jump between bands 2X (IN, IN)

3 and 4 Straddle 2X (OUT, OUT)

Exactly the opposite of Enders.



## INDIVIDUAL TRICK

MOVEMENT BANDS

SPARK™  
3-6

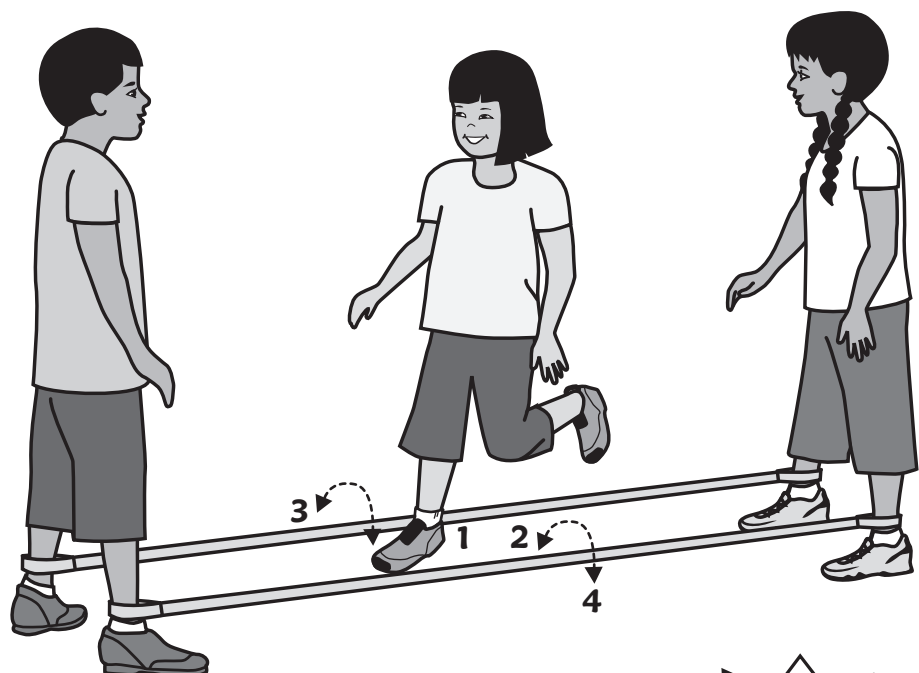
# JOE IN, JOE OUT

Set: R foot closest to bands

## JUMPERS

1 and 2 Jog R and L between bands.

3 and 4 Jog R & L straddling bands.



## INDIVIDUAL TRICK

MOVEMENT BANDS

SPARK™  
3-6

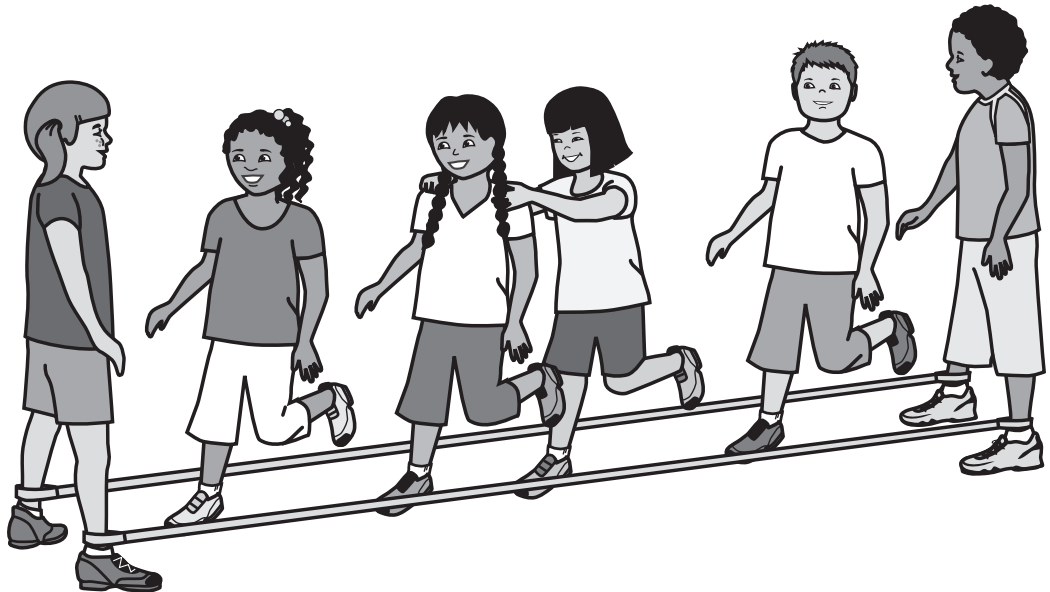


# FOLLOW THE LEADER

Set: Jumpers (3-4) stand with R foot closest to bands

## JUMPERS

Jumper #1 begins to jump an individual trick. After 8 counts, Jumper #2 joins and follows #1's lead. Continue until all Jumpers have joined in.



## GROUP TRICK

MOVEMENT BANDS

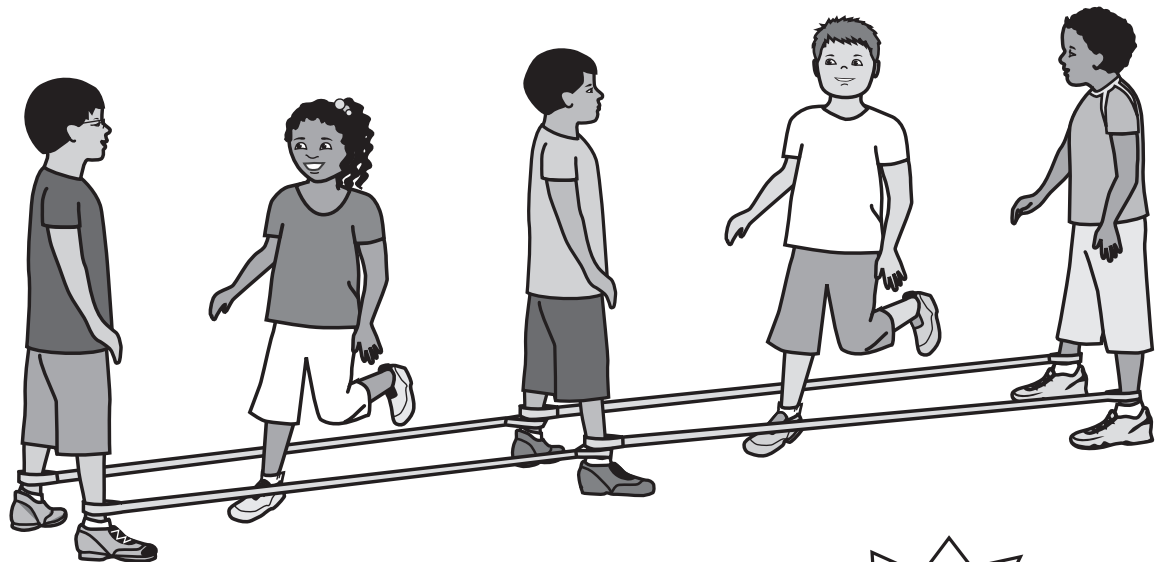


# EXTEND-A-BAND

Set: 3 Enders and 2 sets of bands form a straight line. Ender in the middle has bands in front and bands behind. The bands are "extended" and can hold more Jumpers.

## JUMPERS

Jumpers spread along the extended bands. Choose any individual trick.



## GROUP TRICK

MOVEMENT BANDS



# NOW YOU SEE IT, NOW YOU DON'T!

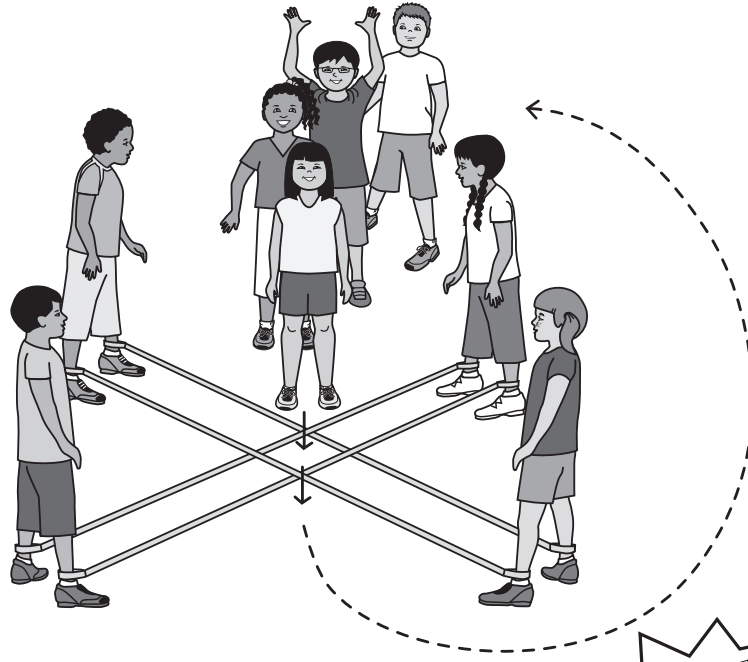
Set: Cross bands to make a large X. Enders face center.  
Jumpers form a file line facing the center of the X.

## JUMPERS

When Enders are OUT there will be an open square in the center of the X to jump in.

When Enders are IN, jump out!

Take turns moving to the other side using any step, then return and repeat.



## GROUP TRICK

MOVEMENT BANDS



MOVEMENT BANDS

# Create a Drum Routine Task Card

## Group Members

---

---

---

---

Draw drum formation here.

## Guidelines

Your routine must:

- be between 1 and 2 minutes long to a song chosen from the list.
- include at least 4 different skills you have learned (*see Sample Drumming Skills on backside*)
- include at least 2 skills your group has created.

## Think About

- How will you all relate to each other? Will you all do the same thing? Will you all do things at the same time?
- Will there be symmetry? Asymmetry?
- What feelings or messages are you expressing with your drumming routine?
- How will each move flow into the next?

*Write up your routine on the backside.*

## Assessment

1. Routine was 1-2 minutes long.
2. At least 4 learned skills and 2 new skills were included.
3. Skills flowed from one to another.
4. All group members participated and were equally involved.
5. A pedometer wearer took over 50 steps. (optional)



# Create a Drum Routine Skill Card

(Card 1 of 2)

## Stand Behind the Ball

- Hit both sides of ball quickly 4X
- Hit top of ball with both sticks quickly 4X
- Do 4 quick twists without hitting ball
- Tap sticks together quickly 4X

## Jump

- Jump and hit top of ball with both sticks

## Jump Back and Forth

- Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks

## March

- March and tap sticks

## Skip

- Skip clock-wise around ball and hit top of ball with your R hand stick (8 counts)
- Stop and skip counter clock-wise and hit top of ball with L hand stick (8 counts)

## Move Around the Ball

- Walk or skip clock-wise around ball, hitting top of ball with your R stick
- Change direction and walk or skip counter clock-wise around, hitting top of ball with your L stick

## Grapevine

- Grapevine R, hit ball to your R with both sticks 1X
- Grapevine L, hit your ball with both sticks 1X

## Ball Touch

- Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then Raise the Roof pushing sticks overhead 2X

## Jumping Jacks

- Tap both sides of ball on Down Jack, then tap sticks overhead on Up Jack

## Pendulum Kicks

- Kick R leg out to side, weight on L foot, hit top of ball with L hand stick. Then pendulum swing to kick L leg out to side, weight on R foot, and hit top of ball with R hand stick



# Create a Drum Routine Skill Card

(Card 2 of 2)

## Sides and Top

- Squat low and hit both sides of ball with both sticks, then rise up and hit top of ball with both sticks (2 counts)

## Yee-haw

- Pivot and complete a full turn in place while tapping sticks overhead and shouting "Yee-haw" (8 counts)

## Sides and Overhead

- Squat low and hit both sides of ball with both sticks, then rise up and tap sticks overhead (2 counts)
- Repeat 7 more X for a total of 16 counts

## Elevator

- Squat and tap floor with both sticks  
Rise to tap the sides of ball with both sticks
- Rise again and tap top of ball with both sticks
- Stand and tap sticks overhead (4 counts)

## Twisted Taps

- Twist R and hit ball behind you with your R stick, then come back to center and hit your ball with both sticks, then hit ball to your R with your R stick, then come back to center and hit your ball with both sticks (8 counts)
- Twist L and hit ball behind you with your L stick, then come back to center and hit your ball with both sticks, then hit ball to your L with your R stick, then come back to center and hit your ball with both sticks (8 counts)

## Sumo Squats

- Squat deeply and tap both sides of ball with both sticks 2X, then tap sticks above head 2X as you lift R leg with bent knee (4 counts)
- Squat deeply and tap both sides of ball with both sticks 2X, then tap sticks above head 2X as you lift L leg with bent knee (4 counts)





# School Specialty®



## Welcomes You to SPARK Training!

# Day 1

*Thank you for joining us for our SPARK training. Together, we'll make it a great day -- active, fun, and relevant to the needs of YOUR students. It's about the journey, not the destination, and we want you to know how we plan to support YOU every step of the way.*

### **800 Number & Email Consultation:**

Call SPARK at **800-283-5700** or write us at [spark@sparkpe.org](mailto:spark@sparkpe.org) any time you have a question or concern -- or even a great idea to share.

### **SPARK Website:**

Visit [sparkpe.org](http://sparkpe.org) for FREE resources, including the SPARK Grant-Finder, alignment to National and State PE Standards, Advocacy Tools, and more.

### **Webinars:**

SPARK hosts FREE webinars every month on timely topics in the field of physical education and student health. Go to [sparkpe.org](http://sparkpe.org) to register for upcoming webinars, and view recorded webinars for FREE on [SPARKacademy.org](http://SPARKacademy.org).

### **eNewsletter:**

If you added your e-mail to our sign-in sheet (hurry, it's not too late!) you'll receive our eNewsletter full of grant opportunities, teaching tips, equipment promotions, and links to free resources.

### **SPARK Blog:**

Yes, SPARK is blogging! Go to [sparkpe.org/blog](http://sparkpe.org/blog) to access articles on a variety of topics in physical education, activity, health, and nutrition.

### **SPARK Institutes:**

Continue your professional growth with SPARK by attending a SPARK Institute in San Diego. The Institutes offer 2-day training in each SPARK program and special topics like PE Technology. Go to [sparkpe.org/institutes](http://sparkpe.org/institutes) to learn more.

### **SPARKfamily.org Website:**

Each SPARK curriculum set includes 3-year access to [SPARKfamily.org](http://SPARKfamily.org), a special password-protected website where you can access a library of effective digital tools to support your SPARK program. Activate your membership with the access code provided with your curriculum purchase at [SPARKfamily.org](http://SPARKfamily.org).

### **SPARK Plugs:**

Remember to think of SPARK when you need additional instructional materials or professional development for K- 12 Physical Education, Inclusive PE, Classroom Activity & Recess, After School, Early Childhood, Nutrition, and Health.

### **Sportime Equipment:**

We provide SPARK aligned equipment lists, and can help you with any of your PE equipment or supply needs. Contact your Sportime featuring SPARK representative for help with pricing, or order online at [Sportime.com](http://Sportime.com).





DR. BEN DUMBAULD

SESSION  
2USING POP MUSIC TO  
ENCOURAGE SEL

## The Five Ws of "Here"



*Read the lyrics of Alessia Cara's "Here," then answer the questions below.*



I'm sorry if I seem uninterested  
 Or I'm not listenin', or, I'm indifferent Truly I ain't got no business here  
 But since my friends are here, I just came to kick it But really I would rather be at home all  
 by myself Not in this room  
 With people who don't even care about my well-being I don't dance, don't ask, I don't need a  
 boyfriend  
 So you can, go back, please enjoy your party I'll be here  
 [. . .]

Oh-oh-oh here, oh-oh-oh here  
 Oh I ask myself, what am I doin' here? Oh-oh-oh here, oh-oh-oh here  
 And I can't wait 'til we can break up out of here

Excuse me if I seem a little unimpressed with this  
 An anti-social pessimist, but usually I don't mess with this And I know you mean only the best  
 And your intentions aren't to bother me But honestly I'd rather be  
 Somewhere with my people We can kick it and just listen to  
 Some music with a message, like we usually do And we'll discuss our big dreams  
 How we plan to take over the planet So pardon my manners  
 I hope you'll understand that I'll be here Not there in the kitchen  
 With the girl who's always gossiping about her friends So tell them I'll be here  
 [. . .]

Oh-oh-oh here, oh-oh-oh here  
 Oh I ask myself, what am I doin' here? Oh-oh-oh here, oh-oh-oh here  
 And I can't wait 'til we can break up out of here

Hours later congregatin' next to the refrigerator Some girl talkin' 'bout her haters, she  
 ain't got none  
 How did it ever come to this? I shoulda never come to this So holla at me, I'll be in the car  
 when you're done  
 I'm stand-offish, don't want what you're offerin'  
 And I'm done talkin', awfully sad it had to be that way So tell my people when they're ready  
 that I'm ready And I'm standin' by the TV with my beanie low  
 Yo I'll be over here

Oh-oh-oh here, oh-oh-oh here  
 Oh I ask myself, what am I doin' here? Oh-oh-oh here, oh-oh-oh here  
 And I can't wait 'til we can break up out of here



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SESSION  
2USING POP MUSIC TO  
ENCOURAGE SEL**Questions:**

Who is the main character in the song?

Where is the main character in the song?

How does the main character feel about her situation?

What doesn't she like about where she is?

Where would she rather be?

Why might she have decided to be where she is?

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ENCOURAGE SEL

## LITTLE KIDS ROCK LESSON

### ALESSIA CARA'S "HERE": PERSPECTIVES ON FUN, PEER PRESSURE, AND ANXIETY



#### ESSENTIAL QUESTION

In what ways does Alessia Cara's "Here" defy popular music conventions, and what does the song say about peer pressure in youth culture?

#### OVERVIEW

From surf rock beach parties in the 1960s to present day rappers "in the club," popular music has long been associated with socialization activities like dancing and drinking, usually amongst a large crowd of people. But for those who are more comfortable spending their time at home or with a small group of friends, the glorification of parties and dancing in popular music may provoke anxiety. For many such people, Alessia Cara's "Here" is an anthem.

"I'm used to being alone. I enjoy it," Cara writes on *Genius.com*, "I think you get a lot done when you're alone. It's easier to get your feelings out when you're alone. You don't have to worry about how you look. You can do whatever, look however. It's just the best time to do whatever you want." Cara began her music career largely alone in 2010, posting YouTube videos of her popular music covers and celebrity impressions, mostly filmed in the comfort of her own bedroom. Soon Cara's videos began attracting attention and her viewership increased dramatically. In 2015, Cara, a self-made star, signed with Def Jam Recordings.

"Here" was Cara's first single with Def Jam, and its lyrics are inspired by lived experience. Cara recalls that on the day she wrote the song, "all I kept thinking about was this party I'd gone to the night before, which was like the most uncomfortable party I'd ever gone to. I realized how uncomfortable I was and I called my mom, and I was like 'mom I have to come home early, please pick me up.'" By relating her feelings of discomfort towards parties, Cara hoped the song would appeal to "all the antisocial, awkward, and miserable party-goers of the world."

"Here" peaked at #6 on the *Billboard* charts, and secured positions in many "Best Songs of 2015" lists as well. The success of "Here" is likely due in part to its appeal to those who do not feel represented by the images popular music culture often promotes. In "Here," Cara makes it clear she has no interest in the gossip, drug use, alcohol consumption, and flirtation that she associates with parties, and that she'd prefer socializing with a small group of "real" friends.

Many students experience similar feelings. "Here" encourages her audience to be themselves in the face of peer pressure, a message she has continued to advocate in newer songs, such as "Scars to Your Beautiful."

In this lesson, students compare lyrics to historical content to determine how Alessia Cara's song "Here" defies popular music conventions. Then, they consider their own experiences with peer pressure, and imagine what their own "unconventional" pop song might be about.

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2USING POP MUSIC TO  
ENCOURAGE SEL

Upon completion of this lesson, students will:

**KNOW (KNOWLEDGE)**

The motivation and background behind the song "Here" The historic association between popular music and socialization activities such as parties and dancing.

The pioneering role of disc jockeys Dewey Phillips (Memphis) and Hunter Hancock (Los Angeles) in playing Rhythm and Blues on the radio.

**MASTERY OBJECTIVE**

Through textual and historical analysis, students will be able to analyze how Alessia Cara's song "Here" confronts pop music conventions and discuss how it might inspire people to be comfortable with themselves.

**MOTIVATIONAL ACTIVITY:****Ask Students:**

How do music videos portray the lifestyles of famous musicians? Do you think they are honest depictions?

**2. Play the video to Alessia Cara's "Here" for students.****PROCEDURE:**

Play Videos 1-4 ( Video 1 , Gene Vincent, "I Got a Baby on Seventeen," Video 2, The Beach Boys, "Surfin' U.S.A.," Video 3, Peaches and Herb, "Shake Your Groove Thing," and Video 4, "Don't Knock the Rock.") ( Note: teachers may choose to play all or some of the videos, or substitute other music videos that features partying and dancing).

**Ask students:**

- What are the musicians and listeners doing in these videos?
- Watching these videos, what might someone conclude is one of the purposes of popular music?
- Can you think of more recent examples of songs that promote dancing, partying, and having a good time, either in the lyrics or the music video?
- How is Cara's song "Here" different from the videos you just saw?
- What kinds of activities are promoted as being fun in the popular music in your life? Are those activities a realistic part of your life?
- How do the activities you see in popular music affect your social decisions? (*Encourage students to consider peer pressure, or the pressure to behave a certain way, etc.*)

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SESSION  
2USING POP MUSIC TO  
ENCOURAGE SEL

Split students into groups, and pass out Handout 1, "The Five W's of 'Here'" to each group. Have students complete the worksheet as a group, then discuss their answers as a class.

Point out to the students that this is an example of Country Blues, in which the musician mixes rhythm guitar with finger picking on an acoustic instrument.

**Ask students:**

- Has there ever been a time in your life when you wished you were somewhere else? Where was it, and why did you go? Did anyone pressure you to go?
- What didn't you like about that place? Where would you have rather been?
- Looking back, would you make the same decision to go? Why or why not?

Have each student compose song lyrics based on the following prompt:

*Think of something you enjoy doing that may not be an activity commonly addressed in popular music (for example: being with your family, playing board games, reading books, cooking, etc.) and write a poem or song lyrics about it.*

Have students present their lyrics to class (*If time permits, set some of the lyrics to music.*)

**SUMMARY**

Ask: Do you think Alessia Cara's "Here" says something new or different, compared to other popular songs? Why or why not? Can you think of other songs that might have a similar message to "Here"? (*Lorde's "Royals," for example.*)

What kinds of people do you think "Here" especially speaks to?

What sort of inspiration might someone get from Cara's song? What might be the message of this song in regards to peer pressure?

TAYLOR BEAM

SESSION  
3THE POWER OF STUDENT  
FEEDBACK IN THE  
CLASSROOM**PEER FEEDBACK FORM**

Your Name: \_\_\_\_\_

Name of person you are providing feedback to: \_\_\_\_\_

**What are the objectives, learning targets or goals of this unit or work?****Where is your partner in the learning process?****Describe one strength of your peer's work as it relates to the objectives, goals or learning target. Be detailed and specific:****Describe one change or addition your peer could add to their work to better demonstrate their learning as it relates to the objectives, goals or learning target. Be detailed and specific:**

TAYLOR BEAM

SESSION  
3THE POWER OF STUDENT  
FEEDBACK IN THE  
CLASSROOM

# TAG Peer Feedback

---

T.A.G. feedback is a wonderful way for your students to get talking and have an outlined structure for providing feedback during the process of the work. It is also a great way to integrate writing!

Provide your students copies of the second page of this handout as an easy way for them to work through the process.

**REMEMBER!** Always give your students the tools and language to use. Express your expectations in this process and use their writing as a wonderful assessment tool.

---

**T (tell):** Tell the learner something you like or a strength that you see in relationship to the goal of the unit or work. Be specific and explain why!

**A (ask):** Ask the learner a question! How do they plan to move forward? Is there a different approach they need to consider? Make sure this question has purpose and aligns with the learning targets or goals.

**G (give):** Give the learner a suggestion to improve their work. Try to frame this in a constructive way. What is something that you see that they may not have noticed? Are they missing something essential to the goal of the work? Be detailed and constructive!

# TAG Peer Feedback

Your name: \_\_\_\_\_

Name of friend you are getting feedback from: \_\_\_\_\_

T (tell):

A (ask):

G (give):

---

Your name: \_\_\_\_\_

Name of friend you are getting feedback from: \_\_\_\_\_

T (tell):

A (ask):

G (give):

DON GOBLE

SESSION  
4CREATING CLIPS TO  
SHOWCASE STUDENT  
LEARNING

Here are some tips I'd like to share with you regarding our professional learning "Creating with Clips to Illustrate Student Learning." I have also added some online links that you may find helpful.

When creating ANY video practice or project, follow the **Media Literacy** model:

1. **Access** – which devices do students have to use? What kind of information do we need to complete the activity?
2. **Analyze** – Pros and cons of creating a video on the devices you have access to. Which apps are easiest? Learning curve? What do students already know? Research all the information available. Begin to decipher verifiable and credible evidence.
3. **Evaluate** – Decide which device to use. Select the information necessary to show thinking and learning. Decide on images, video, sound, etc. Create a storyboard to process thinking and plan.
4. **Create** – create the video using all of your selections and choices above. Use the storyboard as your guide. All for review, revisions and collaborations.
5. **Reflect** – write a blog post, paragraph, record a selfie video, reflecting on what went well, what didn't go well, what could be done better, etc.
6. **Act** – what are the next steps? What are the best lessons learned and how can we incorporate them into our next video? Do we need to further investigate our learning? Or can we move on to next steps?

When creating with Clips, use my acronym: **C**reative **L**earn **I**nterest **P**articipate **S**hare

Great uses for Clips videos:

- Newsletters
- Video diary
- Step by step
- Social/Emotional
- Creative explorations
- Field Trips
- Inquiry-driven
- Reflection

10 tips and tricks for Apple's new Clips app

<https://www.cnet.com/how-to/tips-and-tricks-for-apples-new-clips-app/>

Clips App: The Ultimate Guide

<https://www.imore.com/clips>

How to use Apple's new Clips app

<https://www.computerworld.com/article/3188387/apple-ios/how-to-use-apple-s-new-clips-app.html>

Kristen Brooks Tutorial @KristenBrooks77 on Twitter [https://youtu.be/R3oHTpusT\\_g](https://youtu.be/R3oHTpusT_g)



LAURA GRUNDLER

SESSION  
5VISUAL JOURNALS:  
INTERDISCIPLINARY  
EXPLORATION

## Standards Connections:

[http://nationalartsstandards.org/customize-handbook?bundle\\_name](http://nationalartsstandards.org/customize-handbook?bundle_name)

<https://tea.texas.gov/curriculum/teks/>

## Journal Fodder Junkies Videos:

<https://www.youtube.com/watch?v=k-lggmqIH-Q&feature=youtu.be>

<https://www.youtube.com/watch?v=pXqSRtzsLOk&feature=youtu.be>

## IB Journal Videos:

<https://www.youtube.com/watch?v=zOJy9meBnhg&t=127s>

<https://www.youtube.com/watch?v=rP48QpjuSZM>

## Prompt Resources:

<https://theirworld.org/explainers/malala-yousafzais-speech-at-the-youth-takeover-of-the-united-nations>

<https://artjournalist.com/list-love/>

<https://artjournalist.com/category/art-journal-prompts/>

<https://monalisaliveshere.me/2014/01/02/365-days-of-the-every-day-drawing-challenge-pdf/>

<https://educationcloset.com/2017/03/02/31-nights-interview-michael-bell/>

<http://www.creativesprint.co/>

LAURA GRUNDLER

SESSION  
5VISUAL JOURNALS:  
INTERDISCIPLINARY  
EXPLORATION

## Books to Take a Look At:

**Art Before Breakfast: Danny Gregory**<https://www.dannygregory.com/><https://www.youtube.com/watch?v=VHC50CJlRs>**Creative Sprint: Noah and Mica Scalin**<http://www.creativesprint.co/><https://creativegood.com/blog/podcast-creative-sprint-with-noah-and-mica-scalin/>**Caffeine for the Creative Mind: by Stefan Mumaw and Wendy Lee Oldfield**[https://www.goodreads.com/book/show/300057.Caffeine\\_for\\_the\\_Creative\\_Mind](https://www.goodreads.com/book/show/300057.Caffeine_for_the_Creative_Mind)**Journal Sparks: Fire Up Your Creativity with Spontaneous Art, Wild Writing, and Inventive Thinking: by Emily K. Neuburger**[https://www.goodreads.com/book/show/30648740-journal-sparks?from\\_search=true](https://www.goodreads.com/book/show/30648740-journal-sparks?from_search=true)<https://www.youtube.com/watch?v=HzGfbgxcNQ8>**Journal Fodder Junkies 365: Eric Scott and David Modler**[https://www.amazon.com/Art-Journal-Freedom-Creatively-Composition/dp/1599636158/ref=pd\\_lpo\\_sbs\\_14\\_t\\_0?encoding=UTF8&psc=1&refRID=PZAQHKV073QEAAWAAADG](https://www.amazon.com/Art-Journal-Freedom-Creatively-Composition/dp/1599636158/ref=pd_lpo_sbs_14_t_0?encoding=UTF8&psc=1&refRID=PZAQHKV073QEAAWAAADG)**The Journal Junkies Workshop: Visual Ammunition for the Art Addict: Eric Scott and David Modler**[https://www.amazon.com/Journal-Junkies-Workshop-Visual-Ammunition/dp/1600614566/ref=pd\\_lpo\\_sbs\\_14\\_img\\_2?encoding=UTF8&psc=1&refRID=PZAQHKV073QEAAWAAADG](https://www.amazon.com/Journal-Junkies-Workshop-Visual-Ammunition/dp/1600614566/ref=pd_lpo_sbs_14_img_2?encoding=UTF8&psc=1&refRID=PZAQHKV073QEAAWAAADG)

LAURA GRUNDLER

SESSION  
5

VISUAL JOURNALS:  
INTERDISCIPLINARY  
EXPLORATION

## Blogs:

<https://journalfodderjunkies.com/>

<https://artjournalist.com/blog/>

<http://journalgirl.com/>

<https://getmessyartjournal.com/learn/>

<http://dinastamps.typepad.com/>

# LUNCH MAKE & TAKE SESSION



PRESENTED BY SCHOOL SPECIALTY

NADINE DRESBACH

MAKE &  
TAKE

MINI MANDALAS

## LESSON PLAN

 School Specialty

 Sax

 REEVES



## Coloring Book of Mini Mandalas

GRADES 9-12

Cross Curricular: Art, Math,  
Social Studies*Lesson Plan and Artwork by  
Carol Miller, Art Consultant*

## DESCRIPTION

A circular format, or mandala, is drawn of shapes and patterns with black pen outlines using a template or freehand. Colored pencil technique of blending is used to "color" designs.

## National Core Arts Standards-Visual

**Creating**

Anchor Standard #1: Generate and conceptualize artistic ideas and work.

Anchor Standard #3: Refine and complete artistic work

**Presenting**

Anchor Standard #5: Develop and refine artistic work for presentation.



## OBJECTIVES

- Students will create an original coloring book of mini mandalas as a group project or individually.

SaxArts.com Phone: 800-558-6696 Fax: 888-388-6344

NADINE DRESBACH

MAKE &  
TAKE

MINI MANDALAS

## DIRECTIONS

1. The mini mandalas can be used as a small group project or individual. There are two covers and 10 pages including the back and front for each book in the group pack of Zig Zag books.
2. To make the mandalas, use a compass to draw a 3½" circle from a sheet of copy paper and then cut out. Draw another 3½" circle on the drawing paper, which will fit on the 4¼" book page.
3. Fold the copy paper circle in half. Open and fold in half again creating a criss-cross. Fold two more times making eight "slices of a pie".
4. Gently flatten the folds and place the circle on the drawing paper circle and make a mark at the ends of each fold, along the circumference.
5. Remove the copy paper circle. Using a ruler, lightly draw four lines from the circumference marks through the center of the circle so it looks like pie slices.
6. Using a pencil first, and starting in the center, lightly draw a circle or square placing the template over the center. Then draw another shape touching the first. This will be repeated in each quadrant. Continue until the circle is filled with line drawings to be colored.
7. Cover pencil lines with the black pen, then erase any pencil that still shows.
8. Color with the Reeves® pencils, experimenting with blending colors. Try placing analogous colors next to each other and using pressure. Overlap several times blending one color into another. This technique works with shades of the same color as well.
9. When the circle is filled, carefully cut out with scissors. If you would like to protect the mandala, coat with Tempera Varnish before cutting.
10. Assemble the Zig Zag book according to the directions in the book pack.
11. The pages are white. To cover them, if desired, cut two pieces of the Sax® Art Paper, 13" x 4¼" for the front and 17" x 4¼" for the back.
12. Use a UHU Glue Stick to cover the pages. Glue 6" x 6" Sax Art Paper to covers.
13. Glue the mandalas to the pages and covers.



## MATERIALS

Item #	Description	List Price
9-1290101-740	Reeves® Colored Pencils, Assorted Colors, Set of 36	\$21.49
9-1437644-740	Arnold Grummer's Zig Zag Book, 4½" x 4½", Pack of 12	\$21.79
9-1466308-740	Sax® Artist Grade Colorless Blender, Pack of 2	\$3.29
9-206309-740	Sax® Extra White Heavyweight Sulphite Drawing Paper, 9" x 12", Pack of 500	\$17.49
9-1296236-740	Sharpie® Pen, Fine Tip, Black, Pack of 4	\$10.99
9-1335308-740	Alvin® Multi-Purpose Flexible Plastic Drawing Template, ¼" - ½"	\$6.69
9-037091-740	UHU Glue Stick, 1.41 oz., White	\$3.69
Compass, white copy paper		

 School Specialty



Use promo code **081SUMMERAIOC** to **SAVE 30% off** List Price when you order these materials.

\* Promo code is applicable to a minimum order of \$100 List Price and is valid until 9/30/18.

SaxArts.com

Phone: 800-558-6696

Fax: 888-388-6344

NADINE DRESBACH

MAKE &  
TAKE

PAINT POURED PLANETS

## LESSON PLAN

PAINT POURED  
PLANETS

## GRADES 8-12

Cross Curricular – Art, Science

*Lesson Plan and Artwork by  
Nadine Dresbach, Art Subject Matter Expert*

## National Core Arts Standards-Visual

**Creating**

Anchor Standard #1: Generate and conceptualize artistic ideas and work.

Anchor Standard #3: Refine and complete artistic work.

**Presenting**

Anchor Standard #5: Develop and refine artistic work for presentation.



## DESCRIPTION

In this lesson students will learn the method of acrylic paint pouring to create beautiful luminescent planets. The art of paint pouring is a process method that yields dramatic and beautiful results.

## OBJECTIVES

- Students will learn and experiment with the paint pouring method.
- Students will use math in portion measuring to prepare their product for the pour.
- Students will experiment with color mixing.

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NADINE DRESBACH

MAKE &  
TAKE

PAINT POURED PLANETS

## DIRECTIONS

1. Organize your workspace. The resulting artwork is a process that involves more time in planning and preparation than actual creation.
2. Prepare the pouring area. Use the bottom of a very large pizza box or any shallow box that is about 20 inches square. In the center of the box place an upside-down container that is smaller than the canvas, like an old plastic food/leftover container. Make sure it sits stable on the cardboard.
3. Prepare the paints. The method used in the artwork was made from what is called a "dirty pour" where each paint color is mixed up separately and then the selected colors are poured into one cup to be poured onto the painting. Have students select at least six different colors for experimentation purposes. The paints should be prepared in small disposable cups. A 5 ounce size works well, preferably clear so they can see the mixing.
4. Place equal parts Sax True Flow Premium Acrylic Metallic Paint and Sax True Flow Acrylic Medium into the cup and stir it thoroughly with the wooden craft stick. Add a small amount of water and stir again. Lift the craft stick above the cup and let it drip – if it drips slowly it is too thick. Continue to add water until - when the stick is lifted out the paint runs off the stick a little faster than honey but not like milk. Be patient this is important to the process.
5. Continue this process with all the colors. This is an involved process and should be done with care and will take a while to mix up. Its very important that there are no lumps of paint and the students achieve a very smooth paint in the cup.
6. Next, take a fresh cup and pour small amounts of selected colors (3 or 4 to start) into the cup, alternating as you pour. This is where the experimentation begins and you can guide your results. Alternate and repeat colors in the appropriate amount that you visualize. The total amount in the cup should only be about 3 ounces for an 8" canvas.
7. At this point, use what is called a "flip cup technique" - take the cup in one hand and hold the canvas in the other hand. Place the canvas upside down on top of the cup and flip the canvas over holding the cup in place. Set the canvas down onto the base that was set up in advance. Very slowly lift the cup off the canvas. The acrylic paint will begin to spread out. Then very gently, from underneath, tip the canvas in different directions so that the acrylic spreads and the whole canvas is covered. Paints can run off the edge and this is also a time to create the marbleizing "planet" imagery. "Gently direct" the acrylic pattern by tipping the canvas. (Students may wish to wear gloves for the pouring process)
8. If it looks like too much paint is remaining on the canvas just continue to tilt until the excess paint is running off the edges in different directions.
9. The drying process should take approximately 24-48 hours total time depending on the amount of paint that remains on the surface of the canvas. As the canvas' edges dry first they may tend to curl up, very gently bend the canvas backwards.

Use promo code **081SUMMERAIOC** to **SAVE 30% off List Price** when you order these materials.

## MATERIALS

Item #	Description
592741	Sax True Flow Premium Acrylic – 4 oz, set of 6 (includes Blue, Green, Red, Violet, Gold and Silver)
1592742	Sax True Flow Premium Acrylic – 8 oz, set of 6 (includes Antique Gold, Aztec Gold, Bronze, Copper, Gold and Silver)
1473562	Fredrix Value Series Canvas – round white 8"
442136	Sax True Flow Acrylic Gloss Medium 1 qt
1589972	Regular Craft sticks package of 150
1414368	Plastic Cups – 5 oz.

## ADDITIONAL MATERIALS

Disposable tray a few inches larger than canvas surface on all sides.

\* Promo code is applicable to a minimum order amount of \$100 List Price and is valid until 9/30/18.



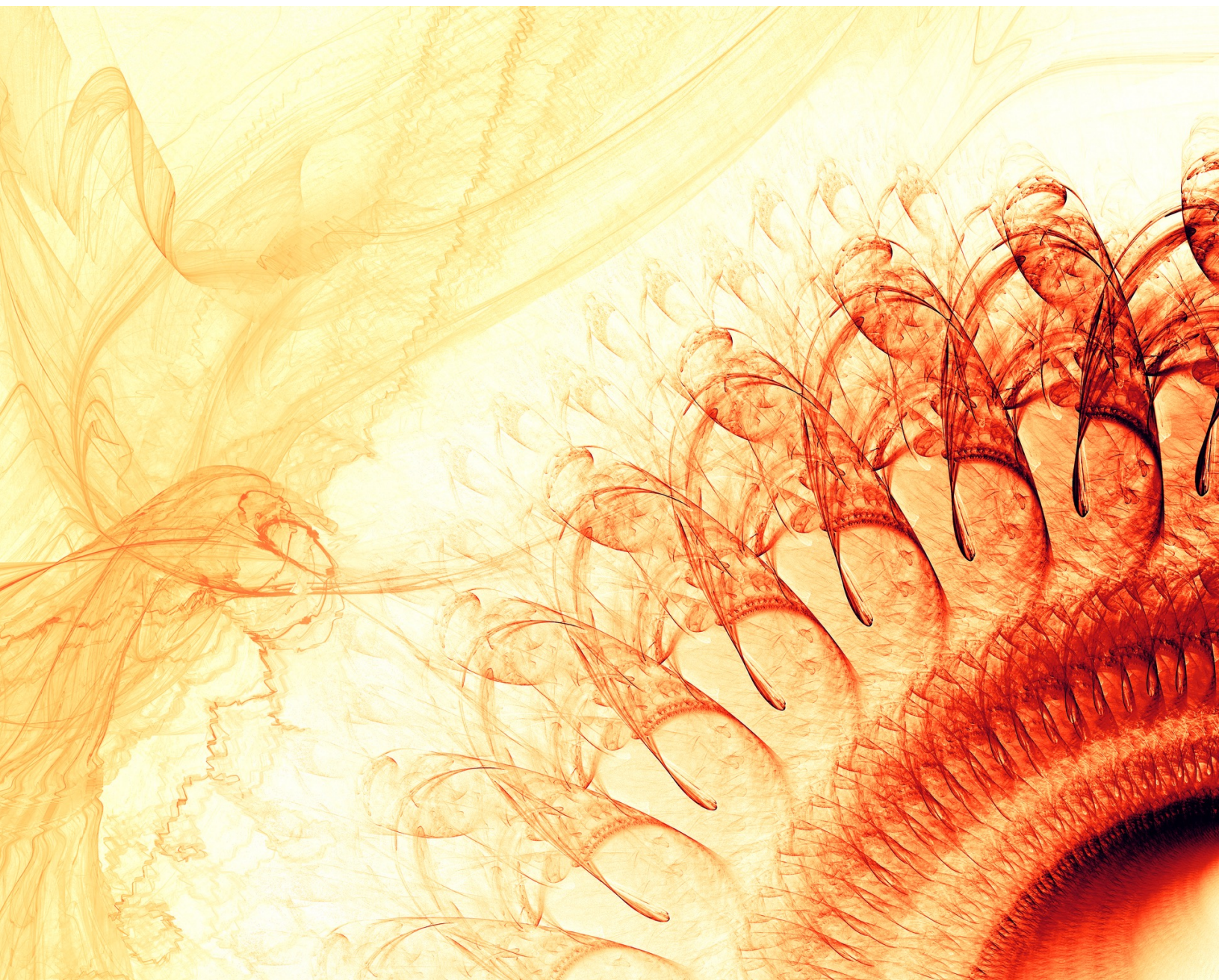
**School Specialty.**


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# AFTERNOON SESSIONS



SESSIONS 6 - 15

BARBARA LIBBY-STEINMANN

SESSION  
6REFLECTING LIGHT: FUN  
WITH MIRRORS

1. Draw half of various things! For example: half of a flower, half of a heart, half a.....  
Experiment using a single mirror to complete your drawings.
2. Draw whole things! For example a smiley face, a teddy bear, a butterfly, a.....  
Experiment using a single mirror to duplicate your drawings.
3. Can you use your mirror to make your drawing disappear?
4. On a blank sheet of paper, draw a straight line. Use a corner reflector (the two mirrors taped together) to produce geometric shapes. What kinds of shapes can you make with one straight line? Challenge: Can you use the corner reflector to turn the straight line into a circle?
5. On the back of your paper, draw a dot in the center. Use a corner reflector and explore. What do you notice? Challenge: Can you turn the dot into a circle?
6. Use a blank sheet of paper, choose 3-4 different color markers, and draw a design of your choice in the center of your paper. Use the corner reflector to create geometric shapes and artistic expressions of symmetrical patterns and designs.
7. If your parents have a phone handy, have them take pictures of your beautiful creations before moving onto the kaleidoscope station.

BARBARA LIBBY-STEINMANN

SESSION  
6REFLECTING LIGHT: FUN  
WITH MIRRORS

## The Science behind the Experiment

A **mirror** is a very smooth surface. **Light** bounces off the smooth surface of a mirror in an organized way and presents a reflection. The key factor is a **smooth surface**, because **rough surfaces scatter light** instead of reflecting it.

When photons — rays of light — coming from an object (your smiling face, for example) strike the smooth surface of a mirror, they bounce back at the same angle. Your eyes see these reflected photons as a mirror image.

**Can you think of reflective surfaces in nature?**

BARBARA LIBBY-STEINMANN

SESSION  
6REFLECTING LIGHT: FUN  
WITH MIRRORS

## Make a Kaleidoscope:

1. Place rectangle mylar foil horizontally in front of you on the table. Fold the rectangle mylar piece into half horizontally. Use the edge of a popsicle stick to make a sharp crease.
2. Open up your mylar piece again to see center fold. Fold the bottom edge to center fold, crease well. Fold top edge to center fold, crease well. Make sure folds do not overlap.
3. Open up your mylar piece once again. You should now have three folds running parallel to the long side of the rectangle, and 4 equal sections.
4. Overlap two sides and shape your mylar foil into a triangular prism.
5. Use masking tape to fasten your triangular prism in place.
6. Hold your triangular prism close to one eye, close your other eye and explore your surroundings. Look at your hand, clothing, objects. What do you notice? What do you see?
7. On a translucent piece of white tissue paper draw a simple design of your choice with markers. Make sure your design is in the center of the small tissue paper.
8. Look at your design through your reflective prism. What do you see? Why do you see what you see?
9. Use masking tape adhere your tissue paper design to one end of your prism. Look through the other end and enjoy!
10. Congratulations you have just created a simple kaleidoscope.

BARBARA LIBBY-STEINMANN

SESSION  
6REFLECTING LIGHT: FUN  
WITH MIRRORS

## The Science behind the Experiment

How does a kaleidoscope work?

A kaleidoscope's beautiful forms and designs, are created by two or more mirrors, or reflective surfaces positioned at an angle to each other, usually forming a V-shape or a triangle.

What you see when you look through that eyehole will amaze you!

Your design you drew on tissue paper is duplicated by the triangular, reflective surfaces at such an angle that you are seeing numerous reflections of your design.

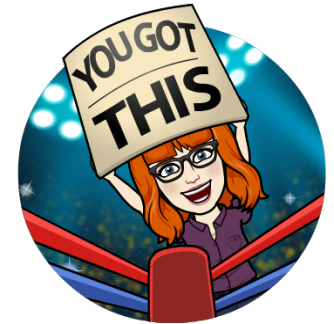
AMY BULTENA

SESSION  
7

HOW TO RIGOROUSLY  
INTEGRATE ART & SCIENCE

CONTACT INFO:

[@artfulartsyamy](https://twitter.com/artfulartsyamy)  
[www.artfulartsyamy.com](http://www.artfulartsyamy.com)  
[artful.artsy.amy@gmail.com](mailto:artful.artsy.amy@gmail.com)



**Kennedy Center Definition of Arts  
Integration & Art Integration Checklist**  
<http://bit.ly/2JBt5RX>

Arts Integration is an <b>APPROACH to TEACHING</b> in which students construct and demonstrate <b>UNDERSTANDING</b> through an <b>ART FORM</b> . Students engage in a <b>CREATIVE PROCESS</b> which <b>CONNECTS</b> an art form and another subject area and meets <b>EVOLVING OBJECTIVES</b> in both.	ARTS INTEGRATION CHECKLIST		
	APPROACH TO TEACHING		
	1. Are learning principles of Constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in my lesson?	Yes	No
	UNDERSTANDING		
	2. Are the students constructing and demonstrating understanding as opposed to just memorizing and reciting knowledge?	Yes	No
	ART FORM		
	3. Are the students constructing and demonstrating their understanding through an art form?	Yes	No
	CREATIVE PROCESS		
	4. Are the students engaged in a process of creating something original as opposed to copying or parroting?	Yes	No
CONNECTS			
5. Will the students revise their products?	Yes	No	
EVOLVING OBJECTIVE			
6. Does the art form connect to another part of the curriculum or a concern/theme?	Yes	No	
7. Is the connection mutually reinforced?	Yes	No	
8. Are there objectives in both the art form and another part of the curriculum or a concern/theme?	Yes	No	
9. Have the objectives evolved since the last time the students engaged with this subject matter?	Yes	No	

**Planning an Integrated Unit Organizer**  
<http://bit.ly/2JzkcbA>

**Integrated Unit Template** <http://bit.ly/219qTCx>

Integrated Unit Title							
Grade Level:							
Unit Summary:							
Unit Theme/Topic:							
Unit Subjects:							
Unit Essential Question:							
Unit Standards:							
Unit Vocabulary:							
Unit Hook:							
Key Question #1	Key Question #2	Key Question #3	Key Question #4	Key Question #5	Key Question #6	Key Question #7	Key Question #8
Sub Question	Sub Question	Sub Question	Sub Question	Sub Question	Sub Question	Sub Question	Sub Question
Lesson Activities	Lesson Activities	Lesson Activities	Lesson Activities	Lesson Activities	Lesson Activities	Lesson Activities	Lesson Activities
Assessment(s)	Assessment(s)	Assessment(s)	Assessment(s)	Assessment(s)	Assessment(s)	Assessment(s)	Assessment(s)

**Audubon: The Boy Who Drew Birds  
Integrated Unit**  
<http://bit.ly/2sXrSu2>



VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS[vwilson.email@gmail.com](mailto:vwilson.email@gmail.com)[@vw\\_hk](https://twitter.com/vw_hk)[vw\\_artspace](https://www.instagram.com/vw_artspace)

### Grade 3 Raise the Bar Marketplace

A unit about chocolate and Fair Trade, with a chocolate tasting session entry event and culminating "Raise the Bar Marketplace" student-led gallery, in which parents viewed the students' collaborative work of chocolate products, logos, wrappers, boxes and 3d printed chocolate moulds in front of their painted backdrops and were able to taste the chocolate they had made.



#### Visual Art Standards

##### Creating and Presenting

D1.1 create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject

D1.4 use a variety of materials, tools, and techniques to respond to design challenges

##### Reflecting, Responding and Analysing

D2.1 express personal feelings and ideas about art experiences and images

D2.3 demonstrate an awareness of the meaning of signs and symbols encountered in their daily lives and in works of art

##### Exploring Forms and Cultural Contexts

D3.1 identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences

VICKI WILSON-JIWATRAM

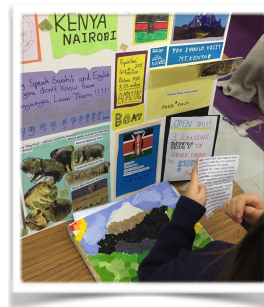
SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS**Geography Standards**

Domain 4: Patterns, Processes, Environmental Change and Sustainable Development

- Recognise and explain patterns made by physical and human features in the environment,
- Recognise some physical and human processes; explain how these can cause changes in places and environments,
- Recognise how people can improve or damage the environment, and how decisions about places and environments affect the
- future quality of people's lives,
- Explain how and why people sustainably manage environments and resources,
- Identify opportunities for personal involvement in sustainability.

**Grade 3 Gateways to the World Global Gallery**

A unit about world travel & transport with a field trip entry event and final "Gateways to the World Global Gallery" to showcase their individual learning projects on their chosen destination and means of transport to arrive there. Their textile collage of one of their chosen country's landmarks became the book cover to their process journals and was at the forefront of this student-led gallery presentation. Information boards were also created as a backdrop and summary for each child's work.





VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS**Visual Art Standards**

## Creating and Presenting

D1.1 create two- and three-dimensional works of art that express personal feelings and ideas inspired by the environment or that have the community as their subject

D1.2 demonstrate an understanding of composition, using principles of design to create narrative art works or art works on a theme or topic

D1.4 use a variety of materials, tools, and techniques to respond to design challenges

## Reflecting, Responding, and Analysing

D2.4 identify and document their strengths, their interests, and areas for improvement as creators of art

## Exploring Forms and Cultural Contexts

D3.1 identify and describe a variety of visual art forms they see in their home, at school, in the community, and in visual arts experiences

**Geography Standards**

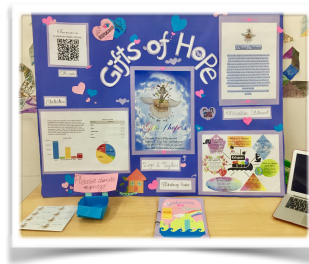
## Domain 2: People and Places

- Identify and describe places, environments and their locations,
- Identify and describe what places are important to people and why,
- Identify how and why places change and how they may change in the future,
- Describe and explain how and why places are similar to and different from other places in the same country and elsewhere in the world,
- Recognise how places fit within a wider geographical context and are interdependent.

VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS[Grade 4 On the Move, Choose a Charity Gallery](#)

A unit focussed on global immigration and refugees, in which students began with a “treasure hunt” for information and culminated with a “Choose a Charity” gallery, in which their plaster of Paris 3d Mehndi designed hands were displayed to show how we initially explored culture through symbolism and celebrations in art, alongside the main integration work developing logos, posters and an iMovie for a created charity. Parents were given several tokens to vote for the most effective presentations.

**Visual Art Standards****Creating and Presenting**

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

D1.4 use a variety of materials, tools, and techniques to determine solutions to design challenges

**Reflecting, Responding, and Analysing**

D2.1 interpret a variety of art works, and identify the feelings, issues, themes, and social concerns that they convey

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art

**Exploring Forms and Cultural Contexts**

D3.1 describe how visual art forms and styles represent various messages and contexts in the past and present

VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS

D3.2 demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made

**Geography Standards**

Domain 2: People &amp; Places

- Identify ideas, beliefs, attitudes and experiences of men, women and children now and in the past.
- Identify that differences and similarities between people arise from a number of factors, including cultural, ethnic, racial and religious diversity,
- Describe and explain how and why places are similar to and different from other places in the same country and elsewhere in the world

**[Grade 4 Beyond the Great Wall Process Presentation](#)**

A unit focussed on historical inquiry into Ancient China, we held a simulated archaeological dig to find fragments of terracotta warriors to begin questioning, describing and identifying. Following content lessons researching Ancient Chinese societies and a week long World Classroom field trip to Xi'an to see the original Terracotta Warriors, the student-led presentation of process saw the students talk their parents through the creation of a Terracotta Warrior from clay.

**Visual Art Standards**

Creating and Presenting

D1.1 create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences

D1.3 use elements of design in art works to communicate ideas, messages, and understandings

D1.4 use a variety of materials, tools, and techniques to determine solutions to design challenges

VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS**Reflecting, Responding, and Analysing**

D2.3 demonstrate awareness of the meaning of signs, symbols, and styles in works of art  
D2.4 identify and document their strengths, their interests, and areas for improvement as creators and viewers of art

**Exploring Forms and Cultural Contexts**

D3.1 describe how visual art forms and styles represent various messages and contexts in the past and present

D3.2 demonstrate an awareness of a variety of art forms, styles, and traditions, and describe how they reflect the diverse cultures, times, and places in which they were made

**History Standards****Domain 3: Events & Changes in the Past**

- Place events, people and changes into chronological order and correct periods of time
- Use dates and vocabulary relating to the passing of time, including ancient, modern, BC, AD, century and decade
- Explain the features of the lives of everyday men/women/children in the past
- Identify characteristics and features of the period and societies studied
- Explain reasons for and results of historical events, situations, and changes in the periods studied
- Describe and make links between the main events, situations and changes within and across different periods and societies studied
- Explain how the past is recorded and remembered in different ways

VICKI WILSON-JIWATRAM

SESSION  
8LETTING STUDENTS LEAD  
WITH GALLERY  
PRESENTATIONS**THE POWER OF LETTING STUDENTS LEAD  
WITH GALLERY PRESENTATIONS**

- Highly visual method of sharing
- Authentic method of students verbalising their learning,
- Motivating and engaging; the exciting entry event sets the tone and the student - led gallery puts all learning into practice,
- Enables use of the skills, techniques and knowledge gained throughout units,
- Can be a powerful method of summative assessment,
- Encourages social skills, organisational skills and time-management,
- Involves parents more fully than other presentation methods, is active and interactive,
- Students authentically experience ownership of their learning and can see a purpose to their units of inquiry,
- Students develop real pride in their work and process,
- Students develop marketing skills, putting into action the power of persuasion and considering the use of language for effect,
- Encourages collaboration between students as well as between students and their families,

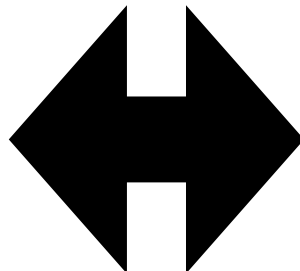
- Develops students' choice and voice as they select media and methods for communication as well as the specific focus of their learning,
- Covers a wide range of means of visual presentation; video making, digital and graphic design, book, leaflet and poster making, etc.
- Learning from peers occurs regularly as they share, evaluate and reflect upon each others' work as part of the process,
- Accompanies the use of Seesaw learning journals beautifully, allowing parents previews of the process and then showcasing the end results,
- Students are leaders in their learning,
- Student -led galleries are highly enjoyable!

ELIZABETH PETERSON

SESSION  
9INTRODUCING SOCIAL-  
EMOTIONAL ARTISTIC  
LEARNING

With Elizabeth Peterson  
C.A.G.S. Arts, Leadership & Learning  
Teacher, Author, Consultant  
Founder, [www.theinspiredclassroom.com](http://www.theinspiredclassroom.com)  
SEAL is Arts Integration

- Visual Art
- Music
- Drama
- Dance
- Storytelling
- Poetry
- Digital Media
- Self-Awareness
- Self-Management
- Social-Awareness
- Relationship Skills
- Responsible Decision Making



ELIZABETH PETERSON

SESSION  
9INTRODUCING SOCIAL-  
EMOTIONAL ARTISTIC  
LEARNING

# Soundtracking for Self-Management



- Choose the right genre
- Play at the right volume
- Time your music to fit the needs of your students

## Experiment with Music!

Tempo, Dynamics, Genres, Instrumentation

Move around the room in differing energies and levels.

Move in different emotions.

Reflect on how your body feels.



ELIZABETH PETERSON

SESSION  
9INTRODUCING SOCIAL-  
EMOTIONAL ARTISTIC  
LEARNING

# Social-Awareness and Drama

“To understand the man, you must first walk a mile  
in his moccasins.”

## Relationship Skills and Visual Art

CREATE and SHARE!

Ask Guiding Questions:

- Why did you use that color?
- What is this area?
- What made you think to do that?



[TheInspiredClassroom.com](http://TheInspiredClassroom.com)

[teachSEAL.com](http://teachSEAL.com)

ELIZABETH PETERSON

SESSION  
9INTRODUCING SOCIAL-  
EMOTIONAL ARTISTIC  
LEARNING

# Responsible Decision Making and the Creative Process

**The Creative Process is a Learning Journey**

Visit [teachSEAL.com](http://teachSEAL.com) for articles, lesson plans, SEAL  
tools and PD opportunities!

Contact me Anytime!

[elizabeth@theinspiredclassroom.com](mailto:elizabeth@theinspiredclassroom.com)

[www.TheInspiredClassroom.com](http://www.TheInspiredClassroom.com)

[www.teachSEAL.com](http://www.teachSEAL.com)

Twitter: [eliza\\_peterson](https://twitter.com/eliza_peterson)

[twitter.com/eliza\\_peterson](https://twitter.com/eliza_peterson)

Facebook: [facebook.com/theinspiredclassroom](https://facebook.com/theinspiredclassroom)

[TheInspiredClassroom.com](http://TheInspiredClassroom.com)

[teachSEAL.com](http://teachSEAL.com)

TIFFANY WALL

SESSION  
10

MAKERSPACE ON THE GO

**Mystery Make**

Choose 2 cards and make something using those items.

**Math Make**

Pick a number and choose that many items from the box. What can you make with those items?

**Animal Make**

Make an animal with a moving body part.

**Stick Make**

What can you make with sticks?

**Character Make**

Use the items in the box to make something the main character might use.

**Pipe Cleaner Make**

What can you make with a bundle of pipe cleaners?

TIFFANY WALL

SESSION  
10

MAKERSPACE ON THE GO




# My Maker Plan


# My Maker Plan



I will use these supplies:

I will use these supplies:

_____ Tape 	_____ Scissors 	_____ Glue 	_____ Crayons 	_____ Pencils 
---	---	---	--	--

_____ Tape 	_____ Scissors 	_____ Glue 	_____ Crayons 	_____ Pencils 
---	---	---	--	--

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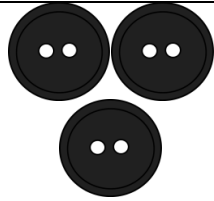
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TIFFANY WALL

SESSION  
10

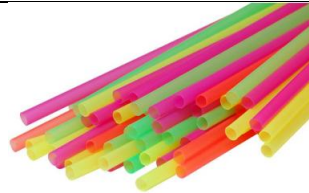
MAKERSPACE ON THE GO



buttons

pipe  
cleaners

lids

cotton  
balls

straws

cupcake  
linerscraft  
sticksindex  
cards

string

MATTHEW GRUNDLER

SESSION  
11PURPOSEFUL FURNITURE:  
DESIGN FOR A 3D WORLD**WHAT IS DESIGN THINKING?**

Design thinking is a process that helps to create an idea, artwork or product with a purpose for others using empathy.

**FURNITURE DESIGN:**

1. Look at the history of style and design, along with the functional purpose.
2. Understand space and efficiency by looking at several different artists like Frank Lloyd Wright and Edward Hopper

MATTHEW GRUNDLER

SESSION  
11PURPOSEFUL FURNITURE:  
DESIGN FOR A 3D WORLD**LESSON OUTLINE:**

1. Take 5 minutes for reflection on a piece of furniture that students strongly dislike (why)?
2. Take 10 minutes to discuss in groups of 2 about the furniture they picked.
3. The small group starts to create drawing examples and getting feedback about their designs.
4. Draw this piece in a room using 1pt. perspective. Think about space and efficiency.
5. Find current people or jobs in furniture design. This helps inspire students with other ideas.
6. Transfer the 1pt drawings to the Morphi app to create more realistic designs. Morphi allows students to create and manipulate their creation in full 360 degrees.
7. Use the AR (Augmented Reality) feature in the Morphi app to see the creation in a real space!
8. If you have the capability, you can save some of the creations and print them out on a 3D printer.

**RESOURCES:**

Morphi App: <https://itunes.apple.com/us/app/morphi-3d-model-print-ar/id833530351?MT=8>

NorvaNivel: <https://norvanivel.com>

Prezi Session: [http://prezi.com/whd2d2ty-ocr/?utm\\_campaign=share&utm\\_medium=copy&rc=ex0share](http://prezi.com/whd2d2ty-ocr/?utm_campaign=share&utm_medium=copy&rc=ex0share)

KERRI WALLER

SESSION  
12

OSMO IN THE ART ROOM



Twitter: @Wallerart

Instagram: @Pretendstudio

Website: pretendstudio.weebly.com

## What is Osmo?

<https://playosmo.com>

- OSMO unit is a white base piece and a mirror encased in red plastic
- Works with your iPad OR iPhone depending on what system you buy
- Mirror redirects camera to record/photograph/interact with student

The Osmo logo consists of the word "Osmo" in a sans-serif font. The letter 'O' is red, 's' is yellow, 'm' is blue, and 'o' is red.

Play beyond  
the screen:





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OSMO IN THE ART ROOM

## Osmo in the Art Room

- Students who don't traditionally appreciate art class come in before and after school to use
- Motivational extension activity
- Students can work individually or paired
- Helps with focus
- Great tech tool
- All apps are free to download

## Osmo Art Apps



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OSMO IN THE ART ROOM

**Masterpiece**

Students draw an image from the screen. At the end the app will take a photo of the final drawing- as well as create a speed art video of the creation of the piece.

**Tangram**

Students learn critical thinking skills to solve puzzles using basic shapes.

**Monster**

Students drawings become part of the app

**Newton**

Students use lines and objects in the art room to interact with the app in order to win the game.

**Words**

Students use teacher created albums to discover vocabulary in an exciting way.

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OSMO IN THE ART ROOM

## Downside to Osmo

- Must have iPad
- Must use iPad out of case (yikes)
- Kids can get dependent
- Kids fight over it

## Mixing Apps- Gong Further

- Screen shot OSMO drawing
- Open in ChatterPix or MotionPortrait



- Make a moving drawing that talks!

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12

OSMO IN THE ART ROOM

## Masterpiece App Teacher Examples

Teacher Examples



## Masterpiece App Student Examples

Student Examples

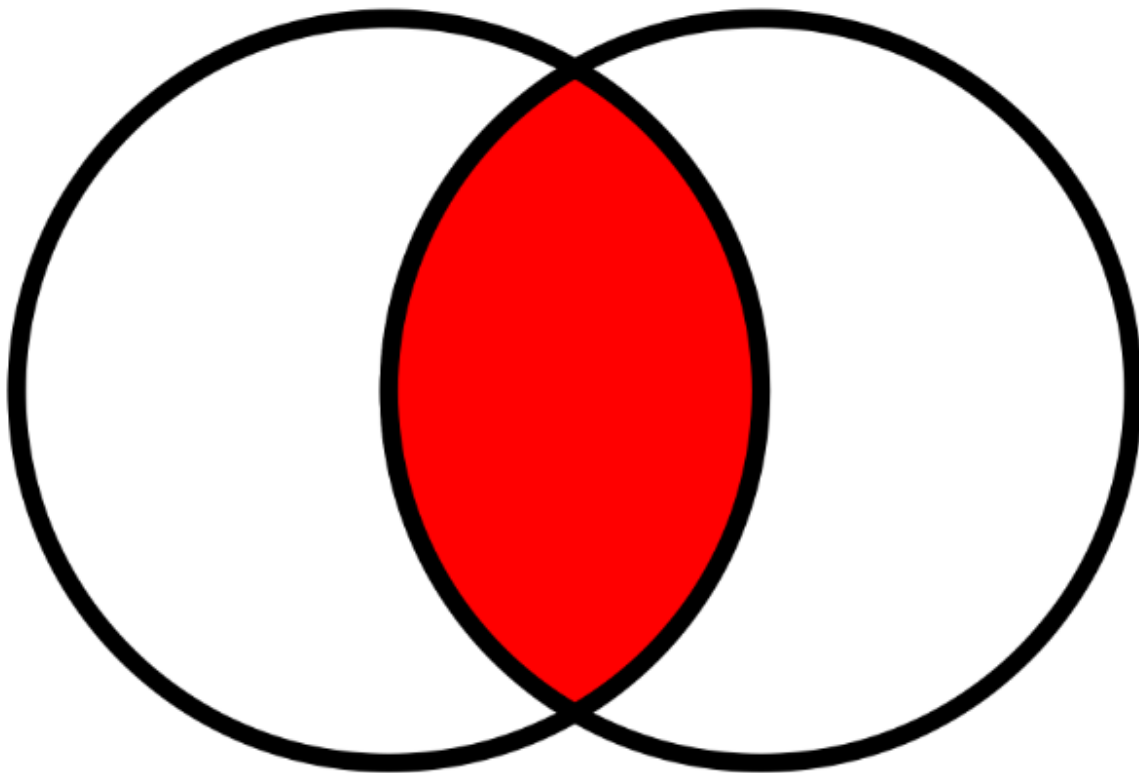


BARB SANDSTROM &  
SHAWNA MARION

SESSION  
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IMAGINATION 2  
INNOVATION THROUGH THE  
ARTS

Image Comparison: Use the Venn Diagram to compare image 1 and image 2



Tools used for designing Experiential Professional Learning  
Opportunities

**Studio Habits of Mind from Studio Thinking:** <https://goo.gl/RqILEX>

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**13**

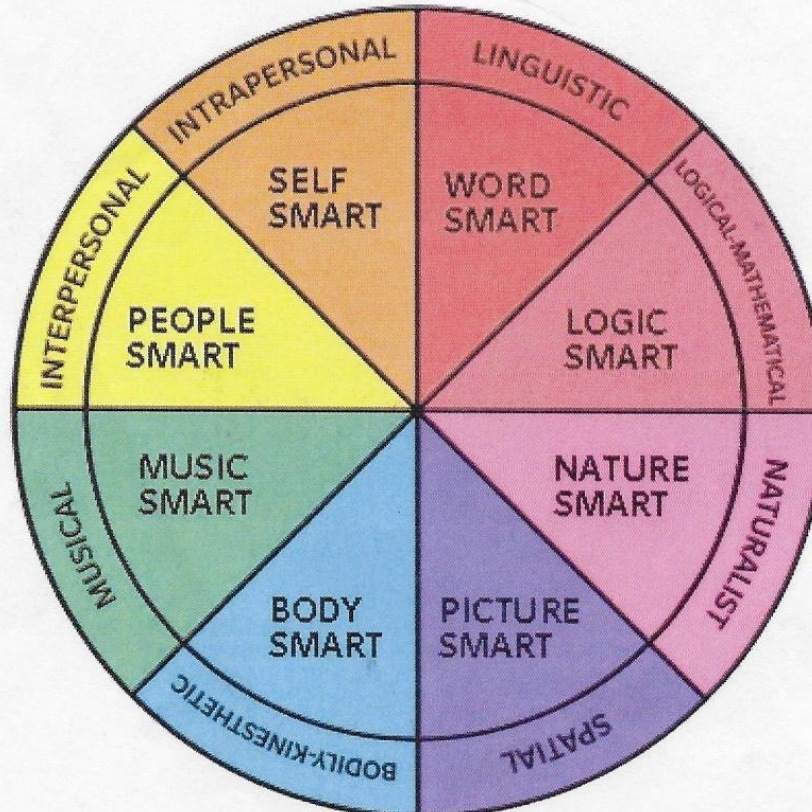
IMAGINATION 2  
INNOVATION THROUGH THE  
ARTS

**WILLIAMS TAXONOMY for CREATIVE THINKING**

COGNITIVE	AFFECTIVE
<p><b>FLUENCY</b></p> <p>Brainstorm, generate, make associations, or list as many ideas, answers, responses, or possibilities to a given situation or problem.</p>	<p><b>RISK-TAKING</b></p> <p>Experiment, question, explore, challenge, or try new activities, or ways of doing things in an effort to grow in knowledge or ability.</p>
<p><b>FLEXIBILITY</b></p> <p>Adapt, differentiate, vary, or develop alternative ideas, solutions, or options to a situation or a problem.</p>	<p><b>COMPLEXITY</b></p> <p>Categorize, group, create structure, compare, evaluate, deconstruct or bring logical order to a problem in order to identify missing parts or needed information.</p>
<p><b>ORIGINALITY</b></p> <p>Create, compose, or invent new unique, or novel responses or solutions that may not have been tried before.</p>	<p><b>CURIOSITY</b></p> <p>Ponder, research, wonder, experiment, contemplate, investigate, puzzle over, or predict unknown situations or knowledge.</p>
<p><b>ELABORATION</b></p> <p>Expand, enlarge, attribute, enrich, improve, or embellish ideas to make them easier or more interesting to understand.</p>	<p><b>IMAGINATION</b></p> <p>Visualize, fantasize, daydream, pretend, or build mental picture that develop new ways of seeing ideas beyond what's possible today.</p>

www.handinhandhomeschool.com

**Multiple Intelligences**

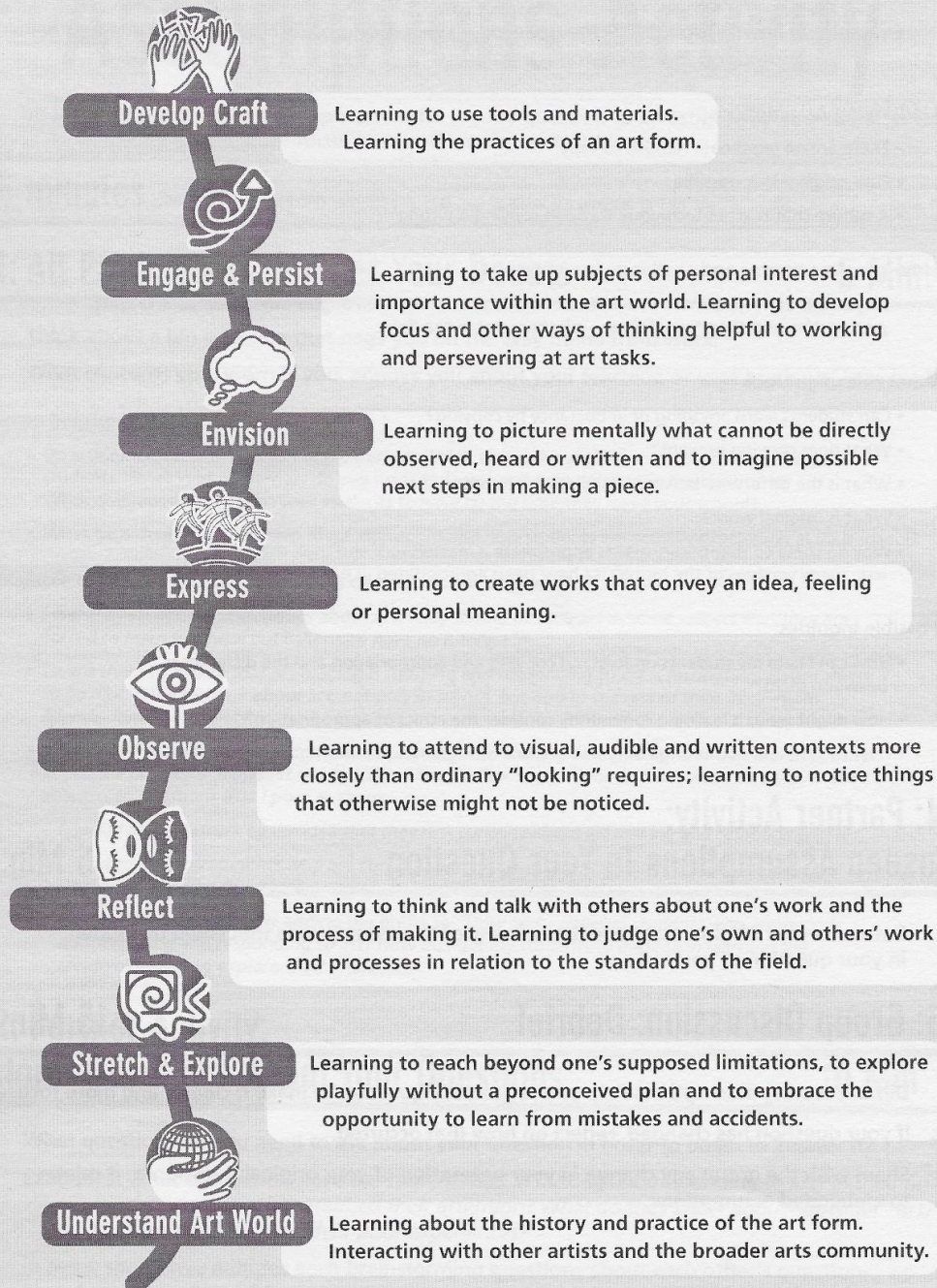


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IMAGINATION 2  
INNOVATION THROUGH THE  
ARTS

# Artist Habits of Mind



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IMAGINATION 2  
INNOVATION THROUGH THE  
ARTS

Marcia Tate's Worksheets Don't Grow Dendrites: <http://developingmindsinc.com/>

WORKSHEETS DON'T GROW DENDRITES

<b>Comparison of Brain-Compatible Instructional Strategies to Learning Theory</b>		
<i>Brain-Compatible Strategies</i>	<i>Multiple Intelligences</i>	<i>Visual, Auditory, Kinesthetic, Tactile (VAKT)</i>
Brainstorming and discussion	Verbal-linguistic	Auditory
Drawing and artwork	Spatial	Kinesthetic/tactile
Field trips	Naturalist	Kinesthetic/tactile
Games	Interpersonal	Kinesthetic/tactile
Graphic organizers, semantic maps, and word webs	Logical-mathematical/spatial	Visual/tactile
Humor	Verbal-linguistic	Auditory
Manipulatives, experiments, labs, and models	Logical-mathematical	Tactile
Metaphors, analogies, and similes	Spatial	Visual/auditory
Mnemonic devices	Musical-rhythmic	Visual/auditory
Movement	Bodily-kinesthetic	Kinesthetic
Music, rhythm, rhyme, and rap	Musical-rhythmic	Auditory
Project-based and problem-based learning	Logical-mathematical	Visual/tactile
Reciprocal teaching and cooperative learning	Verbal-linguistic	Auditory
Role plays, drama, pantomimes, charades	Bodily-kinesthetic	Kinesthetic
Storytelling	Verbal-linguistic	Auditory
Technology	Spatial	Visual/tactile
Visualization and guided imagery	Spatial	Visual
Visuals	Spatial	Visual
Work study and apprenticeships	Interpersonal	Kinesthetic
Writing and journals	Intrapersonal	Visual/tactile

Figure 0.1



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IMAGINATION 2  
INNOVATION THROUGH THE  
ARTS

**I 2 I INSTITUTE: IMAGINATION TO INNOVATION**

418 2nd Street, Bismarck, ND 58501

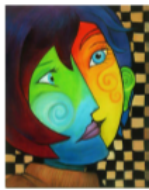


**SHAWNA MARION**

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**BARB SANDSTROM**

barb.sandstrom@gmail.com



Picasso, P. (n.d.). Woman Portrait. *Women Head Portrait*.

**Through Arts Integration  
*The I 2 I Institute*  
Strives to:**

- ♦ **Ignite Creativity** through inspiration and expression
- ♦ **Enhance Learning** experiences to motivate and pique interest
- ♦ **Spark Imagination** to unlock and tap hidden potential
- ♦ **Instigate Problem Solving** by generating new perspectives
- ♦ **Cultivate Innovation** as a collective practice
- ♦ **Build Confidence and Success** in discovering new opportunities

HOLLY VALENTINE

SESSION  
14CLOSE READING THROUGH  
SONG & LYRIC ANALYSIS

In-depth lyric analysis can bring students a sense of understanding and meaning that is often not possible in straight readings. By combining the notion of word choice by the author (the lyricist) with the tones and feelings found in the music (from the composer), students will be able to dig deeply to find not only a meaning conveyed by the musical team, but from themselves.

***The following structure has been found to help students meet success when analyzing a song.***

*Suggested materials:*

- \* *An interactive notebook, to be used throughout the inquiry. This will be a place for students to annotate and record their individual thinking and observations from class discussions. This is also an ideal place for students to keep copies of articles, and lyrics.*
- \* *For lyric analysis, each student needs four (4) different colored pencils or pens, as does the teacher. Colors do not matter. Making a key to chart the use of colors to record the thinking will help.*

Color Key example:	
<span style="color: blue;">■</span>	Initial thinking
<span style="color: green;">■</span>	Second thinking
<span style="color: purple;">■</span>	Final impressions
<span style="color: black;">■</span>	Group thinking

- To begin, simply play the song for students. Do not give them the lyrics yet, just have them listen and form their first impressions.
- At the end of the song, ask students to quickly jot down their thoughts, feelings, and questions in their first color. Hold a brief discussion, recording group impressions on large chart paper. Keep these thoughts to the top of the paper
  - \*\*\* If students are also going to record group thinking in their own notebook, they should use a separate color for that, so the teacher can clearly see the work that was their own thinking versus group thinking.*
- Distribute a copy of lyrics to the students, asking them to paste them in the center of a notebook page. It is helpful to have reduced them a bit to allow for space around the page to record thinking.
- Play the song a second time, asking students to simply read along with the lyrics. At the end of the song, ask students to record new thinking, questions, etc with a

HOLLY VALENTINE

SESSION  
14CLOSE READING THROUGH  
SONG & LYRIC ANALYSIS

second color. They may also need/want to circle or mark key phrases in the song that leads them to their thinking. This should be done independently.

- After a few minutes, hold another brief whole group discussion, adding to the class chart. At this point on the chart, the teacher has now also revealed a large set of lyrics in the middle of the chart paper, which s/he will also mark as needed to record thinking. (*Students will use their group color to take notes if desired*)
- Repeat this process, going section by section of the song, digging into deeper comprehension.
- Teacher will play the song one more time for students. Students will use their final color to jot down any new notes or ideas as they are listening. At the conclusion of the song, in this final color, somewhere on the page they will write their own interpretation of the song, and what they believe the author's purpose was in writing it, the character's reason for singing it, and acknowledge important word choices. There is clearly no right or wrong answer for this, but students must be able to cite evidence to prove their thinking.
- After allowing students sufficient time to think and write, a final group discussion will be held, charting those big ideas and meanings students have discovered. There may be a clear thought that is agreed upon, or there may be differing opinions, depending on the song. Once clear ideas have been drawn, it is strongly suggested to ask students to consider how word choice that has been used to convey the meaning. They may debate other words that could have been used, and/or consider if other words would have changed the tone of the piece.

### Song Analysis Questioning Techniques:

These questions may help to promote deeper thinking by students, particularly during the group discussions aspect of the structure provided for analyzing lyrics. It is important to note that teachers should not lead students down particular paths of thinking too early in their discussions, but instead allow students to steer the thinking.

#### **Before Listening:**

- Based on the title, and/or what you know about the artist or character,

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14CLOSE READING THROUGH  
SONG & LYRIC ANALYSIS

what do you *predict* the song will be about? What is leading your thinking that way?

**During Listening:**

*Personal responses:*

- What emotions do you have/feel when listening to the song?
- Does this song make you think about any events or people in your own life?

*Analytical responses:*

- Does this song tell a story? How?
- Does the song convey emotions? How?
- What instruments do you hear in the song, and what is the importance of those choices?  
(Don't forget that the voice is an instrument)
- What phrases and lyrics stand out to you in particular?
- How is the song organized?
  - Does it have a clear beginning, middle and end? Does it read like prose?
  - Does it have stanzas and refrains, more like poetry?
  - How does the instrumental portion of the music relate to the lyrics and word choices?- Consider the tempo (speed), dynamics (loud/soft, etc) and pitch (high vs low tones) of different parts of the song

**After Listening:**

- What is the author's (artist, lyricist, composer) message in the song? What meaning are they trying to express or have the character express?
- Who is the intended audience for the song? What evidence do you have?
- What is the overall mood and tone of the song?
  - What technical elements (musically, artistically, word choice) contribute?

**Words make you think a  
thought.  
Music makes you feel a**

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14CLOSE READING THROUGH  
SONG & LYRIC ANALYSIS

### Differentiation and Thinking Points

- For younger students still processing the idea of annotation, and trying to keep up with thinking, stick to just one color. I tend to not use regular pencils, as then they can't erase! ALL thoughts are validated and worthy!!
  - Depending on the group, rather than 4 colors, go with two. Use one color for "Thoughts on my own" and the second color for "Thoughts from the group". This option has been used as young as second grade.
  
- Extensions and things to think about when using the lyrics as text:
  - Word choice (try putting other words in certain key places)
  - Character traits of the person who might be singing it
  - Point of View
  - Foreshadowing
  - Imagery
  - Metaphor/Simile
  - Author's Purpose
  - Making connections -to yourselves, to other characters
  - Setting – what has likely happened to this character/person
  - Audience – who is it being written/sung for?
    - *How does music style and tone contribute to all of these items??*
  
- For secondary students:

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14CLOSE READING THROUGH  
SONG & LYRIC ANALYSIS

- Jigsaw the stanzas. Break into groups and assign each group a section of the song. Don't show them the rest of the lyrics other than their own, and perhaps don't play the song yet.
- After students have closely read and pulled apart the lyrics, put the whole group together.
  - Does their thinking align?
  - When stanzas were in isolation, do they come across differently?
  - How does their thinking flow with the whole tone of the song when listened to?

DR. JENNIFER WILLIAMS

SESSION  
15

PURPOSEFUL CREATIONS:  
USING THE ARTS FOR  
SOCIAL GOOD

Connect with me: [@JenWilliamsEdu](https://twitter.com/JenWilliamsEdu)  
[www.calliopeglobal.com](http://www.calliopeglobal.com)

## Human Centered Design

- [IDEO Design Kit](#)

## 5 ways to take ACTION for social good through purposeful creations

- [My Name, My Identity](#)
- [Conversation Starters](#)
- [Empatico](#)
- [Rock Your World](#)
- [Innovator's Compass](#)

## Sustainable Development Goals

- [TeachSDGs](#)
- [Teach the Global Goals Community](#)
- [#k12artchat transcript](#) on using the arts for social good