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* Each session will last approximately 45 minutes.
Introduction

The Afterschool Training Toolkit

If you work in afterschool, you most likely know the challenge of offering afterschool academic enrichment that will boost student performance during the regular school day while making sure activities are engaging enough to keep students coming back. Through a contract with the U.S. Department of Education, the National Partnership for Quality Afterschool Learning has developed tools to help you meet this challenge. National Partnership staff visited 53 afterschool programs, nationwide, that had evidence suggesting they had a positive effect on student achievement.

Based on this research, the National Partnership developed the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits), an online resource that is available to afterschool professionals to help them learn how to offer engaging educational activities that promote student learning. The toolkit is divided into sections that address six content areas: literacy, math, science, technology, homework help, and the content area for this guide, the arts. Like the other content areas in the toolkit, the arts are taught through promising practices, or teaching techniques with evidence suggesting they help students learn important academic content.

The six promising practices in afterschool for the arts identified in the Afterschool Training Toolkit are as follows:

• *Building Skills in the Arts*
• *Expressing Yourself Through the Arts*
• *Making Connections to History and Culture*
• *Thinking and Talking About Works of Art*
• *Integrating the Arts With Other Subjects*
• *Involving Families and Communities*
When used with the Afterschool Training Toolkit, the lessons in this instructor’s guide will help you master these promising practices. Once you become proficient at these practices, you should be able to use them to develop other arts lessons.

This instructor’s guide will help you
• understand how to use the arts section of the Afterschool Training Toolkit;
• use the arts to offer fun lessons that help students learn in afterschool;
• motivate students to participate in afterschool; and
• use the lessons to become a more effective afterschool instructor.

Before you begin, you should know that this instructor’s guide is not a manual for starting an afterschool arts program. However, you do not need to be an artist or an expert on the arts to use this guide. These lessons will show you how to lead arts activities that support student learning and integrate the arts into afterschool activities.

How to Use This Instructor’s Guide
This guide will help you master promising practices in the arts for afterschool through the following steps:

• Watch video clips to see real afterschool programs using the promising practices from the National Partnership’s online Afterschool Training Toolkit.
• Teach the sample lessons included in this instructor’s guide to your students.
• Integrate the arts into student activities in afterschool.
• Reflect on the student lesson.

Video Clips
The Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/) includes video segments taken from outstanding afterschool programs across the United States. Watching these video segments allows you to observe afterschool instructors in action as they use promising practices in the arts. Take notes on what you see, and think about ways that you can use these practices in your afterschool program.

Lessons
After you watch each video that illustrates a practice, you will find five sample lessons that use the same practice. You can teach as many of these lessons as you think are appropriate to your students, depending on their grade levels and skills and time available in your afterschool schedule.

Reflection
After each lesson, you will find a series of questions addressing the preparation, student engagement, academic enrichment, and classroom management of that lesson. The purpose of the reflection is to allow you to be intentional in your instruction—to think about what
aspects of a lesson worked well and what changes you might want to make for future lessons. Reflection is an important part of becoming a successful instructor and will help you apply what you learned from one lesson to another.

The following is an example of how a teacher might answer the reflection questions after leading a lesson on idioms.

**Reflection [Sample]**

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

*Teaching art activities requires more preparation than the other subject areas I have taught. It wasn’t necessarily more difficult, but the preparation was different. I had to think about having art supplies and costume materials ready and think about the space that students were going to use. To feel prepared, I read through the entire lesson so that I could visualize what each activity would look like.*

*When I teach another arts activity, I will feel more prepared if I secure the supplies and practice working with them ahead of time. Sometimes it takes a while to track down the supplies to make something like clay, and I think I would feel better if I practiced with it ahead of time.*

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

*Most of the students were engaged in the different parts of the lesson. They were all very attentive when I read the story, and I tried to let as many students as possible participate. I think it helped that students got to act out parts of the story, which gave them a chance to move around. Reviewing the read-aloud tips also helped me read the story in a way that kept the students interested.*

*I noticed that some of the students who struggle with writing were not as engaged when they were working on their scripts. I suspect that this was because they were struggling some with this activity. I am going to talk to a language arts teacher about having dictionaries and other resources available so that students feel more confident when they are working.*

---

Academic Enrichment

- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

This lesson had a strong language arts connection, so the academic enrichment was there from the beginning. If I wanted to strengthen that connection, I would consider working with a day-school teacher to offer the activity when students are studying idioms. It would be good reinforcement to do a fun afterschool activity. We could also spend some more time having students edit their scripts for correct grammar and punctuation to reinforce the language arts component.

Classroom Management

- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?

I learned that being prepared is the key to making a lesson go smoothly. I read through the entire lesson ahead of time so I was familiar with everything that would happen. I also made sure that I had enough art supplies and knew where they were so I didn't have to scramble during the lesson.

When I teach this lesson again, the students and I will discuss what kind of behavior is expected during every part of the activity. They will know that it’s okay to make a little noise when practicing their skits and that they are expected to be good listeners when watching their friends perform a skit. I will also set time limits on how long we spend on each part of the lesson. There is something about leaving a schedule open-ended that causes kids to get distracted. Even with an art activity, it is good to have a little structure.
Practice 1

Building Skills in the Arts

What Is It?

Building Skills in the Arts involves activities that target and develop students’ skills across art forms, from reading notes in music and playing an instrument to understanding color and mixing paint. Students also learn what good skills look and sound like by attending performances or watching examples on film.

What Is the Content Goal?

The goal of Building Skills in the Arts is to provide guided practice in skills specific to various art forms, such as learning dance, playing musical instruments, reading lines in a play, or designing images.

What Do I Do?

Begin by thinking about the art forms your students are interested in and what they can make or perform that reflects those interests. For example, creating a mural would develop drawing and painting skills; practicing and performing a musical would build singing, acting, and dancing skills. Once you have identified an art form and a goal (a performance or a product), think about what students need to be able to do to accomplish that goal. In the case of mural painting, students must be able to design an image that would work on a wall, use a brush, mix color, and work together.

Consider the resources in your community. Invite a local artist or performer to talk to your students or help teach a particular skill. If you are teaching the skill yourself, start with simple concepts and build on what students know—teaching them, for example, one step at a time, one dance at a time. Model the skill for students and give them opportunities and time to practice. Show them examples by going to live performances or watching a video or DVD. Finally, give students an opportunity to perform or demonstrate their skills.
Why Does It Work?

Doing anything well requires practice. As students practice learning the skills of an art form, they become more confident and capable. They also learn about various art forms and become more able to express themselves. Whether students are engaged in working with the arts for fun or to develop performance-based skills, building skills builds confidence. The more they know, the more they can do.
Getting Started

One of the videos included in the arts section of the Afterschool Training Toolkit is called “Tunnel Books.” It shows a visiting artist teaching third-grade students how to depict nature from the point of view of ants on the ground looking at a large exotic garden, much in the manner of French artist Henri Rousseau (1844–1910).

Go to the Building Skills in the Arts practice found in the arts section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts) and click on the “Tunnel Books” video.

BEFORE YOU WATCH THE VIDEO, write down what you already know about students building skills in the visual arts. What would you expect to see?

DURING THE VIDEO, consider the following:

How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track? How does the teacher interact with the kids? What does she do to keep kids engaged?

What academic skills like reading, math, etc., does the activity reinforce? Be sure to give specific examples.

AFTER YOU WATCH THE VIDEO, write what modifications you might need to make to teach this lesson in your class.
Lesson 1

Theatre: Create a Script

Many books are made more interesting by their use of colorful language and language images. In this activity, students read *Teach Us, Amelia Bedelia* and explore the use of language in the book by acting out such idiomatic phrases as “lending a hand” or “bent out of shape.” Then they work in groups to think of similar phrases and develop a story around their phrases, creating a humorous script. In performing their scripts for each other, they are asked to be self-confident enough to take on a role and convince the other group that the script is funny.

**Vocabulary**

**Alliteration:** a phrase using words that start with the same letter (e.g., “lucky Lucy lost her leg,” “deep down in the dirt dump”)

**Characterization:** creating a character through elements such as voice, facial expression, and mannerisms

**Dialogue:** conversation between two or more characters in a play

**Exaggeration:** an overstatement of a characteristic (e.g., to say “I’m starving” when you are very hungry)

**Figurative language:** writing or speech that uses animal or human figures in speech to represent an idea or quality (e.g., “slept like a dog”)

**Idiom:** a colorful expression whose meaning cannot be understood from the combined meanings of its individual words (e.g., “to have somebody in stitches”)

**Improvisation:** acting that is not scripted, but made up as you go

**Onomatopoeia:** the imitation of natural sounds by words (e.g., “the humming bee,” “the cackling hen,” “the whizzing arrow”)

**Repetition:** doing something more than once

**Grade Level(s):**
1–6

**Duration:**
Two 45-minute sessions

**Student Goals:**
• Understand how figurative language, exaggeration, idioms, and comedy relate to drama
• Create a script that dramatizes a scene from a book
• Perform an original script

**Curriculum Connection:**
Language arts
Imagine This!

A group of second graders listens as the afterschool instructor reads them a story. The book uses a lot of figurative language and idioms such as “bent out of shape” and “raining cats and dogs,” causing the students to giggle. After finishing the story, the instructor divides the class into small groups. Each group selects a different scene from the story to role play. Different groups enact scenes with activities such as “lending a hand” and “sleeping like a log.” The class thinks the scenes are quite funny, and the students who are watching are laughing so hard they are “rolling on the floor”!

What You Need

- Copy of *Teach Us, Amelia Bedelia* by Peggy Parish (New York: Scholastic, 1995)
- Chalkboard or dry-erase board
- Paper, pens, and pencils
- Various costume materials and props (optional)

Getting Ready

- Review some of the basic elements of drama, including characterization, exaggeration, and improvisation.
- Read *Teach Us, Amelia Bedelia* by Peggy Parish.
- Create or clear a performance space (masking tape can designate a stage).
**Session 1: Creating Scripts**

**What You Need**
- Copy of *Teach Us, Amelia Bedelia* by Peggy Parish (New York: Scholastic, 1995)
- Chalkboard or dry-erase board

**What to Do**
- Begin by defining and discussing idioms (see “Vocabulary” for definition). Give examples, such as “bent out of shape,” “dust the house,” “lend a hand,” and “kick the bucket.”
  Ask students to brainstorm additional examples.
- Read aloud *Teach Us, Amelia Bedelia* by Peggy Parish. List the idioms that appear in the book.
- Ask students to help create a list of funny things in the story, labeling them as surprises, exaggerations, or repetition. Record the list on the chalkboard so they can refer to it. Discuss how these elements might be expressed in a dramatic performance (using facial expressions, actions, etc.).
- Divide the class into small groups. Ask each group to select a scene from the book that includes an idiom. Ask students to act out the scene, improvising actions and dialogue. Encourage students to use dramatic elements such as characterization and exaggeration in their performances.
- Allow groups to perform their scenes for the class. Afterward, discuss how different groups interpreted the same scene.

**Session 2: Developing Scripts**
- Remind students of the book *Teach Us, Amelia Bedelia* and the scenes performed during the previous session.
- Tell students that they will be working in groups again and that each group will get to think of an idiom that isn’t in the book. This time, students will develop a script, including dialogue and stage directions, for a new scene with Amelia Bedelia that uses the new idiom. Students (especially older students) may also choose another book if relevant.
- Allow groups to perform their scenes before the class.

**Outcomes to Look for**
- Student engagement and participation
- Answers and performances that reflect an understanding of idioms and figurative language
- Scripts that include dramatic elements and humor
- Performances that include improvisation and characterization
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 2

Dance: The Building Blocks of Dance

Teaching dance can be easier than you think. This sample lesson shows you how you can implement the practice of Building Skills in the Arts by helping students understand how music conveys emotions and how dancers use emotion to tell a story. Students can watch examples of professional dancing or talk to a visiting dancer in their classroom to develop their understanding of feeling as one of the basic building blocks of dance.

In this activity, students learn how music and dance can communicate meaning. They also prepare a song map—a script for what movements should occur and in what sequence (see p. 15)—and choreograph their own dance.

Vocabulary

Choreography: the work or skill of planning dance movement to accompany music

Genres: one category or type of artistic work selected on the basis of form, style, or subject matter (e.g., detective novels are a genre of fiction)

Song map: the pattern and sequence of words, music, or movement that is part of dancing and developing music or songs
Imagine This!

The music seems to zip up and down at a hurried pace, invoking images of an insect buzzing about. The students are listening to Nikolai Rimsky-Korsakov’s “Flight of the Bumblebee,” a song whose frantic tempo and long runs of notes truly do seem to be the soundtrack for a bee’s flight. As they listen, the students draw scenes of the music and choreograph their own dances to illustrate the feelings of the music. Students share their choreographed dances, choosing one to perform for their families.

What You Need

- CD or MP3 player with preselected music to play for class
- Overhead projector and transparency sheets (optional)
- Copy of the movie Fantasia (Disney, 1940) (optional)
- Copy of dance performances (the class may also attend a real dance performance) (optional)

Getting Ready

- Review the basic elements of music, such as tempo (speed), dynamics (volume), and pitch (highs versus lows).
- Gather music that expresses emotion, such as the following:
  - Happy: “Eine Kleine Nachtmusik,” also known as “Serenade for Strings in G Major” (Wolfgang Amadeus Mozart); “Stars and Stripes Forever” (John Philip Sousa)
  - Sad: “Moonlight Sonata,” also known as “Piano Sonata No. 14” (Ludwig van Beethoven)
  - Angry: “Ride of the Valkyries” (Richard Wagner); “Toccata and Fugue in D Minor” (Johann Sebastian Bach)
  - Excited: “Flight of the Bumblebee” (Nikolai Rimsky-Korsakov); “Toreador’s March” (Georges Bizet)
- Review some of the basic elements of dance so that you feel familiar enough to demonstrate the following:
  - Level (in space): high, medium, low
  - Direction: forward, backward, left, right, diagonally, turning
  - Speed: fast, slow
  - Locomotor: walk, run, hop, jump, leap, gallop, slide, skip
  - Axial: bend, twist, stretch, swing
- Create a performance space (masking tape can designate a stage).
- Review and show Disney’s Fantasia or another dance performance that reflects emotion (optional).
Session 1: Understanding the Emotional Content of Music

What You Need
- CD or MP3 player with a variety of songs (see suggestions above)

What to Do
- Begin with a discussion of students’ favorite genres of music (pop, country, rap) and reasons for liking them.
- Talk about how music can evoke emotions and images. Play several excerpts or small pieces of music that demonstrate various emotions. Ask students to close their eyes, listen to each piece, and let their imaginations go. After each piece, ask students to describe the emotions they felt, as well as the images they saw in their heads, while the music played.
- Discuss the elements of music (tempo, dynamics, pitch) that contributed to the emotions they felt (for instance, a song that evokes sadness is likely to be slow and in a minor key).
- Hold a vote to select the class’s favorite piece from the excerpts played. This piece will be used during the next two sessions.

Session 2: Creating a Song Map

What You Need
- CD or MP3 player with selected song
- Paper and drawing supplies (pens, pencils, crayons, markers)

What to Do
- Play the selected musical piece for your class. As the music plays, ask students to think about the images that appear in their minds and the story that those images tell.
- Divide students into small groups. Ask groups to draw a series of images or a “song map” that depicts the story they think the music tells (see sample song map on page 15). Discuss the basic elements of dance with your students (see elements of dance in the “Getting Ready” section on page 13).
- Ask groups to discuss how they might use movement to depict the various images and emotions that appear in their song maps.
- Have groups choreograph a dance that corresponds to their song maps. Ask students to make choreography notes so that they will be able to remember and perform their dances in the next session.
- Create transparencies or handouts of each group’s choreography notes.
Sample Song Map

Choreography Notes From “Fanfare for the Common Man” by Aaron Copland

- Music starts (drums): Run in one at a time. Crouch in ball at center stage.
- Horns start: Slowly rise to standing up straight.
- Drums again: Move arms to straight above head.
- Drums again: Lower arms in arc to sides.
- Drums again: Move to standing back to back.
- Next 4 drum entrances: Move away from center one at a time. Walk slowly (majestically) to corner of stage. Once everyone is in place, crouch down and make rainbow arcs with arms.
- Finale: Walk in big circle around stage, rotating in circles with arms out.

Session 3: Sharing Dances

What You Need

- CD or MP3 player with selected song(s)
- Student song maps
- Space for dancing

What to Do

- Allow groups to share their dances, using the overhead projector to display their choreography notes for the class to see.
- Discuss each dance, allowing students to explain how the dance captures the emotion of the music.

Outcomes to Look for

- Student participation and engagement
- An understanding of how music and movement can be used to express emotion
- Song maps and dances that reflect basic elements of movement
- Dances that clearly reflect specific emotions
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 3

Music: Found-Object Orchestra

Every environment has the potential for sound. In this activity, students use classroom materials to create simple musical instruments. They then play and practice these instruments, working together in a coordinated way. As they listen to music, they come to understand some of the musical concepts important to musical expression. This helps them see how musicians and instruments are part of the musical whole.

Vocabulary

- **Dynamics**: how loud or soft the sound
- **Pitch**: how high or low the sound
- **Rhythm**: a particular pattern of beats in a piece or kind of music
- **Tempo**: how fast or slow the sound

**Grade Level(s):**
K–3

**Duration:**
Two or three 45-minute sessions

**Student Goals:**
• Learn to analyze various musical pieces
• Understand musical concepts such as tempo (how fast or slow the sound), dynamics (how loud or soft the sound), and pitch (how high or low the sound)
• Learn to improvise simple expressive rhythms (beat) and melodic variations (tune) on musical instruments

**Curriculum Connections:**
Social studies, math, and language arts
Imagine This!
Students go on a scavenger hunt to collect everything they can find that makes sounds. They come back with rubber bands, sticks, paper clips, plastic containers, rocks, water bottles, popcorn, candy wrappers, and more! They try out each sound for one another and then put things together to make other instruments and sounds. Some of the sounds are like drums; some are like horns or whistles; and some are like birds humming. After listening to and talking about some musical examples, they begin to play their instruments together, creating their own music, like an orchestra.

What You Need
☐ *Max Found Two Sticks* by Brian Pinkney (New York: Aladdin Paperbacks, 1997)
☐ Various sound- and instrument-making materials, such as dry pasta, rice, beans, tissue paper, cardboard tubes, and cellophane
☐ Paper plates and cups, boxes with lids, cans, plastic bottles
☐ Stapler, glue, tape, rubber bands
☐ CDs (or MP3s) with excerpts of the following suggested classical music pieces:
  - “Night on Bald Mountain” by Modest Mussorgsky
  - “Moonlight Sonata (Piano Sonata No. 14)” by Ludwig van Beethoven
  - “Stars and Stripes Forever” by John Phillip Sousa
☐ Digital cameras and video camera (Many digital cameras can record short video clips. These can also be used.)
☐ Adult or older student volunteers to help with making instruments

Getting Ready
• Compile excerpts of the suggested classical music pieces.
• Read *Max Found Two Sticks* and consider how you will engage students in your read aloud.
  Watch the video on read alouds in the literacy section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/literacy/pr_read_aloud.html) for ideas.
• Review the basics of the musical concepts to be discussed.
• Create your own musical instrument to demonstrate.
Session 1: Making Musical Instruments

What You Need
- Copy of Max Found Two Sticks
- Instrument made from objects found in the classroom
- Materials for instruments
- Volunteer(s) to help students make their instruments

What to Do
- Read Max Found Two Sticks, a book about a boy who uses two sticks to beat out the rhythms of the city around him.
- Discuss how musical instruments can be found all around. For instance, Max used sticks. Indigenous people used shells and animal horns.
- Show students the instrument you made, and ask them what other materials found in the classroom would be good for making instruments.
- Have students use the materials provided and available in the classroom to create musical instruments.
- Students do not have to make an instrument if they can use objects or materials in the classroom to make sounds (e.g., a zipper on a backpack or a desktop to drum).

Session 2: Listening to and Creating Music

What You Need
- Classical music examples that show specific and easily recognizable emotions
- Students’ instruments
- Volunteer(s) to help with technology and classroom management

What to Do
- Listen to brief excerpts from classical music pieces to hear how orchestras play various emotions. For example, “Night on Bald Mountain” by Mussorgsky sounds angry; “Moonlight Sonata” by Beethoven sounds sad; and “Stars and Stripes Forever” by Sousa sounds happy.
- Discuss tempo, dynamics, pitch, and rhythm.
- Have students use their instruments to express various emotions.
- Play additional classical music pieces to demonstrate emotion in music, and allow students to use their instruments to investigate musical concepts in a hands-on way.

Outcomes to Look for
- Student participation and engagement
- Student ability to analyze and describe melodic variations in musical pieces
- Student ability to create and use instruments to demonstrate musical concepts such as tempo, dynamics, and pitch

Teaching Tip
Rhythm and Pitch
The San Francisco Symphony Kids Web site (www.sffskids.org) has some online examples that can help students understand musical terms like rhythm and pitch.
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 4
Dance: Shape and Movement

Elements of dance include not just moving to the music but using the body to tell a story, take a shape, act out a feeling, or interact with others.

In this activity, students use the shapes and colors of the environment around them to create a dance. First they explore how a shape feels by forming the shape they select with their own body and then moving while in the shape. Then they combine their shapes and movements with those of others to let their dance emerge.

Vocabulary

Asymmetry: lopsidedness; irregularity; when one side is larger or smaller than the other when divided in the center
Balance: when various elements form a satisfying and harmonious whole; stability; when one part is equal to the other
Color: one of six basic elements of visual art; can affect overall feel of artwork (e.g., reds and oranges denote warm, blues denote cold)
Combinations: a mixture of different things or factors; two or more things or people that are combined to form a set
Contours: lines representing the outline of a form or shape; lines showing the curve of a structure
Direction: the way in which somebody or something goes, points, or faces; an instruction as to how to do something
Energy moves: sudden movements; movements with action; exaggerated movements
Form: the shape that something is in two or three dimensions
Kinesthetic: the sensation of movement; going from still to moving
Sequence: a number of actions or events that happen one after another; the order in which things are arranged, actions are carried out, or events happen
Shape: a geometric form such as a square, triangle, cone, or cube; the outline of something
Symmetry: being the same on both sides of a central dividing line

Grade Level(s): 1–4
Duration: Two or three 45-minute sessions
Student Goals:
• Learn to identify the elements of visual arts (e.g., circles, dots, straight lines, angled lines, curved lines, squares, triangles)
• Understand the dance concepts of energy moves; symmetry and asymmetry; balance; direction; and color as an element of feeling
• Learn to improvise simple movement sequences and combinations that express an interpretation of visual elements
Curriculum Connection: Math
Imagine This!

Students open their senses to discover shapes and colors in the classroom. As they look around, each object they see becomes the inspiration for discovering the elements of form and shape. Is it round or square? Is it a triangle or a rectangle? The powers of observation are sharpened as teams collect their shapes. Soon the visual items translate into active, kinesthetic expressions. Students translate the shapes into movement and create a dance.

What You Need

- Blank sheets of sketch paper
- Markers or other drawing supplies
- Clean and clear open space (gymnasium or cafeteria)

Getting Ready

- Display items in the classroom that illustrate different shapes and forms (items with obvious shapes like triangles, circles, and squares; parallel lines; etc.).
- Prepare your own list of visual shapes that can be found at the afterschool site.
- Create drawings from your list that represent some of the visual ideas.
- Practice how to physically translate a shape into a body position and then move as much as possible in the chosen shape. First, do this only with your hands (create a square with your hands and then move them around). Next try it with your body. To make a square, you might bend so that your legs and arms are at right angles to your body, making three sides (the floor becomes the fourth). Another variation would be to make the square with another person, where you bend over so your body makes a right angle at your waist and he or she sits straight up on the floor so his or her body makes a right angle at his or her waist. You will need time to feel comfortable with the shape before moving. Finally, try moving your shape to music.
Session 1: Sketching Circles

What You Need
- Blank sheets of sketch paper
- Markers or other drawing supplies

What to Do
- Divide students into teams of two.
- Distribute pencils and paper to each team.
- Give students 1 minute to identify every circle in the room. Ask them to record what they find in short words or by drawing quick sketches.
- In their teams of two, have students share their findings with each other. Afterward, ask the class to discuss what transpired. Did anyone find the same circles? Did anyone find a circle no one else found?
- Repeat the activity with the following shapes: straight lines, angled lines, curved lines, squares, and triangles. Ask students to sharpen their focus and look for small details of visual information.

Session 2: Parading Shapes

What You Need
- Papers with students’ lists and sketches of shapes
- Clean and clear open space (gymnasium or cafeteria)

What to Do
- Explain that students now have a vocabulary of line, contour, shapes, and curves. Make a connection to the ways in which a dancer sculpts space with the movement of the body to define similar types of contours and shapes.
- Ask students to demonstrate, using their hands, specific lines or shapes they find interesting from their list.
- Have students draw a simple line on a new sheet of paper that can be the basis of a movement. Make sure that the line is simple enough that it can be traced by a hand movement.
- Have students stand and represent their visual information with hand movements. If space permits, have each student expand the movement to an arm movement. Direct students to make that shape or line with their entire body.
- Ask students to organize a parade of movements. Have each student make his or her own “float” and then have students move in a line, making their movements as they go. Add music if possible and repeat. Suggest that students try to weave in and out of one another or interact in some way to make the dance more dynamic.

Outcomes to Look for
- Student participation and engagement
- Student ability to translate a visual element to a movement
- Student grasp of dance concepts such as flowing, sudden, sharp, and swinging

Teaching Tip

Helping Younger Students Find Shapes

Younger students can make a shape viewfinder that is a square, circle, triangle, etc. To do this, take a piece of paper the size of a postcard and trace a circle, square, or triangle on it. Then cut out the form so that the students can look through the piece of paper. Students can use the paper to look around the room and find shapes similar to the one in the viewfinder.
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 5

Visual Arts: Bodies in Positive and Negative Space

One concept in the visual arts is that of positive and negative space. Positive space is the space an object takes up. Negative space is the space around it. In the case of a person, the body would be the positive space, but the space inside the elbows (if the hands were placed on the hips) and around the outside of the body would be the negative space. Sometimes artists create interesting images by drawing the negative space instead of the positive space. The positive space is then created by the space around it. Photographic negatives show the same idea.

In this lesson, students create a mural using the idea of positive and negative space. They draw an outline of their body on a large piece of paper, overlapping another body outline that is already there. They use color and pattern to develop the inside, outside, and overlapping spaces to create a dynamic image of bodies floating in space. Because of the personal element of the forms, this is an activity that is almost always a hit!

Grade Level(s): 1–6

Duration: Two or three 45-minute sessions

Student Goals:
• Work collaboratively to create a mural
• Understand the concept of positive and negative space
• Better understand the use of color and paint
• Understand how color and pattern can be used to create a form in space

Curriculum Connections: Language arts and science

Negative space: area around and behind the positive spaces (can also be referred to as the background)

Positive space: area occupied by the main subjects of the work
Imagine This!

Kids in teams are outlining one another’s body shape on a large piece of paper on the floor. Everybody has to pose differently so that they can identify themselves later. The forms overlap to create different kinds of spaces in the overlap. Kids are laughing during the task. Later they pick out different shapes to color, pattern, or paint. It becomes a mural of the class.

What You Need

- A roll of 4-foot-wide brown or white paper or four sheets of large paper taped to make a 4´x 5´ square. Cut the roll paper to approximately the same dimensions, usually two sheets taped together.
- Pencils
- Poster paints
- Crayons and/or oil pastels
- Color paint chips or color examples

Preparation

- Make enough 4´x 5´ or 6´x 5´ (depending on paper) squares for three or four students to work together on one square.
- Clear space so that students can work on the floor.
- Adapt the lesson for the age group of your students. Older students can work more with colors and patterns; younger students can work more with form and filling in spaces.
Session 1: Creating Body Forms on Paper

What You Need
- Large pieces of paper
- Pencils

What to Do
- Group students in teams of 3–5, depending on the size and age of students.
- Give each group its piece of paper.
- Tell students that one goal of this activity is to create a mural of the class with the form of everyone in the mural. Explain that students must be able to identify themselves either by their shape or by the color of a piece of their clothing. It is up to each student to make sure his or her shape can be identified.
- One at a time, each student lies down on the paper and the others draw an outline of his or her form on the paper using crayons. The forms will overlap so that the paper is filled. The overlap is part of the exercise.
- Have students decide as a team whether the space is filled or if they need to add anything else.

Teaching Tip

Considering Other Cultures

Some students may be uncomfortable with outlining their body for religious or other reasons. Ask if they can outline their hands and feet or draw something on the mural that represents them. They can still work with the other students to color in the mural.
Session 2: Using Color to Create Space

What You Need
- Outlines of student bodies from previous session
- Crayons, markers, and paints

What to Do
- Talk to students about using color to help forms stand out. The goal now is to fill in spaces so that a pattern emerges but forms can still be seen.
- Using color chips, show students how cool colors (blue, purple) go back and warm colors (red, yellow, orange) come forward.
- Place chips next to each other so students can see how it works.
- Tell students they can also use pattern to fill in spaces along with color.
- Remind students that the positive space is their body; the negative space is the space around their body. Have them try to use that idea to make their form stand out.
- Have students begin to fill in spaces with paint or pastels, helping them define the forms as they go (this may take more than one session).
- Display the murals on the wall or in the hall. Students can write their names on their forms.

Outcomes to Look for
- Students working together collaboratively
- Student use of color concepts
- Student understanding of positive and negative space
- Student definitions of self in their forms
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Practice 2

Expressing Yourself Through the Arts

What Is It?
Expressing Yourself Through the Arts involves arts-based activities that directly address students’ interests, culture, and community. This practice can take the form of anything from creating a drawing or collage to writing a personal essay or poem and from dancing to speaking or singing.

What Is the Content Goal?
The goals of Expressing Yourself Through the Arts are to identify and build on students’ interests and to facilitate self-confidence and self-awareness through media, music, theatre, visual art, or dance.

What Do I Do?
Begin by thinking about your students—what interests them and how they might want to express themselves. Students can express themselves or their environment, including their unique cultural traditions, their family, and their community. For instance, the culture of a specific community might lend itself to certain dance forms. Working with self-portraits might allow students to reflect on who they are and what is important to them as individuals. Next, consider what art resources are available in your community that may provide instruction or role models. For example, explore a visiting artist program, collaborate with a community arts organization to create a mural, or produce a community history through images, stories, dance, or theatre.
Why Does It Work?

Afterschool programs provide an opportunity for students to explore and express themselves in a safe, fun environment. The arts lend themselves to self-expression, and when projects are driven by students’ interests, ideas, and emotions, students are more likely to be engaged and to find meaning in what they are doing. Research suggests that when students have opportunities to explore and express who they are, they gain confidence that translates into success, both in afterschool and during the school day.
One of the videos included in the arts section of the Afterschool Training Toolkit shows middle school students in a breakdancing class. These students have been learning about dancing for at least one semester. The teacher is a street dancer who is a visiting artist for this project. His classes started small; he now has a long waiting list, for reasons you will see in the video.

In teaching his class, he uses a number of teaching and dance techniques designed to help groups and individuals develop the skills to really express themselves.

Go to the *Expressing Yourself Through the Arts* practice found in the arts section of the Afterschool Training toolkit (www.sedl.org/afterschool/toolkits/arts/pr_expressing.html) and click on the video.

**BEFORE YOU WATCH THE VIDEO**, write down what you expect to see. How does this fit the category of *Expressing Yourself Through the Arts*?

**DURING THE VIDEO**, consider the following:

How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track? How does the teacher interact with the kids? What does he do to keep students engaged?

What academic skills like science, reading, math, etc., are students reinforcing while they participate in the activity? Be sure to give specific examples.

**AFTER YOU WATCH THE VIDEO**, write what modifications you might need to make to teach this lesson in your class.
Lesson 1

Music: Personal Soundtracks

Middle and high school students are at a stage where learning about themselves in relation to the world is paramount. This lesson lets them combine their favorite music and their life stories in developing a soundtrack that reflects their individual experiences and identities. This activity allows students to relax with the music of their choice and learn something about themselves and their friends at the same time.

Grade Level(s):
4–12

Duration:
Three 45-minute sessions

Student Goals:
• Develop a time line of key life events
• Understand how music can convey ideas and emotions
• Identify music that represents and reflects one’s life story

Curriculum Connections:
Language arts, technology, and social studies

Vocabulary

Chronology: a sequential order in which past events occur
Soundtrack: the musical score that accompanies a film or story
Imagine This!

After a long day of hustling from one class to another, middle school students arrive at an afterschool program exhausted and stressed. One of their afterschool instructors decides to help them unwind by playing some music and talking about the story it tells. It takes awhile to get them to really listen, but the students begin to respond. One girl says, “This reminds me of how I felt last summer.” A boy chimes in, “Too gloomy for me.” The instructor asks them to think of music that reflects something in their own life and tells a story. They can choose any music they want; they just have to able to say how it fits in their story.

What You Need

- Writing materials (paper, pens, pencils)
- 10–12 portable CD players and CDs or computers with audio software and MP3s
- Headphones
- Preselected songs

Getting Ready

- Review the basic elements of music that affect emotional quality, such as tempo (speed) and key (major versus minor).
- Create a personal time line to use as an example for the class (optional). A personal time line lists all the major or personally important events in sequence from birth to the present day. Some events may have more significance to the person than others.
- Compile songs to show different kinds of music and the emotions they evoke. Examples include the following:
  - Happy: “Eine Kleine Nachtmusik,” also known as “Serenade for Strings in G Major” (Wolfgang Amadeus Mozart); “Stars and Stripes Forever” (John Philip Sousa)
  - Sad: “Moonlight Sonata,” also known as “Piano Sonata No. 14” (Ludwig van Beethoven)
  - Angry: “Ride of the Valkyries” (Richard Wagner); “Toccata and Fugue in D Minor” (Johann Sebastian Bach)
  - Excited: “Flight of the Bumblebee” (Nikolai Rimsky-Korsakov); “Toreador’s March” (Georges Bizet)
- Include a wide variety of musical styles, such as classical, jazz, rock, pop, hip hop, musical theatre, and country.
- Compile music that demonstrates the personal experiences of composers. Examples include the following:
  - “The Star-Spangled Banner” by Francis Scott Key describes his pride as he witnessed a British assault on Baltimore and watched the Americans emerge victorious.
  - “A Strenuous Life” by Scott Joplin commemorates Booker T. Washington’s 1901 visit and dinner at the White House.
  - “Cry Me a River” by Justin Timberlake describes his feelings about a famous ex-girlfriend.
Session 1: Illustrating How Music Can Tell Stories and Convey Emotions

What You Need
- Writing materials (paper, pens, pencils)
- 10–12 portable CD players and CDs or computers with audio software and MP3s
- Headphones
- Preselected songs to play for students

What to Do
- Begin with a discussion of how music can convey emotions. Play a fast piece and a slow piece and ask students to describe what they hear (fast music can be happy or excited; slow music can be sad). Give examples and play excerpts, if available.
- Discuss how composers and songwriters often use their life experiences to guide their music. Give examples and play excerpts, if available. For one example, see the interview with musician Shawn Colvin at www.addicted-to-songwriting.com/interview-colvin.html.
- Explain that students will be using composers’ music to tell the stories of the students’ own lives. Tell students that they will use this session to create a time line of significant events in their lives. The next session will be devoted to selecting songs that best represent each event and the accompanying emotion. Keep in mind that this may be difficult for students who have experienced significant loss or stress in their lives. Allow them to choose the events that they want to share. Remind students to make sure lyrics and content are appropriate for the afterschool setting.
- Discuss the concept of a chronology with students. Share examples, including your personal time line if applicable. Ask students to reflect on their lives and consider important and memorable events.
- Show students how they can add these events to a time line to show the order in which they occurred.
- Allow students to use the remainder of the session to create their own personal time lines. Students may wish to first create a list of events and then transfer the events to the time line.
- You may want to ask students to bring CDs or MP3s for the next session.
Session 2: Creating a Soundtrack Based on Life Time Line

What You Need
- Writing materials (paper, pens, pencils)
- Student time lines from previous session
- 10–12 portable CD players and CDs or computers with audio software and MP3s
- Headphones

What to Do
- Remind students about the use of music to convey emotions and commemorate events.
- Distribute student time lines. Ask students to consider the events on the time lines. Ask them to think about not just the events themselves, but the experiences that are attached to them (sights, sounds, emotions).
- Give students time to explore different kinds of music and to select a variety of songs that represent various events on their time lines. They may use their own CDs or those that you or other classmates share.
- Ask students to write down the songs they have included on their personal soundtracks, including a brief explanation of the significance of each song. Students may use their own CDs or MP3 players. They should bring them to the next session when they share their work.

Session 3: Group Sharing and Reflection

What You Need
- Student soundtracks

What to Do
- Ask students to share two or three songs from their personal soundtracks, explaining why they chose particular songs and what each one represents.

Extend
- Allow students to record their soundtracks with a tape recorder or recording software on a computer.

Outcomes to Look for
- Student participation and engagement
- Student understanding of how music can be used to represent emotions and events
- Personal soundtracks that reflect students' feelings and emotions about events in their lives
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
INTRODUCTORY RESOURCES TO THE AFTERSCHOOL TOOLKIT

- SEDL | National Partnership for Quality Afterschool Learning
Lesson 2

Visual Arts: Self-Sculptures

Self-portraits are an important way that artists have shown themselves to the world (think Frieda Kahlo, Andy Warhol, or Vincent Van Gogh). Portraits don’t have to be paintings or photographs; they can be three-dimensional or sculptural as well. For example, Tim Hawkinson made a life-size balloon for his self-portrait, and Tony Oursler used an overturned chair and a videotape as his self-portrait (see www.artlex.com/ArtLex/s/self-portrait.html).

In this activity, students explore and express their identities through a variety of learning activities, including reading, writing in journals, discussing self-portraits, and, in the end, creating their own self-portrait through clay sculpture.

Vocabulary

Abstract: non-realistic; disassociated from anything specific; expressing a quality apart from the object

Representational: an image that is identifiable as something; realistic

Sculpture: to form an image or representation from solid materials in three dimensions; a three-dimensional work of art

Self-portrait: a portrait of oneself done by oneself

Self-reflection: thinking about oneself in a way that examines events or actions

Three-dimensional: a form in the round, not flat; has height, width, and depth

Two-dimensional: an image or form that is flat; has height and width

Grade Level(s):
5–12

Duration:
Three or four 45-minute sessions

Student Goals:
• Learn self-reflection through journaling and discussion
• Understand how the visual arts can be used to express the self and communicate meaning
• Learn how to create a self-sculpture from clay

Curriculum Connections:
Language arts and technology
Imagine This!

The class is full of images and pictures from the art history section of the library. In one way or another they are all self-portraits. There is Picasso’s abstract cubist self-portrait where he hardly looks human. There is Van Gogh’s self-portrait where he is wearing the bandage over his ear. There is Joni Mitchell’s self-portrait that was featured on the cover of one of her albums. The instructor asks students what is unique about these portraits of the artists. After viewing and discussing the self-portraits, students are asked to create a portrait of themselves based on their unique qualities. Instead of a two-dimensional flat painting, however, they are going to carve or mold in clay, making their self-portrait three-dimensional, a portrait in the round. It can look like them or not, and they can paint it or glue things on it as they wish.

What You Need

- Writing and drawing materials (paper, pens, pencils, markers, crayons, etc.)
- Examples of self-portraits (see the resources section in the appendix for suggested Web sites)
- Newspaper (to line tables and floor)
- Tempera paints and paintbrushes
- Materials to make clay:
  - Flour
  - Water
  - Salt

Getting Ready

- Prepare self-hardening clay:
  - Combine 4 cups of flour and 1 cup of salt in a large bowl.
  - Slowly add about 1 cup of water and combine to form a large ball.
  - Knead the ball until it is smooth and no longer falls apart, adding water as needed. This should only take 10 minutes or so per batch.
  - Continue preparing batches until there is enough for each student to have approximately 1 cup of clay.
- Review the use of color and palettes in visual arts (for example, reds and oranges often symbolize warmth; blues and greens, cool).
Session 1: Defining What Makes You Unique

What You Need

- *Happy to Be Me!, Just Like Me*, or another story to get students thinking about their unique traits
- Writing and drawing materials for student journals

What to Do

- Read aloud *Happy to Be Me!* or present and discuss excerpts from *Just Like Me* or selected story.
- Begin a discussion about what makes each student special and unique.
- Ask students to pair up. Give students 5–10 minutes to make a list of things (characteristics, interests, aspirations) that make them unique. Then give students another 5–10 minutes to list things they find unique and interesting about their partner. Have students share their list with their partner.
- Ask students to journal for 15–20 minutes, using words, pictures, symbols, and colors to answer the question “Who am I?” Ask students to consider ambitions, talents, interests, and relationships in answering the question.

Session 2: Molding Self-Sculptures

What You Need

- Student journals from previous session
- Desks or tables arranged into a workspace and lined with newspaper
- Pre-made clay, about 1 cup per student

What to Do

- Tell students they will build on their journal work from the previous session to create a sculpture that represents their self-portrait. Share examples of self-portraits, both abstract and representational, if desired.
- Have students work with clay to create a three-dimensional “self-sculpture.” Tell students they may create a representational sculpture or they may use different aspects of their self-concept to create an abstract sculpture.
- Let the clay figures harden overnight or longer.
Session 3: Painting Sculptures

What You Need
- Student sculptures from previous session, hardened at least overnight
- Tempura paints and paint brushes

What to Do
- Briefly discuss the use of color in visual art. Discuss the representational as well as symbolic use of color and palette.
- Allow students to paint their self-sculptures, using an additional session if necessary.

Extend
- Create an exhibit of the students’ work to share with other classes. Have each student create a gallery-style information card to accompany his or her work.

Outcomes to Look for
- Student participation and engagement
- An understanding of the use of art to express the self
- Sculptures that reflect students’ view of self
**Reflection**

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 3

Theatre: Meaningful Monologues

In this lesson students explore their personalities by selecting an object of personal meaning. They begin by hearing examples of monologues and then select something they own that has special significance. Inspired by the memories associated with the object they have selected, students write a dramatic monologue. As a part of that process, they also learn about improvisation and peer review of their work.

Grade Level(s):
6–12

Duration:
Two 45-minute sessions

Student Goals:
• Understand the concept and purpose of a monologue
• Write and perform a monologue based on a personal object
• Provide and receive constructive feedback

Curriculum Connection:
Language arts

Vocabulary

Constructive feedback: giving students or peers opinions of their work that is carefully considered, positive, and helpful

Dramatic pacing: gradually developing a sense of urgency, sharpness, or end direction in a dramatic or musical composition or performance

Improvisation: the spontaneous use of sound, movement, or speech in drama, dance, or music

Metaphor: a figure of speech where one thing is used to represent another (e.g., saying somebody is a snake)

Monologue: part of a play where a single actor speaks alone, often as a way to express his or her thoughts to the audience

Peer review: sharing work with another student or peer to obtain his or her opinion of or suggestions for the work in progress
Imagine This!

Students have been reading the Shakespearean tragedy Hamlet as part of their regular school day, so their afterschool instructor decides to build on their learning by showing a video clip from a performance. The instructor selects act V, scene 1, the scene where Hamlet holds a skull and talks to it. The students learn that the skull is an object that is meaningful to Hamlet in his current state of mind. They also learn that Hamlet is performing a monologue, a part of the play where you are talking with no one else around. The instructor asks the students to bring objects of special meaning to them to class. She explains that they will develop a monologue that in some way explains the object’s significance.

What You Need

☐ Writing materials
☐ Personal object
☐ Samples of theatrical monologues (if possible)

Getting Ready

• Ask students to bring an object that has personal significance to class.
• Identify different kinds of theatrical monologues that involve personal objects. One possibility is Hamlet’s monologue in act V, scene 1 of Shakespeare’s Hamlet. If necessary, talk to a language arts teacher for additional ideas. Be prepared to read one aloud, or have students read aloud.

Teaching Tip

Curriculum Connections

If you know your students will be studying Shakespeare at some point during the school year, you might want to contact their language arts teacher to find out if they will be reading Hamlet so you can make this activity coincide with their regular schoolwork. If you are not able to coordinate with the reading of Hamlet, the language arts teacher might be able to give suggestions of other plays or monologues to use.
Session 1: Beginning Monologues

What You Need

☑ Sample monologues (including copies for students if you plan to have them read aloud)

What to Do

• Introduce the idea of monologues to students. You may wish to perform a short monologue for them. Ask them if they can describe what you are doing and if they can give other examples of monologues.

• Read and analyze a monologue that involves personal objects. Model performing a dialogue by reading one aloud. Ask students to read a monologue aloud for practice.

• Ask students the following guiding questions to help them uncover the meaning of the monologue:
  - How does the author use direct and indirect references to the object to create drama? Direct references are where the speaker talks about a person or object directly in a way that is clearly about it; indirect references are where they talk about the object in a way that is not obvious or straightforward.
  - What do you think the object represents? Could it be a metaphor for something else in life?

• Allow students to divide into pairs. Have one student tell the story of his or her object’s significance while the other takes notes of meaningful images, ideas, or phrases.

• Ask the second student to retell his or her partner’s story while he or she takes notes.

• Repeat the procedure so that all students have an opportunity to tell their stories and have their stories retold by their partners.

• Ask students to formalize their improvisations into a written monologue. Students should consider metaphor, descriptive images (talking about it in a way that expresses an attribute or quality of the object), use of language for emphasis, and dramatic pacing in their work. Encourage students to expand the monologue to include the memories that will provide a context for the object, rather than focusing on the object itself. (This might require more than one session.)
Session 2: Performing Monologues

What You Need
- Student monologues

What to Do
- Allow students to perform their monologues for the class. Ask the audience to provide constructive feedback, beginning with positive comments. Feedback that is constructive is helpful and positive and suggests changes that will improve the work in progress if needed.
- Ask students to revise the monologues based on their feedback.
- As an extension, allow students to perform monologues for other afterschool participants, parents, or community members.

Outcomes to Look for
- Student engagement and participation
- Monologues that reference the object in direct and indirect ways
- References to personal experiences and memories
- Expression of feelings and emotions through memories of the object
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 4
Dance: Emotions in Motion

Younger students love to express themselves through movement. This lesson allows them to do that and learn more about their emotions at the same time.

In this activity, students create a dance that depicts various emotions. In doing this they learn about dance, interact with each other as a part of the dance, and develop a deeper understanding of the power of feelings.

Vocabulary

Axial movement: any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact; also known as nonlocomotor movement

Choreographic: describes a dance sequence in which the movements in the sequence are arranged by a person or persons

Direction: forward, backward, sideways, diagonal, turning

Levels: the height of the dancer in relation to the floor; low, medium, high

Locomotor movement: movement that travels from place to place usually by the transfer of weight from foot to foot; basic locomotor steps are walking, running, leaping, hopping, and jumping

Personal Space: the space “bubble” that one occupies; includes all levels, planes, and directions both near and far from the body’s center

Scene: a short section of a play, movie, opera, or work of literature

Speed or Time: fast, medium, slow

Tableau: a “freeze frame”; stop-action combination of facial expression and gesture

Grade Level(s):
K–3

Duration:
45–60 minutes

Student Goals:
• Learn and demonstrate various basic elements of dance
• Understand that dance and movement can be used to depict meaning
• Use dance elements to create a dance phrase

Curriculum Connection:
Language arts
Imagine This!
Students are trying out different emotions in dance. One girl stamps her feet in anger; a boy runs away in fear. Each person takes an emotion and perfects how he or she wants to perform it, and then the students put them all together to fit in a scene or tableau they design. Last week’s class was younger, and they based their tableau on a story in a book that depicted a young girl with a lot of emotion; this scene is one the older kids made up.

What You Need
- A copy of *Ballerina!* by Peter Sis (New York: Greenwillow, 2001)
- Open space for dancing
- Masking tape to designate a stage (optional)
- CD or MP3 player (optional)

Getting Ready
- Review the basic elements of dance so that you feel familiar enough to demonstrate them to your students (see “Vocabulary”).
- You may want to do some additional research on traditional folk dances and their meanings to share with your students (see the resources section for ideas).
What to Do

• Begin by reading aloud *Ballerina!* by Peter Sis. Discuss how the main character, Terry, changes her movements and costumes for each dance. (Compare, for instance, her *Nutcracker* dance with her fire dance.) Talk about why Terry might make these changes.

• Discuss how dances often tell a story. Examples include traditional folk dances from Latin America, Europe, Africa, and Asia, as well as ballets such as *The Nutcracker* and *Swan Lake*. If you have time, you may want to show your students clips from various folk dances or from a famous ballet.

• Ask students to make up short dances to depict a thought. Begin with an emotion, such as anger, happiness, fear, surprise, annoyance, etc. Once students have identified the emotion they want to express, ask them to create 3–5 short scenes or tableaus to demonstrate that emotion.

• Discuss how dancers use different kinds of movements to create their dances—they move fast, they move high and low, they move in different directions, they stand in one place and move parts of their body, they jump from one foot to another. These ways of moving are part of the dance concepts described in the “Getting Ready” section earlier.

• Instruct students to use these different kinds of movements to connect their scenes or tableaus. Students will start with one “freeze” and then create a movement to get from the first “freeze” to the second. They will create a new movement to connect the second to the third, and so on. Ask students to keep in mind that each emotion has a quality that needs to stay the same throughout. For instance, a sad movement would probably be slow instead of fast; anger would always include stomping feet and waving hands; etc.

• Allow students to perform their dances before the class. See if the audience can guess the emotion that each student is expressing through dance. Allow students to ask questions and provide feedback.

Outcomes to Look for

• Student engagement and participation

• Student ability to demonstrate basic dance elements

• Dances and tableaus that depict emotions clearly

• An appreciation for dance as a way to communicate meaning
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 5

Visual Arts: Symbols That Stand for You

A symbol is something that stands for or represents something else. For instance, a skull and crossbones represent poison or pirates, an “X” represents a crosswalk in traffic, a pumpkin represents Halloween, and a longhorn steer represents the University of Texas. As we look around, we see numerous symbols in our everyday lives that stand for something. What symbols mean and how they work can be very powerful. In this activity, students explore the world of symbols by developing a symbol that will stand for themselves.

Grade Level(s): 3–12

Duration:
Two or three 45-minute sessions

Curriculum Connections:
Language arts and social studies

Vocabulary

Connotation: something associated with or suggested by an image, word, or phrase
Inference: something that’s implied
Representation: a visual depiction of somebody or something

Teaching Tip

Examples of Symbols

Pine tree: Christmas
Sea shell: Shell Oil Trademark
Letter “A”: good work, top of the class
Shamrock: St. Patrick’s Day
Hearts: Valentine’s Day, love
Happy face: good work, happy
Four-leaf clover: good luck
Upright finger over closed mouth: quiet
Dove: peace
Large “H”: hospital (highway signs)
Dollar sign: money
Imagine This!

The students in afterschool are talking about an older kid who has a new tattoo. His younger brother describes how cool it is and why his brother chose it. The instructor uses this conversation to begin an exploration of the power of symbols for societies and for individuals—how symbols and images come to represent other things, power, status, and relationships. She decides to have students create symbols that represent themselves. Through symbols that match their sense of identity, students develop a greater understanding of themselves and new forms of self-expression.

What You Need

- Examples of symbols
- 1 sheet of white paper per student
- Pencils
- Markers or colored pencils
- Collage materials, magazines, colored paper, glue (optional)
- Sample personal symbol that you have created to show students

Getting Ready

- Construct your own meaningful symbol to show the class. This should be a symbol that you see as important to you as an individual. Be able to discuss and explain why it is important.

Teaching Tip

Creating Your Own Personal Symbol

This activity can help you deepen your relationship with your students while providing an example to help them understand the project. When you create your own personal symbol to show them, here are some things to think about: values you cherish (courage, loyalty, honesty, etc.), characteristics that define you, and important events of your life. Explain why you chose the images when you show your personal symbol to your students.
Session 1: Understanding and Finding Symbols

What You Need
- Examples of symbols
- 1 sheet of white paper per student
- Pencils
- Markers or colored pencils

What to Do
- Introduce the concept of symbols, and explain how they function.
- Pass out paper and pencils and ask students to list or illustrate symbols they see in everyday life.
- Tell students that they are going to have an opportunity to make symbols to represent themselves but first they are going to learn more about symbols and what they represent.
- Display examples that students have listed or drawn and talk about what they are used to represent.
Session 2: Developing Personal Symbols

What You Need
- 1 sheet of white paper per student
- Pencils
- Markers or colored pencils
- Collage materials, magazines, colored paper, glue (optional)
- Sample personal symbol that you have created to show students

What to Do
- Show students the personal symbol you created and explain its significance.
- Have students brainstorm ideas for a unique symbol to represent their individual identities. Their symbol might represent
  - something that makes them happy or is a favorite item,
  - hobbies and other images that match their personality, or
  - an image that symbolizes their values.
- Tell students that this image or artifact must remind other people of who they are each time they see it.
- Have students sketch their ideas, refining as they go.
- Once a final symbol design is developed, allow students to color the symbol and work with how color adds to the richness of the symbolic qualities.
- Have students share their personal symbols with the group or, for more fun, invite students to look at each symbol and try to guess who it represents.

Outcomes to Look for
- Student engagement in examining a wide variety of complex images and artifacts and demonstrating their understanding of the process of selection based on what makes meaning
- Student ability to analyze and describe how an image or artifact functions to bring up certain ideas or connotations
- Student ability to create new combinations of images and artifacts that result in a deeper representation of meaning
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

Student Engagement
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Practice 3

Making Connections to History and Culture

What Is It?

Making Connections to History and Culture focuses on understanding the meaning and significance of works of art from different cultures and historical periods. It can include visiting museums or the symphony; examining various art forms (such as dance, music, or pottery) as an expression of culture; or interpreting historical works of art (such as paintings, sculptures, or architecture).

What Is the Content Goal?

The key goal of Making Connections to History and Culture is to increase understanding of the arts in different times, places, and cultures. Ideally, students would learn something about the history of the arts and make the connection between the arts and their own lives.

What Do I Do?

Begin by thinking about your own students, the cultures represented in your community, and available resources. Then consider how local museums, parks, science and natural history centers, or theatre and music groups can highlight culture or history. Holidays and school-day themes can also be a starting point.

See an exhibition of American Indian pottery, learn about the pottery of that time, and have students make their own ceramic figures. Explore community murals (they often tell a story about local history), propose a mural project, or have students study and discuss other murals, such as those of Diego Rivera in Mexico. Watching movies and holding discussions are other ways of making connections. Look for adaptations of Shakespeare’s plays or remakes of historical events. Whatever you do, be sure that students are learning about and discussing the history of the arts, creating a work of art, or making connections to their own lives and experiences.
Why Does It Work?
The National Standards for Arts Education suggest that being aware of exemplary works of art from other cultures and historical periods helps students understand the role of the arts in society and, potentially, in their own lives. When students are able to see the relationship among the arts, history, and culture and apply them to their own lives, the arts become more meaningful.2

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2 The National Standards for Arts Education were developed in 1994 by a consortium of representatives from all the arts—music, visual arts, dance, and drama—and sponsored by the Music Educators National Conference. The standards can be found at www.menc.org or http://artsedge.kennedy-center.org.
Making Connections to History and Culture can be defined as activities related to history and the arts, to the cultural aspects of the arts, or to both. In one of the videos in the literacy section of the Afterschool Training Toolkit, we see two students acting out an important piece from literary and dramatic history (The Tempest by William Shakespeare).

Go to the literacy section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/literacy/pr_story_lit.html) and click on the first video under the Story and Literature Dramatizations practice.

BEFORE YOU WATCH THE VIDEO, write down what you expect to see. How do you think this activity helps students make connections to history or culture with the arts?

DURING THE VIDEO, consider the following:

How does the instructor work with the students to lay the groundwork for the activity (it is already in progress)? How does the teacher interact with the kids? What did the teacher do to help the students really get involved in the drama?

What academic skills like science, reading, math, etc., does the activity reinforce? Be sure to give specific examples.

AFTER YOU WATCH THE VIDEO, write what modifications you might need to make to teach this lesson in your class.
Lesson 1

Visual Arts: Huichol Yarn Paintings and Contemporary Stories

The Huichol (pronounced “wee-chol”) people of central Mexico make yarn paintings that are used to share history, folklore, and mythology. More recent paintings include more contemporary images. In this activity, students learn how the Huichol construct these yarn paintings and images as well as the history of another culture and the process of telling stories through art. Students then create their own yarn paintings to tell a story from their childhood.

Grade Level(s):
2–8

Duration:
Two or three 45-minute sessions

Student Goals:
• Understand how symbols are used in art and culture
• Understand and appreciate the art of different cultures
• Learn about and apply the technique of Huichol yarn painting to tell a childhood story

Curriculum Connections:
Social studies and language arts

Vocabulary

Color: the most expressive element of art; seen by the way light reflects off a surface

Elements of Art: the building blocks for a work of art; artists use the elements in planned and organized ways

Form: a three-dimensional figure; occupies space or gives the illusion that it occupies the space

Line: the path of a moving point; defines the edges of shapes and forms

Shape: an area enclosed by a line; two-dimensional; can be geometric or organic

Space: the illusion of objects having depth on the two-dimensional surface

Texture: the actual surface feel of an area or the simulated appearance of roughness, smoothness, or other qualities

Value: the lightness or darkness of a surface; often referred to when shading but also important in the study of color
Imagine This!

A fourth-grade girl talks with her friend, showing artwork she has created in afterschool. She explains, “In afterschool, we learned about the artists of the Huichol people of central Mexico. They make yarn paintings that tell stories about the past. Many of the old paintings tell stories about the beginning of the world.”

“How do you paint with yarn?” her friend asks.

“Oh, it’s not really painting, but when you’re done, it looks like a painting. It’s really fun to do. But it’s not as easy as it looks. I’m getting a lot better at it. We spent a long time figuring out what our design would be. Our teacher talked a lot about respect for other cultures by understanding what their art was trying to say. She said our paintings would be more respectful if we didn’t try to copy them but tried to learn from their example. I decided my painting would show how my family celebrates birthdays.”

What You Need

- Pencils, markers, crayons
- Paper
- Examples of Huichol yarn paintings (see “Teaching Tip”)
- Masonite or stiff cardboard
- Slow cooker (one per group, if possible) or microwave oven and microwave-safe bowls
- Paintbrushes
- Clear beeswax or candle wax (4–5 pounds for a class of 25 students, available at many craft stores)
- Yarn in assorted textures and colors
- Newspaper

Getting Ready

- Read the book that you have selected for the class.
- Review some of the basic elements of art (see vocabulary), including form, color, and space.
- Research Huichol yarn paintings.
- Cut individual pieces of Masonite or cardboard (one 8” x 10” piece for each student).
- Melt the wax in slow cooker or microwave (using microwave-safe bowls).
- Clear space for students to work. Line desks, tables, and/or the floor with newspaper.

Teaching Tip

About the Huichol and Yarn Paintings

The Huichol are an indigenous group of people that live in isolated mountain areas in western Mexico. They continue to worship the same gods that they have for thousands of years, many of whom are associated with aspects of nature such as rain and the sun. Huichol yarn paintings reflect many of their spiritual beliefs. The yarn paintings are made by spreading softened wax over a wooden board, scratching a design into the wax, and then laying yarn along the lines. It is not uncommon to find 60 different colors in one painting, a result of up to 6 weeks of work.3

3 www.portofsandiego.org/sandiego_publicart/huichol.asp#people
Session 1: Learning About the Huichol and Yarn Paintings

What You Need

- The Journey of Tunuri and the Blue Deer or Watakame’s Journey, depending on students’ ages
- Writing and drawing materials

What to Do

- Read aloud one of the Huichol stories above, making sure to share the illustrations with the class.
- Discuss the yarn paintings that illustrate the story, making note of the following:
  - Elements of art such as form, color, and space
  - Sacred meanings of symbols used in the paintings
  - Sacred significance of the paintings themselves
  - Importance of maintaining respect for different cultures
- Ask students to think about their memories of childhood. What kind of stories could they tell from those memories?
- Ask students to create a picture or design that tells a story from their childhood. This design should incorporate elements of Huichol design, particularly the use of symbols. (For an activity on personal symbols, see Lesson 5 in Expressing Yourself Through the Arts, “Symbols That Stand for You.”)

Teaching Tip

Try It First!

For examples and information about Huichol yarn paintings and their symbolism, sacred meanings, and significance, see the following Web sites:

- www.latinamericanfolkart.com/yarn_paintings_i.htm
- www.mexconnect.com/mex_/huichol/huicholart.html
- www.shamanism.com/huichol.html
- www.portofsandiego.org/sandiego_publicart/huichol.asp#peoplehappen!
Session 2: Creating Yarn Paintings

What You Need
- Examples of Huichol yarn paintings
- Masonite, a type of high-density fiberboard available at most home improvement stores, or stiff cardboard
- Markers and pencils
- Slow cookers (one per group, if possible) or microwave oven and microwave-safe bowls
- Paintbrushes
- Clear beeswax or candle wax (4–5 pounds for a class of 25 students, available at many craft stores)
- Yarn in assorted textures and colors
- Newspaper

What to Do
- Distribute individual pieces of Masonite or cardboard. Have students transfer their designs from the previous session to the Masonite using pencils or markers. To transfer their designs, they can use carbon paper or soft pencil on the back of their paper and then re-draw the lines on top of the original lines so that the image comes through on the Masonite.
- Demonstrate the technique for applying yarn to the design:
  - Use a paintbrush to apply a small amount of melted wax to the board, beginning in the center.
  - Working quickly, use colored yarn to fill in each figure, pressing yarn into the warm wax to hold it in place.
  - Continue working through the rest of the design, applying wax in small amounts so that it does not harden too quickly.
- Continue work into a third session if necessary.

Teaching Tip
Try It First!
Try this out before doing it with students. You can identify potential problems before they happen.
Extend

- Create a gallery-like display of student yarn paintings. Have students create museum-style information cards to accompany their paintings, including a brief description explaining their personal symbols.

  - The Indigo Arts Gallery displays a number of Huichol yarn paintings on its Web site (www.indigoarts.com/gallery_huicholart1.html). Below each painting is information that looks like this:

    *Peyote Ceremony in the Sacred Land*
    Huichol yarn painting by
    Maximino Renteria de la Cruz,
    Nayarit, Mexico, c. 2006
    Yarn pressed into beeswax on plywood
    (48” x 48”)

Outcomes to Look for

- Student participation and engagement
- Understanding and use of the elements of art, such as form, color, and space
- An appreciation and respect for the art and symbols of other cultures
- Yarn paintings that reflect a story, use symbolism, and reflect Huichol designs
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 2

Theatre: Making Your Case

In this activity, students use the example of the American Revolution as the foundation for developing scenarios that relate to their own life. As a part of researching and taking on the character of a patriot who supported gaining independence from Great Britain or of a loyalist who favored remaining a British colony, students learn about the political and social settings of the American Revolution.

Grade Level(s):
4–12

Duration:
Two or three 45-minute sessions

Student Goals:
• Use improvisation to explore the concepts of motivation and persuasion
• Investigate and understand events that led to the American Revolution
• Use ideas about what would motivate characters to better understand historical periods

Curriculum Connections:
Social studies and language arts

Vocabulary

Character motivation: the reasons a character might do something
Characterization: the way in which a character is portrayed in a book, play, or movie
Critique: a review or assessment of a creative work, with comments on its good and bad qualities
Improvisation: the spontaneous use of sound, movement, or speech in drama, dance, or music
Motivation: the biological, emotional, cognitive, or social forces that provide a reason or incentive to do something
Persuasion: the act of urging somebody to perform a particular action, especially by reasoning, pleading, or coaxing
Imagine This!

During the school day students have been studying the American Revolution. They learn about the taxes the British crown imposed on the colonists and how many considered the taxes illegal because the colonies did not have representation in the British Parliament. A small group of colonists, however, remained loyal to the British crown and opposed independence.

The students use their knowledge of the American Revolution to write a dialogue between patriots and loyalists where each person makes his or her case either for independence or for remaining a colony. The activity helps students understand what happened between historical figures, but it also helps them think of other situations where they might persuade someone to do something (e.g., persuading a boss to hire them or a boy to go out with them).

What You Need

- Writing materials (paper, pencils, pens)
- Computer with Internet access (optional) or books on the American Revolution or another historical topic

Getting Ready

- Review basic drama concepts, including characterization and motivation.
- Collect research materials (articles or books) on the American Revolution or another historical topic.

Teaching Tip

Selecting a Topic

This lesson has students role-play about the American Revolution, but there are countless topics that students can use for a persuasive historical dialogue. Students will find the activity more meaningful if it is linked to a topic they are familiar with. Talk to students’ day-school social studies teacher to learn what students are studying and what topics would be appropriate. You may also want to keep in mind potential controversy related to a topic.
Session 1: Learning About Role Playing

What You Need

- Writing materials (paper, pencils, pens)
- Computer with Internet access (optional) or books

What to Do

- Discuss the concept of character motivation with your class. Actors often consider the reasons their character might do something and use that to guide how they perform the action.
- To demonstrate, or warm up, have students role-play the following situation: One person has water, and another person needs water. Give three students three different (secret) reasons for needing water (e.g., thirsty after a long hike, needing to soothe a burn, needing to put out a small fire, etc.).
- Discuss why each group role-played effectively (words, gestures, actions, etc.).
- Ask students to think about Patrick Henry, Paul Revere, John Adams, and George Washington. Who might they have to persuade? And for what reason? For example, consider the following:
  - Taxes imposed by the British crown
  - Views about freedom and democratic government
  - Economic advantages and disadvantages of independence from Great Britain
- Ask students to consider the same factors from the point of view of a loyalist.
- Divide the class into small groups. Ask students to brainstorm and write a list of the people a patriot would need to persuade and what some of their persuasive arguments might be. Then ask them to do the same for a loyalist. Save these lists for the next session.
Session 2: Developing Scenes

What You Need

- Writing materials (paper, pencils, pens)
- Computer with Internet access (optional) or books

What to Do

- Revisit the discussion about the American Revolution. Discuss the lists students created. Ask groups to think about the more persuasive arguments of each side. Which would be the most exciting argument to see acted out? What words and actions might convey the passion and desire of the patriot or loyalist?
- Ask each group to select a persuasive scene to depict. Have them improvise dialogue and actions between the patriot or loyalist and the people he or she wishes to persuade.
- Have groups present their scenes before the class. Allow the audience to review or critique the scenes, pointing out particularly effective moments and suggestions for improvement.

Outcomes to Look for

- Student participation and engagement
- Scenes that reflect and demonstrate an understanding of character motivation
- Scenes that reflect and demonstrate an understanding of the American Revolution
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 3
Dance: Dance Across the World

Dance is one of the most basic ways to celebrate and express culture. Many cultures have dances for different occasions, from the American “Chicken Dance” performed at weddings to the Maypole dance performed on May 1 in many Western European countries. Exploring dance is fun for students. In this activity, students work in small groups to research and make presentations on folk dances from different cultures and time periods.

Grade Level(s):
6–8

Duration:
Four 45-minute sessions

Student Goals:
• Understand how dance is used to express culture and history
• Understand how dance is used to communicate stories, moods, and feelings
• Work together to research the anthropology of a particular folk dance and create a presentation about it

Curriculum Connections:
Social studies and technology

Vocabulary

Anthropology: the study of humanity in all its aspects, especially human culture or human development
Imagine This!

Students have been learning about the diversity of world cultures in their day-school social studies class. In afterschool, they extend that knowledge by exploring culture through dance. Their instructor checks out a video from the library and shows various types of folk dances to the students. The class then breaks into small groups and selects one dance to learn. The students later perform their dances as part of a community celebration.

What You Need

- Computer with Internet access
- Library access or books about dance from different cultures and time periods
- CD or MP3 player with speakers (optional)
- Audio-visual equipment (optional)
- Materials to create props/scenery/costumes for presentations (optional)
- Examples of folk dances (videos or live performances by instructor or community member)

Getting Ready

- Generate a list of various folk dances from different cultures and time periods. You should have background information on one folk dance for each small group of students. If you are working with older students you can enlist their help in generating a list of folk dances to research. Examples include the following:
  - Bhangra
  - Polka
  - El Jarabe Tapatio
  - Contra dance
  - Cotton-Eyed Joe
  - Salp’uri
  - Ribbon dance
  - Adzohu
  - Irish jig
  - Troika
- Write or print the name of each dance on a small slip of paper.
- Fold the papers and place them in a bowl for students to draw from.
- Select a dance not on the list. Be prepared to tell students a few basic interesting facts about the dance and the people who perform it.
- Use the Folk Dance Research Guide (Handout 1) provided here as a handout to have students answer questions about their dance. They may need access to the Internet to explore what each dance might look like when performed.
Session 1: Learning About Folk Dancing

What You Need
- Names of different folks dances written on small pieces of paper and placed in a bowl
- Demonstrations of folk dances (live or video)
- Folk Dance Research Guide (see handout)

What to Do
- Provide a brief introduction to folk dances, explaining how they connect to different cultures and time periods. Show students a book or video on the dance you chose, or play the music that accompanies the dance. Include details from the Folk Dance Research Guide to model the kind of information that students will present.
- Divide students into small groups. Ask a representative from each group to choose a piece of paper from the bowl.
- Explain that each group will research the dance listed on that piece of paper to find information and answer the questions in the Folk Dance Research Guide.
- Provide students with the Folk Dance Research Guide questions.

Session 2: Researching Dances

What You Need
- Computer with Internet access
- Library access or books about dance from different cultures and time periods
- Paper, pens, and pencils
- Materials to create props/scenery/costumes for presentations (optional)

What to Do
- Ask students to research their dance as a group.
- Circulate among student groups to check in, see how students are doing, and answer any questions. Make sure that each person in the small group has a role. For example, one person might search the Internet, another person can explore books, and another person can record facts. By the end of this session, students should have answered the Folk Dance Research Guide questions.
- If you have time and appropriate materials, students can make costumes for their dance (optional).
Session 3: Developing a Dance Presentation

What You Need
- Notes on folk dances
- Computer with Internet access
- CD or MP3 player with speakers

What to Do
- Ask the groups to create a presentation depicting what they have learned. Presentations can include performing the dance, showing the dance on a video, playing the music that accompanies the dance, or drawing or acting out what was happening in history that may have inspired the dance. All presentations should provide the historical and cultural context for the dance and answer the questions in the Folk Dance Research Guide.
- Each student should participate in the final presentation.

Session 4: Presenting Dances

What You Need
- CD or MP3 player with speakers to play music
- Student costumes (optional)

What to Do
- Ask the groups to present their dance, including what they have learned about the dance and the history and culture it represents. Each student should have a role in the final presentation.
- Allow time for questions and answers. Encourage other students to ask questions of presenting groups.

Outcomes to Look for
- Student participation and engagement
- An increased understanding and appreciation of different cultures
- An increased understanding of how dance expresses history, tells a story, and expresses moods and feelings
- Students working together to research and prepare presentations
Handout 1: Folk Dance Research Guide

For each folk dance, research and answer the following questions:

1. What does the dance look like (including movements and costume)?

2. What music traditionally accompanies this dance?

3. What culture and people traditionally perform this dance? Why?

4. When was this dance developed?

5. What was occurring in this place and culture during that time period?

6. Does this dance tell a story? If so, what?

7. What else about the history and/or culture does this dance express?

Answers to these questions can be found in books and videos or on the Internet. Helpful Web sites include the following:

- http://artsedge.kennedy-center.org/content/2152/
- http://artsedge.kennedy-center.org/content/3906/
- http://my.starstream.net/patroy/FolkDanceVideo.htm
- www.dmoz.org/Arts/Performing_Arts/Dance/Folk/English_Country_Dancing
- www.activevideos.com/multicultural.htm
- www.thedancestoreonline.com
- www.thedancestoreonline.com/ballroom-dance-instruction/index.htm
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 4
Dance: The Dance of the Chinese Zodiac

In this lesson, students learn about the geography, history, literature, and culture of China by exploring the meaning of the Chinese zodiac. They each take on the character of a zodiac animal and create a dance where they apply the temperament and qualities of the animal to their dance movements.

Grade Level(s):
K–3

Duration:
Two or three 45-minute sessions

Student Goals:
• Understand elements of Chinese arts and culture
• Apply concepts from dance to performance, such as emotion, form, sequence, and character

Curriculum Connections:
Language arts and social studies

Vocabulary

Anthropology: the study of humanity in all its aspects, especially human culture or human development
Imagine This!

The talkative rat nudges the ox while the dragon roars. Behind them the thoughtful snake quickly encircles the rabbit only to be headed off by the tiger. The outspoken dragon warns the snake to keep to himself, while the horse and the pig nod in agreement. In the background the goat, the monkey, and the dog play cards under the watchful eye of the rooster, keeping everything in order. How could all this happen? The afterschool students are discovering the cultural heritage of China through the characters of animals in the Chinese zodiac.

What You Need

- *The Year of the Dog* by Oliver Chin (San Francisco, CA: Immedium, 2006) or similar resource
- Samples of Chinese art and visual examples of zodiac figures
- Props for animal costumes (optional)
- Construction paper and tape to construct props
- World globe or map

Getting Ready

- Review background information on Chinese art and zodiac figures.
- Locate visual examples of zodiac figures and other Chinese art to show students. You may find examples on the following Web sites:
  - www.c-c-c.org/chineseculture/zodiac/zodiac.html#Sign%20Background
  - www.lausd.k12.ca.us/Haskell_EL/calendar%20past%20events/chinesenew%20year%20gifs/chinesenewyear.htm
  - www.chinatoday.com/culture/zodiac/zodiac.htm

Teaching Tip

**The Animals of the Chinese Zodiac**

The animals of the Chinese zodiac represent a 12-year cycle of time. According to legend, these were the animals that appeared before Buddha (or the Jade Emperor, depending on the story) in response to an invitation. The 12 animals in order of the start of the cycle are the Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep Monkey, Rooster, Dog, and Boar or Pig. Popular horoscopes have developed around the animal signs, predicting that a person born in the year of the Horse, for example, would have certain qualities (cheerful, popular, and loves to compliment others). Each animal has certain special qualities that would apply to a person born in its year.
What to Do

- Read aloud *The Year of the Dog*, a book about a girl and a dog on a journey in which they meet each of the 12 animals of the Chinese zodiac.

- Find China on the globe or map and show it to the students.


- Briefly talk about how we give characteristics to some animals so that they come to stand for something, like how the lion stands for courage. Can the students think of any animals that stand for something in our culture? What do the eagle, the dove, the snake, the stork, and the fox stand for?

- Show students examples of the animals in the Chinese zodiac. Discuss how the zodiac represents the 12 months of the year or a 12-year cycle that repeats itself.

- Divide the class into 12 groups of 2–3 students each. Assign one of the 12 symbolic animals of the Chinese zodiac to each group. Have each group look at a picture of the animal and read its description (provide help to younger students). What do they think their animal would be like?

- Have students practice being their animal, initially holding a pose their animal might take (for instance, a dragon might hold up a claw and hiss), then moving as the animal. As the students practice, remind them to take on some of the emotional characteristics of the animal (e.g., fearful, brave, timid, etc.).

- Following the sequence of the zodiac (starting with the rat), have students dance as their animals (with costumes if possible). As suggested by the story above, they can each respond to the emperor’s invitation and dance in front of him (the teacher or one student can be the emperor).

Outcomes to Look for

- Student engagement and involvement

- Understanding of Chinese history and the role of the Chinese zodiac

- Student ability to apply animal characteristics or emotions to his or her dance/performance
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 5

Music: Songs That Tell Our History

Nearly everyone likes to sing, and students likely know more songs than they think they do. However, where those songs came from and what they mean is another story.

This lesson explores the history of well-known songs in terms of the time, place, and people they reflect. Students learn and perform a collection of songs as a finale to their research.

Grade Level(s):
K–8

Duration:
Two to four 45-minute sessions

Student Goals:
• Engage in the joy of singing
• Understand how songs reflect historical moments
• Collect information from the Internet, library, friends, and family
• Develop a report

Curriculum Connections:
Social studies and language arts

Teaching Tip

Locating Historical Songs

Many of these historical songs are available free of charge (legally) through digital archives. See the following Web sites:

• Kingswood College Library (http://kclibrary.nhmccd.edu/music-1.html)
• Scout Songs (www.scoutsongs.com)
Imagine This!

“Take me out to the ball game, take me out to the crowd,” sings a group of students in afterschool. The atmosphere is relaxed, and by the time they sing, “For it's one, two, three strikes you’re out, at the old ball game,” many are swaying back and forth and grinning. Some of the students know the song, insisting, “It’s so old, even my grandpa sings it,” but others do not. The instructor tells the students that the song was written in the early 1900s. Even though the composers never attended a baseball game, the song became one of the most widely sung tunes at games. Soon the students are all researching different historic songs, and the room is filled with music.

What You Need

➤ Popular old-time songbooks or words of songs chosen
➤ Writing materials
➤ Map of United States (optional)
➤ Recordings of historical songs (optional)
➤ CD or MP3 player

Getting Ready

• Collect samples of well-known songs that have a historical background. Examples include the following:
  - “The Yellow Rose of Texas” (composer unknown)
  - “America the Beautiful” (by Katharine Lee Bates)
  - “The Star-Spangled Banner” (by Francis Scott Key)
  - “Swanee River” (by Stephen Foster)
  - “Yankee Doodle” (composer unknown)
  - “When Johnny Comes Marching Home Again” (by Patrick Sarsfield Gilmore)
  - “Take Me Out to the Ballgame” (by Jack Norworth and Albert Von Tilzer)
  - “She’ll Be Coming ’Round the Mountain” (composer unknown)
  - “Amazing Grace” (lyrics by John Newton)
  - “When Irish Eyes Are Smiling” (by Chancellor Olcott and George Graff)
  - “I’ve Been Working on the Railroad” (composer unknown)
  - “Old Black Joe” (by Stephen Foster)
  - “Swing Low Sweet Chariot” (composer unknown)
  - “Nobody Knows the Trouble I’ve Seen” (composer unknown)
  - “Camptown Races” (by Stephen Foster)
  - “Found a Peanut” (composer unknown)
• Make sure you have the words of the chosen songs.
Session 1: Hearing and Singing a Sample of Songs

What You Need

- Popular old-time songbooks or words of chosen songs
- Writing materials
- Map of United States (optional)
- Recordings of historical songs (optional)
- CD or MP3 player

What to Do

- Ask students if they have listened to or sung a historical song such as “The Star-Spangled Banner.” See if they can name another song they would consider “historical.” Ask the following questions:
  - When do you hear this song?
  - Does it tell a story?
  - How does it make you feel?
  - Do the lyrics fit the music?
  - Does the melody make you think about anything?
  - What do you like best about the song?
  - Where do you think it came from (what point in time, what was happening, who wrote it)?
- Ask the same questions about another song nominated by you or students
- Have students select a number of songs they would like to practice singing as a group. Let students take turns leading the singing. Students may select or nominate their own songs, or you may provide song sheets.

Teaching Tip

Throughout the history of the United States (and the world), songs have been created that reflect the experiences of many groups of people (e.g., soldiers, slaves, cowboys, travelers, railroad workers, migrant workers, sailors, immigrant groups, regional populations). The songs take on many different forms; they may be folk songs, patriotic hymns, spirituals, work songs, blues, etc. These songs were passed down through time from generation to generation. We now sing many of them without even knowing where they came from.
Session 2: Exploring the History of Songs

What You Need

- Preselected song and CD or MP3 player
- Research materials (books, library access, or computer with Internet access)
- Writing materials

What to Do

• **For younger students:** Select a different song with a historical background as a focus for this session. Sing the song together, and then pass out the lyrics (or write them on the board) and ask the questions from Session 1. Look for words in the lyrics that mean something different today (see “Yankee Doodle” example above). Ask students to identify the story in the song. Talk about the history the song reflects.

• **For older students:** Have students select and research three songs from different time periods. Ask them to find the lyrics and information about the historical moment the song reflects. They can do their research on the Internet, in the library, or by talking to family and friends. If they talk to family and friends, they can use or adapt the questions from Session 1. Have the students report on their research to the class.

• Have students select one song to sing for the class. They may sing with any instrumentation or support they choose.

*Yankee Doodle*

Yankee Doodle went to town, a-riding on a pony;  
Stuck a feather in his cap and called it macaroni.

Chorus (after every two lines)  
Yankee Doodle keep it up, Yankee Doodle dandy,  
Mind the music and the step and with the girls be handy.

Father and I went down to camp along with Captain Gooding  
And there we saw the men and boys, as thick as hasty pudding.

There was Colonel Washington, upon a strapping stallion,  
A-giving orders to his men, I guess there was a million.

And there I saw a cannon barrel as big as mother’s basin,  
And every time they touched it off they scampered like the nation.

This song was popular in prerevolutionary America.  
Back then, a “dandy” was a person who liked to dress in a fancy style,  
and “macaroni” referred to a style of Italian dress popular in England at the time.  
When Yankee Doodle puts the feather in his cap and calls it macaroni, he is saying that he knows he is a country person from the colonies but he is just as good as people in England.  
This is a marching song for soldiers and tells the story of seeing George Washington leading his soldiers to victory.
Session 3: Comparing the Music of Today

What You Need

- Ideas of contemporary songs to share with students
- CD or MP3 player

What to Do

- **For younger students:** Select a different song with a more contemporary background as a focus for this session (old Bob Dylan songs, popular sing-along songs, Johnny Cash, singer-songwriter songs). Sing the song together and then pass out the lyrics (or write them on the board) and ask the questions under “What to Do” for Session 1. Look for words in the lyrics and ask students to identify the story in the song. Talk about the history the song reflects.

- **For older students:** Ask students to think of songs they hear around them: commercials, protest songs, musicals, television songs (try to stay away from pop songs, but songs that are part of society in some way). Have them listen to two of the songs, record or write down the lyrics if they can, and bring them back to class.

  - Have students analyze the songs and answer the same questions as before.
  - Have students present one of their songs and their analysis of it to the class. They can present the song by recording or singing it.

Outcomes to Look for

- Student enjoyment of singing together
- Student appreciation of music in relation to history
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Practice 4

Thinking and Talking About Works of Art

What Is It?

Thinking and Talking About Works of Art focuses on students’ ability to critically examine a work of art—to reflect on and talk about what they see, feel, or hear. It can involve any type of work, including paintings, sculptures, plays, concerts, and dance performances.

What Is the Content Goal?

The key goal of Thinking and Talking About Works of Art is to increase understanding of the arts. Students learn about art and the vocabulary of different art forms through observing, discussing, or writing about a specific work of art and hearing the ideas of others.

What Do I Do?

Begin by providing opportunities for students to have firsthand exposure to the arts. Have them visit a museum, attend a concert, or watch a performance. Next, ask students to discuss their experience. What did they like? What didn’t they like? Why? What did the art make them think of? Students can do this in small groups or through talking, writing, or doing an activity related to the art form. For example, talking about a Shakespeare play provides an opportunity for students to discuss the themes of the play and how those themes apply to their own lives. A follow-up activity could be to develop their own play or skit with a similar theme. After visiting a museum, students might sketch or research works of art and then develop their own exhibit, taking on the role of a curator in selecting work and deciding what makes an art exhibit effective. Whatever the activity, ask questions to generate discussion and give students ample time to reflect on their experience and discuss what they learned.
Why Does It Work?

Seeing various art forms gives students a sense of what good art looks like and how it reflects the context in which it is made. For instance, a Van Gogh painting tells us about the landscape of rural France while the painting style tells us something about how paint was used and how Van Gogh’s work is unique. Going beyond just looking to discussion helps students understand what an art form is all about. Research on the arts indicates that experiencing and viewing the arts can be a source of inspiration and problem solving for individuals’ own artwork. When students reflect, talk, or write about their experience or try to replicate it, they develop a deeper understanding and enjoyment of the art form.
The math section of the Afterschool Training Toolkit contains a video that is an example of *Thinking and Talking About Works of Art*. In this video, fifth- and sixth-grade students at an afterschool program in New York City use counting and fractions to compose and perform percussion beats. In other words, they are learning math and learning about drums and drumming at the same time.

Go to the *Finding Math* practice found in the math section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/math) and click on the “Rhythm and Beats” video.

**BEFORE YOU WATCH THE VIDEO**, write down what you already know about students thinking and talking about works of art. How do you think that idea might fit here?

**DURING THE VIDEO**, consider the following:

How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track? How does the teacher interact with the kids? What does he do to keep kids engaged?

What academic skills like reading, math, etc., does the activity reinforce? How would you apply art concepts to what happens in the video? Be sure to give specific examples.

**AFTER YOU WATCH THE VIDEO**, write what modifications you might need to make to teach this lesson in your class.
Lesson 1
Music: African Drumming

Most kids like to play with drums. This lesson lets them experiment with rhythm while exploring ways they might communicate with drums. In this activity, students learn how music can convey meaning and how African societies use the music of the djembe drum to communicate messages. Working in small groups, students will create their own messages using the djembe drum.

Grade Level(s):
4–8

Duration:
Two 45-minute sessions

Student Goals:
• Understand how music can communicate various messages
• Learn about the history and uses of the African djembe drum
• Identify and practice the three basic African drum tones
• Use African drum tones to create and convey a message

Curriculum Connection:
Math

Teaching Tip
Djembe Drums

The djembe drum originated in West Africa but is now popular around the world. Also known as “talking drums,” djembe drums are described as “waisted” because they have an hourglass shape, with a “waist” in the middle. Skins are stretched over the ends of the drum and held in place by many cords. When the cords are tightened, the skin is pulled tighter and the sound of the drum gets higher. The drum is meant to be played by hand rather than struck with a mallet or hammer.

You can watch a video of students playing djembe drums in the math section of the Afterschool Training Toolkit. Go to www.sedl.org/afterschool/toolkits/math/pr_math_find.html and select the video of students drumming. You can also learn more about the djembe drum in How to Play Djembe: West African Rhythms for Beginners by Alan Dworsky and Betty Sansby (Minnetonka, MN: Dancing Hands Music, 2000). See the resources section for additional ideas.
Imagine This!

Students are learning about math through drumming. Their afterschool instructor asks about the drums they are using: Where did they come from? How are they made? Could we build one? Their instructor decides this is an opportunity to explore traditional African societies and develop musical skills at the same time. Students are excited about building their own drums.

What You Need

- Copy of Max Found Two Sticks by Brian Pinkney (New York: Aladdin Paperbacks, 1997)
- CD or MP3 player
- CDs or MP3s of different songs that have messages, such as the following:
  - Current pop songs (“So Yesterday” by Hilary Duff, “Complicated” by Avril Lavigne)
  - Traditional songs (“I’ve Been Working on the Railroad,” “Clementine”)
- Pictures of djembe drums (see the resources section at the end of this book for books on djembe drums that may contain illustrations)
- Djembe drums (one for each small group)

Getting Ready

- Read Max Found Two Sticks.
- Select CDs/songs of African drum music.
- Review djembe drum history (see the resources section for suggested Web sites).
- Review drum tones so that you feel comfortable enough to demonstrate bass, tone, and slap using the following techniques:
  - **Bass**: Strike the skin near the center of the drum with the palm of your hand. Remove your hand immediately after the stroke, as if pulling sound from the djembe.
  - **Tone**: Strike the skin close to the rim with fingers together and hand flat. Your hand should bounce off.
  - **Slap**: Strike the skin close to the rim with fingers open and hand relaxed so that fingertips snap to the head of the drum. Your fingers should bounce off immediately.
- Note that the slap has a high, sharp sound and that the tone is more round and full. Other notes exist, but only advanced drummers can consistently create sounds distinct from the others.
Session 1: Learning About the Message of Music

What You Need
- Copy of *Max Found Two Sticks* by Brian Pinkney
- CD or MP3 player
- CDs or MP3s of different songs that have messages, such as the following:
  - Current pop songs (“So Yesterday” by Hilary Duff, “Complicated” by Avril Lavigne)
  - Traditional songs (“I’ve Been Working on the Railroad,” “Clementine”)

What to Do
- Read aloud *Max Found Two Sticks* by Brian Pinkney. Discuss how and why Max uses music to communicate.
- Discuss how music, like stories and writing, can have a main idea. Play three music selections from different genres. Have students work in small groups to determine the main idea of each selection.
- Divide students into small groups.
- Play one of the music selections again in full. You may want to print or discuss the song lyrics. As you listen to each piece, ask each group to record on paper the main ideas and details of that piece.
Session 2: Playing Messages on the Djembe Drum

What You Need

- CD or MP3s of African drum music
- Pictures of djembe drums
- Djembe drums (one for each small group)

What to Do

- Introduce djembe drums.
- Briefly explain that drums were often used as a communication tool to send messages from village to village, with different beats and rhythms representing words and messages.
- Introduce the concepts of bass, tone, and slap.
- Discuss how musical messages are created through the combination of tones and number of beats, or rhythm. Play various African songs/rhythms and help students determine a song's message. See the following examples:
  - Quick, mostly bass: Danger
  - Slap, tone: Celebratory
  - Slow, bass: Solemn (funerals)
- Divide students into small groups and distribute drums. Suggest that they pretend to be drummers in an African village who must convey a message. Groups should create a simple musical message using a combination of the three drum tones. For instance, the message could warn of impending danger, welcome an anticipated visitor, celebrate someone's birthday, or announce an important guest.
- Have groups play their messages before the class. Ask the audience to try to guess the general tone of the message.

Outcomes to Look for

- Student participation and engagement
- Student understanding of how music can be used to convey a message
- Student ability to identify the main ideas of various songs
- Student ability to accurately replicate three basic drum tones
- Drum messages that convey a clear meaning
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

Student Engagement
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 2

Visual Arts: The Art of Exhibition

Every exhibition has a curator who makes decisions about the works of art selected for the show according to a theme or idea. In presenting the exhibition, the curator also has to think about what he or she wants to tell the public about the works of art. The curator may also write an article or book about the exhibition that describes the pieces and tells why they were selected.

In this activity, students analyze works of art and arrange a collection into a museum-like exhibition. They also make signs about the art and write an essay about the exhibition.

Grade Level(s):
9–12

Duration:
Two or three 45-minute sessions

Student Goals:
• Understand how to analyze works of art
• Learn to classify art and curate an exhibit
• Write a critical essay comparing and detailing multiple works of art

Curriculum Connection:
Language arts

Vocabulary

Brushwork: the quality of paint applied with a paintbrush; can be thick or thin, slow or fast; gives dimension to the image

Color: the most expressive element of art; seen by the way light reflects off a surface; can affect overall feel of artwork (for instance, reds and oranges denote warmth, blues denote cold)

Form: the shape that something is in two (height and width) or three (height, width, and depth) dimensions

Line: the outside edge of something; can be straight or curved; varies in length, width, and direction
Imagine This!
The local art museum has an exhibition titled “Masterpieces in Portraiture” that includes portraits of Vincent Van Gogh, Leonardo Da Vinci, Salvador Dali, George Washington, Andy Warhol, Elvis Presley, and many others. After students visit the exhibition, they ask, “How and why were the portraits chosen?” This produces a lively discussion about the exhibition and the role of the curator. Their instructor decides to build on the discussion by creating an exhibition at the afterschool program with the students as curators.

What You Need
☐ Computer with Internet access and online exhibition bookmarked (see “Teaching Tip”)
☐ Images of works of art (approximately 30 images)
☐ Writing materials
☐ Materials for signage (index cards, poster board, foam board, adhesives)

Getting Ready
• Visit an art exhibition (in person or online) to see how art is organized and exhibited.
• Review major periods and themes in art history.
• Review the basic elements of visual art, including color, line, shape, form, and brushwork.
• Review factors to consider in curating an exhibition: who the audience is; how much space you have; what the theme is; and how viewers should experience the pieces (what order viewers should see them in).
• Select 30 images of works of art and have enough copies for several small groups. Buy a book such as The Art Book (London: Phaidon Press, 2005) or The American Art Book (London: Phaidon Press, 1999) and cut out larger images of paintings or visual arts; these books also come in postcard sizes.

Teaching Tip

Online Exhibitions
If you do not have the time or resources for a trip to the museum, consider a virtual trip to an art gallery. Examples include the following:
• National Gallery of Art Online Tours (www.nga.gov/onlinetours/index.shtm)
• Smithsonian American Art Museum Online Exhibitions (http://americanart.si.edu/collections/online.cfm)
Session 1: Studying Exhibition

What You Need

- Computer with Internet access and online exhibitions bookmarked (see “Teaching Tip”)

What to Do

- Have students visit an exhibition at a museum or online (see links in the “Teaching Tip”).
- Review the periods of art represented in the exhibition.
- Discuss how exhibitions are organized, asking the following questions:
  - How does the exhibition begin and end?
  - What was the curator’s plan for the exhibition?
  - What was the desired effect on you as the viewer?
  - What did you learn from the exhibition?
- Discuss the decisions made by the curator, the information included in the signs, and the impact the decisions had on the students as museum patrons.
Session 2: Being a Curator

What You Need

- Images of works of art (approximately 30 images)
- Writing materials
- Materials for signage (index cards, poster board, foam board, adhesives)

What to Do

- Divide students into small groups and give each group 30 images and information about the images (title, artist, and year the work was created). Ask students to select 15 of these images to curate into an exhibit. Their selections should reflect an organizing theme based on their interpretation of the images. For example, they might choose a theme of landscapes and choose paintings from different parts of the world that depict a variety of landscapes, or they might choose a theme of friendship and look for images that convey that feeling for their exhibition.
- Ask students to write museum signs to accompany each selected work of art. Each card should include descriptive information (title, artist, and year the work was created), as well as the reason they selected the image for their exhibition.
- Ask students to write an essay to accompany their exhibition. This essay should talk about their organizing theme and why they choose the works they did.
- Allow students to share their exhibitions and writing with the class.
- Discuss and compare student interpretations.
- Review the original exhibition visited or viewed online. Ask the students if they would do anything differently now that they have been curators. Also ask what they thought about the choices the online curator made and what they thought the theme might be if not clear from the online labels.

Outcomes to Look for

- Student participation and engagement
- Student understanding of how art exhibitions are organized
- Student exhibitions that reflect a theme and that challenge the viewer to look closely at a work of art
- Signs and essays that include descriptions, analyses, and personal interpretations
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 3
Theatre: The Critic’s Review

When a new show goes up on Broadway, the theatre group waits for the newspaper reviews to see what the critics thought about it. If it gets a good review, more people will come; if a bad review . . . maybe not. This kind of review is called a critique, an assessment by a reviewer as to its good and bad qualities.

In this activity, students attend a live (or view a recorded) theatre production and write a review. In the process of doing this review, they learn about aspects of critique, what to look for in good theatre, and critical writing.

Grade Level(s): 9–12
Duration: Two or three 45-minute sessions
Student Goals:
• Understand the purpose and role of theatre criticism
• Learn to examine, interpret, and critique a live theatre performance
• Learn to develop a framework for looking at the quality of a performance
Curriculum Connections: Language arts and technology

Vocabulary

Analysis: an examination of the play (e.g., “This technique is popular in Shakespearean theatre.”)
Description: an explanation of what happened in the performance (e.g., “Each scene was acted out on a dark stage with only a single light on the actor.”)
Interpretation: a kind of discussion of a play that builds on the description and analysis and allows room for a personal opinion (e.g., “The way this is presented made it hard to relate to the characters. I would have liked the director to emphasize the love triangle more.”)
Imagine This!

The newspaper is full of reviews of a new theatrical production in town. An afterschool program has received some passes to send a group to the play. After students have gone to the play, the instructor asks them what they thought about it and shows them the reviews from the newspaper. Some of them agree with the reviews, and some do not. In the discussion that follows, the group decides to go to another performance and develop a critique to be shared with the rest of the group.

What You Need

- Access to a live theatre performance or a video of a play
- Audio-visual equipment if viewing a video
- Writing materials
- Computers with Internet access (optional)
- Biographies of the playwright or articles about the play
- Sample theatre reviews

Getting Ready

- Collect samples of theatre reviews from the Internet, newspapers, or magazines.
- Review the major parts of a theatre production: what actors do, what the director does, how they use a script, and how the stage and set design help the actors work and convey to the audience the location and mood of the play.
- Review the major elements of a theatre review: description, analysis, and interpretation.
Session 1: Studying Criticism

What You Need
- Computers with Internet access (optional)
- Biographies of the playwright or articles about the play
- Sample theatre reviews

What to Do
- Talk to students about why criticism is important. Explain how it can improve performances by pointing out strengths and weaknesses of the script, the direction, the acting, or the staging.
- Use some of the sample reviews to talk about what the writer did in critiquing the play.
- Give students time to read about the playwright and the performance.

Teaching Tip
Students could role-play or pretend to be a theatre or movie critic on TV, where they summarize their review for an audience. They could even film or record it. While this might be short and spontaneous, what they say could be the basis for their long written piece.
Session 2: Writing Reviews

What You Need
- Access to a live theatre performance or a video of a play
- Audio-visual equipment if viewing a video
- Writing materials

What to Do
- Attend a live performance or view one on video/DVD.
- Guide students in a critical discussion of the work, organizing the discussion around a critical framework such as description, analysis, or interpretation. You may even want to write down students’ comments and list them under those categories. Ask the following questions:
  - What happened in the play?
  - Why do you think the playwright included these things? What do they tell you about the playwright? What do they reflect about the period where the piece takes place? What do you think the desired effect was?
  - What do you think of the things you’ve described and analyzed? How did they make you feel? Did the piece have the desired effect on you as a viewer?
- Encourage students to practice separating analysis rooted in cultural or historical meanings from their own personal impressions. Beginning critics may struggle to distinguish analysis from interpretation.
- Ask students to write a review of a theatre performance as if they were writing it for a newspaper. Give them a 400-word limit.
- Have the students share their reviews with the class.

Outcomes to Look for
- Student participation and engagement
- Student understanding of the elements of performance and review
- Reviews that reflect thoughtful analysis of a performance, including constructive criticism
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 4
Visual Arts: A Story of a Lady in Paris

Paintings go beyond being beautiful or created by an important painter—they convey a lot of information. If realistic, they might show characters in a context (e.g., being in a house, town, or moment in time; interacting with other people or not; expressing feelings through body or facial expressions). It might be said that these paintings tell a story of sorts.

In this activity, students discover that a painting can spur their imaginations to think about the story it tells. Their ability to detect clues is extended by elaborating on what they see in the painting. As they work in teams to develop a script based on their imaginings, they are learning about how artists think.

Grade Level(s):  
3–6

Duration: 
Two 45-minute sessions

Student Goals:  
• Learn to analyze a work of art to determine character, setting, and perspective  
• Understand concepts of composition (how a painting is put together) that relate to the elements of telling a story  
• Learn to work in teams to devise a character and compose a line that will be spoken to express a scenario

Curriculum Connections:  
Language arts and social studies
Imagine This!

Students are fine-tuning their powers of observation and becoming experts at delving into a piece of art and detecting clues. They examine the painting *Lady at the Paris Exposition* by Luis Jimenez Aranda (1889). Their instructor asks, “What is that lady doing? Why is she there? What does she see over her shoulder?” Students in small groups develop a theatrical scenario that illustrates the answers to these and other questions. They perform their script for the class.

What You Need

- Access to image of the painting *Lady at the Paris Exposition* by Luis Jimenez Aranda (1889). This painting is part of the Meadows Museum permanent collection and can be found at www.smu.edu/newsinfo/releases/m0011photos-a.html.
- Computer(s) with Internet access
- Computer projector (optional)
- Writing materials

Getting Ready

- Access the Meadows Museum Web site and locate the image of the painting *Lady at the Paris Exposition*.
- Review the basics of the storytelling elements in the painting.
- Study the painting and create some possible scenarios to seed ideas (but let students suggest some first when you show it to them), such as the following:
  - “The lady is waiting for someone—who?”
  - “The lady is nervous about something. What could it be?”
  - “Why is the lady on a balcony? What time of day is it? What is she doing?”
Session 1: Finding the Painting’s Story

What You Need

- Access to image of the painting Lady at the Paris Exposition (www.smu.edu/newsinfo/releases/m0011photos-a.html)
- Computer(s) with Internet access
- Writing materials

What to Do

- Arrange students in small groups of 3–4.
- Explain to students that many paintings tell a story, but the viewer has to find the story by looking for clues.
- Show students the painting Lady at the Paris Exposition. You can do this by using a computer projector to show the image or having each group locate the picture on the Meadows Museum Web site.
- Ask students to describe what they see. Use a chalkboard or chart paper to make a list of details that students observe in the painting. Select several students to study the painting closely and make comments about use of color or brushstrokes.
- Prompt each group to collect clues in the painting that tell them something about the setting, time, and point of view. Ask students to come up with possible answers to the following questions:
  - What part of the world do you think is being depicted? Where does the painting take place?
  - What year is it? What time of year is it? What time of day is it?
  - How old is the woman? Is she meeting someone? Is she a tourist or a local?
  - What is happening?
  - Where is the painter’s point of view? Why is the painter watching this scene?
- Explain to students that there are not right or wrong answers to these questions. Instead, the questions are designed to get them thinking about what is happening in the painting.
- Collect notes from students or ask them to save the notes for the next session.
Session 2: Writing Scenarios

What You Need
- Access to image of the painting *Lady at the Paris Exhibition*.
- Writing materials
- Student notes from previous session

What to Do
- Divide students back into their groups and ask them to consult their notes from the previous session.
- Ask each group to write a short scenario and think of one spoken line that the woman in the painting might say based on the scenario.
- When this is completed, have the small groups share their scenarios.

Extend
- Have groups write a short play that extends their initial ideas.
- Allow groups to present their play to the class.

Outcomes to Look for
- Student understanding of the concept of story in works of art
- Student ability to identify elements in works of art
- Scenarios that are appropriate to the work of art
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 5
Dance: Telling a Story Through Dance

Ballet dancers frequently look delicate and feminine. Ballet is actually hard work, however; it involves athletic training, discipline, and the ability to “talk” with your body. In this activity, students experience a major ballet performance and learn how dancers tell the story with movement instead of words. Students then apply what they have learned about ballet to telling a short story of their own through a dance of pantomime and movement.

Grade Level(s):
5–12

Duration:
Three 45-minute sessions

Student Goals:
• Understand how a story can be told through dance
• Explore using pantomime and movement to tell a story
• Learn about ballet as a means of expression

Curriculum Connections:
Social studies and language arts

Vocabulary

Pantomime: a way of acting without speaking; using gesture and expression to convey a message
Imagine This!

Students are watching a video of the ballet *Swan Lake*. As Odette runs away from the prince and turns back into a swan because of what she thinks is his betrayal, the dancer convinces the audience that she is emotionally distraught and indeed a swan. Students are amazed at how she is able to convey her feelings with her body. The instructor tells them that dance can tell a story and that, like Odette, they can tell a story with their bodies as well.

What You Need

- Video performance of *Swan Lake* (there are video performances available, or look for an opportunity to see *Swan Lake* performed by a local dance company). Students do not need to watch the whole ballet, if on video, but an excerpt that illustrates a piece of the story.
- The Story of *Swan Lake* (Handout 2)
- Writing materials (paper, pencils, pens)
- VCR or DVD player and TV or monitor

Getting Ready

- Review *Swan Lake* story and video.
- Review pantomime techniques.
- Practice performing a small scene from *Swan Lake* in pantomime as an example for students.
- Select a part of the video to play for students (the whole ballet may be too long, especially for younger students).
Session 1: Learning to Pantomime

What You Need
- Space for practicing

What to Do
- Tell students that you are going to speak to them without using any words. Point to one of them and ask him or her to translate into words what you are feeling. For example, if you pretend to cry, a student might say you’re sad. You can do angry, frustrated, happy, excited, etc.
- Tell students you are going to pretend to do something and again ask them to guess what you are doing. You might sweep the floor, wash your face, drive a car, etc.
- Explain that this is called pantomime and that it is one way to communicate without using words.
- Give the students a turn at pantomime. Have them walk around the room as if they are at the mall. Prompt them to do the following:
  - Stop and look closely at something in a store window
  - Try on an article of clothing
  - Meet and greet a friend
  - Lose something and try to find it
  - Complain to a friend that he or she is taking too long
- Initiate a discussion about what they did and how they expressed their feelings in the movements.
Session 2: Watching Swan Lake

What You Need:
- Video of Swan Lake
- VCR or DVD player and TV
- The Story of Swan Lake (Handout 2)
- Writing materials (paper, pencils, pens)

What to Do
- Explain that many dancers tell stories with their bodies and movements. For younger students, find a library book (with pictures) and read aloud the story of Swan Lake. Older students may read Handout 2.
- Act out a part of the story through pantomime. Ask students what part it is. Choose a scene that is expressive but easy for you.
- Play the part of the Swan Lake video that you have selected. Locate a good example of the dancer or dancers expressing their characters. Ask students the following questions:
  - What happened in the scene
  - How did the dancers’ movements help show what was happening in the story?
  - How did the music help with the expression of feeling and movement?
  - What did you like best about the dancers and the video?
- Divide the class into small groups. Ask each group to select a part of the story and recreate it using pantomime and movement.
- Have students demonstrate their scenes.

Session 3: Telling Stories Through Dance

What You Need
- Paper and pencils for writing
- Space for student dances

What to Do
- Ask students to either write a short story or find a story that they like. Have them interpret the story with pantomime and movement, as in Swan Lake. Students can work alone or in pairs.
- Have students perform their stories for other students. Ask the class which story/scene was presented.

Outcomes to Look for
- Student participation and engagement
- Student understanding of ballet as an art form
- Student ability to interpret visual media
- Student ability to translate a story to pantomime or movement
Handout 2: The Story of Swan Lake

The Courtyard of the Castle
To celebrate the prince’s birthday, the townsfolk and children of the village arrive at the castle with garlands of flowers. Acrobats and jugglers prepare to entertain the guests. The tutor announces Prince Siegfried’s arrival, and the ladies and gentlemen of the court dance for the prince.

The queen arrives at the celebrations and gives her son a magnificent crossbow for his birthday. Taking him aside, she tells him that as he has now come of age, he must consider marriage. When the queen departs, the celebrations continue. The tutor decides to entertain the prince.

The celebrations come to an end, and Prince Siegfried is left alone with his thoughts. He sees a flock of swans flying overhead, and armed with his new crossbow, he sets out to hunt in the forest.

The Lakeside
Rothbart, the evil magician, half-man, half-bird, appears from beneath the lake. The prince arrives and sees a flock of beautiful swans—they are girls that have been transformed into swans by the wicked magician. Odette, Queen of the Swans, appears. The prince is captivated by her beauty, and Odette begins to trust him.

Rothbart reappears, and the swans are scattered. Odette flees, and the prince chases her into the night.

Summoning all his powers, Rothbart commands every swan he rules to appear by the lake. The lakeside is suddenly filled with swan maidens. The prince returns to the lake in search of Odette, where he swears to be faithful to her for the rest of his life. Rothbart returns and pulls Odette away from the prince’s embrace, leaving the prince alone by the lakeside.

The Great Hall of the Castle
A formal celebration is taking place in honor of Prince Siegfried’s birthday. Dancers arrive from many countries to join the festivities.

The queen commands her son to select a bride from the princesses who are presented to him. He remains preoccupied and aloof because he intends to marry Odette, although at his mother’s request he dances with the princesses.

With a flourish of trumpets Rothbart arrives with his daughter, Odile. Rothbart has cast a spell to make Odile appear like Odette.

After a display of national dances, Odile and the prince dance together. Convinced that Odile is his bride-to-be, he fails to see Odette pleading with him to remain faithful to her. Rothbart is jubilant and insists that Prince Siegfred swear to be faithful to Odile. The prince declares his love to Odile and tells the court he intends to marry her.

The Lakeside
Knowing that she has been betrayed, Odette returns to her companions gathered at the lake’s shore. The prince arrives at the lakeside to beg for Odette’s forgiveness, which she grants.

Rothbart arrives and reminds the prince of his earlier promise. A fight ensues. Rothbart’s evil spell is broken by the power of the prince and Odette’s love for each other. Rothbart is destroyed by the swans, who are released from their enslavement. As the dawn of a new day rises, the prince and Odette are united in eternal love.
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

Student Engagement
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Practice 5

Integrating the Arts With Other Subjects

What Is It?

*Integrating the Arts With Other Subjects* combines the fun of arts activities with content from other subject areas, such as math, science, language arts, social studies, and technology. For example, developing a play about explorers in the New World combines history with theatre; listening to sounds from nature can become a lesson on both science and music. *Integrating the Arts With Other Subjects* can be done through thematic projects, such as the Middle Ages, or it can be centered around a problem, such as how dinosaurs raised their young. These examples show how new knowledge can be developed through building castles (history) or creating dinosaur eggs (science) and extended by adding other components like music from the Middle Ages or mapping where dinosaurs lived. Integrated activities often require collaboration with other teachers or the daytime school.

What Is the Content Goal?

The key goal of *Integrating the Arts With Other Subjects* is to reinforce skills and content across the curriculum through hands-on arts activities. When students are making or creating things that incorporate content from other subject areas, they are better able to integrate and retain what they are learning. For instance, in designing and publishing a brochure that advertises travel to a selected planet, students learn about the planets (science), travel advertising (economics, technology), and persuasive writing (language arts) and combine all of those into an aesthetically pleasing print product that promotes the planet of their choice.
What Do I Do?

Begin by connecting with day-school teachers to find out what themes students are studying in their classes. For example, if students are studying the early explorers in social studies, extend their learning with arts-based activities such as creating maps, replicating the costumes of early explorers, or designing a flag to mark a new settlement. To incorporate reading and writing skills in an arts-based activity, students can make and illustrate their own books around a theme. Develop arts-based activities that also tap students’ interests, such as animals, cooking, music, or technology. Whatever the activity, be sure that students have an opportunity to explore, express, and present something that combines learning from different subject areas.

Why Does It work?

*Integrating the Arts With Other Subjects* works because the practice uses different strategies and learning styles to make connections across a variety of subject areas. Students who struggle in science, for example, might enjoy the content more if it is presented in the context of an art activity, ultimately increasing their desire to learn. Giving students opportunities to dance, act, draw, paint, or play music draws on their strengths and broadens their learning experience across the curriculum.
The science section of the Afterschool Training Toolkit contains a video that is an example of Integrating the Arts With Other Subjects. The arts are a natural vehicle for teaching and learning. In this video, the teacher uses clay to help elementary school students learn about the shapes and colors of butterflies and plants on the Texas Coast. The students draw their shapes on paper and trace them into clay. The end result will be a mosaic wall for the school. The teacher instructs the students in clay techniques and science concepts.

Go to the Integrating Science Across the Curriculum practice found in the science section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/science) and click on the video.

**BEFORE YOU WATCH THE VIDEO**, write down what you think the teacher will do to help the students learn about butterflies and their habitats.

**DURING THE VIDEO**, consider the following:
How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track? How does the teacher interact with the kids? What does he do to keep kids engaged? How does he overlap science and making art?

What academic skills like science, reading, math, etc., does the activity reinforce? Be sure to give specific examples.

**AFTER YOU WATCH THE VIDEO**, write what modifications you might need to make to teach this lesson in your class.
Lesson 1

Music: Music in Nature

The cultures of the Andes reflect their environment in the music and images they make, as well as in their use of natural materials and forms. This lesson introduces the traditional Andean siku, a flute or panpipe made from hollow reeds, and uses the sounds and geography of the Andean mountains as the basis for making music. Students investigate the landscape of the Andes, explore the history of the Inca and their musical instruments, listen to the sounds of the Andean environment, make their own siku, and use what they have learned about the Andes to create and play their own compositions.

Grade Level(s):
3–12

Duration:
Two 45-minute sessions

Student Goals:
• Learn about the geography of the Andes Mountains
• Learn about the relationship between nature and traditional Andean music
• Make and play a traditional Andean siku

Curriculum Connection:
Social studies

Vocabulary

Siku: a type of Andean musical instrument made from bamboo pipes cut to different lengths and bound together

Syncopation: a type of rhythm in music that involves stressing the “off” beat

Tempo: speed or pace of music or dance
Imagine This!

Students are investigating the Inca people and the Andes region in geography class. They look at the landscape of the Andes and consider what kinds of plants and animals are part of that environment. What would the Inca people hear around them? What kinds of sounds would be part of nature? What materials would they use to make instruments and tools for use in their daily lives? In answering those questions, and in exploring the culture of Andean people, the students and their instructor decide to use the Andes as a theme for making music.

What You Need

- A map of the world that shows South American countries and the Andean mountain range
- Examples of Andean music (e.g., The Andean Flutes by Joel Francisco Perri)
- CD or MP3 player
- Bamboo (depending on what is available, either short pieces or one long piece to be cut into shorter pieces; may be found at garden supply stores)
- Craft saw
- Sandpaper
- Tape
- Plastic wrap
- Colorful yarn
- Cardboard strips to help stabilize bamboo during construction (optional)
- Pictures of the Andean siku and other instruments

Getting Ready

- Research basic information about Andes civilizations and music (see the resources section for suggested Web sites).
- Listen to some Andean music and review musical concepts. Siku music uses a form of syncopation that involves a “short-long-short short-long-short” note pattern. To demonstrate, clap a steady rhythm while saying “dit-daaaaaah-dit” in the syncopated rhythm.
- Review materials and instructions for making an Andean siku.
- Using the craft saw, cut the bamboo so you have five pieces for each student. The pieces should be 9, 8, 7, 6, and 5 inches long.

Teaching Tip

Andean Music

The music of the Andes Mountains is said to have reached its heights during the time of the Inca before Europeans arrived in the 16th century. The Incan Empire included what are now the countries Chile, Peru, Argentina, Ecuador, Bolivia, Colombia, and Venezuela. A panpipe is an ancient indigenous instrument that comes in a variety of shapes and sizes. Traditional panpipes are played in pairs, with two performers sharing a melody. Panpipes and flutes are made out of bamboo and are often played to celebrate special occasions such as weddings or holidays.
Session 1: Exploring the Sounds of the Andes

What You Need

- A map of the world that shows South American countries and the Andean mountain range
- Examples of Andean music (e.g., *The Andean Flutes* by Joel Francisco Perri)
- CD or MP3 player

What to Do

- Read aloud from *Secret of the Andes* by Ann Nolan Clark.
- Ask students to find the Andean mountains on a map and identify the countries that the mountains span. Have students research and talk about the kinds of plants, animals, landscapes, and cultures of the Andes. How does the environment influence people living there?
- Discuss music and how people find inspiration for music. Play an example of traditional Andean music. Ask students what they think of when they hear the music and what the inspiration for this music might have been.
- Explain to students that the people of the Andes often found their musical inspiration in nature. Discuss how nature can create music. Ask students to brainstorm sounds in nature and demonstrate how someone might imitate those sounds. For example, tapping fingers softly on a desk can simulate rain; saying, “Sssshhhhhhh” can simulate the sound of a breeze through the leaves.
- Play the example of Andean music again. Discuss how syncopation stresses an “off” beat in music and how music played on a siku uses a form of syncopation that involves a “short-long-short short-long-short” note pattern. To demonstrate, clap a steady rhythm while saying “dit-daaaaaaah-dit” in the syncopated rhythm. Have your students try it, too.
- Ask students to explain the sounds in nature that they think inspired this piece. Remind them to consider the environment and climate of the Andes Mountains.
Session 2: Creating the Andean Flute

What You Need
- Examples of Andean music (e.g., The Andean Flutes by Joel Francisco Perri)
- CD or MP3 player
- Bamboo (depending on what is available, either short pieces or one long piece to be cut into shorter pieces; may be found at garden supply stores)
- Craft saw
- Sandpaper
- Tape
- Plastic wrap
- Colorful yarn
- Cardboard strips to help stabilize bamboo during construction (optional)
- Pictures of the Andean siku and other instruments

What to Do
- Begin by playing some Andean music for students. Remind them of the Andean music they heard and discussed in the last session.
- Explain that students will be making an Andean siku, a traditional pan flute made from bamboo reeds.
- Give each student the following supplies needed to create a siku:
  - Five bamboo reeds, precut into lengths of 9, 8, 7, 6, and 5 inches
  - Sandpaper
  - Tape
  - Cardboard strips and/or colored yarn
- Demonstrate how to make a siku by following these steps:
  1. Sand the ends of each piece of bamboo until smooth.
  2. Wad up a small piece of plastic wrap and put it inside the bottom of the longest piece of bamboo. It needs to be a tight fit—blow into the bamboo piece to make sure that no air escapes past the plastic wrap. Move the plastic wrap up or down inside the bamboo to adjust the pitch of the pipe. Repeat for the remaining four bamboo pieces.
  3. Lay the pieces next to each other, longest to shortest, and line up the tops of each piece. Tape the pieces together about one inch from the top. You may want to stabilize the pipes by placing a cardboard strip horizontally across the pipes before taping. Cover the tape by wrapping yarn around the pieces multiple times (use photos of a siku to help students understand its construction).
- Demonstrate how to play the siku by holding it vertically, placing it against your chin and just under your top lip, with the longest piece to your left. Blow across the top of each pipe as you would with a bottle, making the sound “tu” or “pu.”
• Point out that siku music uses brief notes rather than longer, sustained notes. This means that students should use a forceful breath when playing.

• Ask students to think about sounds in nature (e.g., raindrops falling, thunder crashing, birds chirping) and use their sikus to play those sounds.

Outcomes to Look for
• Student participation and engagement
• Student understanding of how sounds in nature can inspire music
• Student understanding and appreciation of Andean music and culture
• Student use of the siku to create sounds that emulate sounds of nature
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

Student Engagement
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 2

Visual Arts: Planetary Travel Brochure

We look at brochures for information on places ranging from spas to zoos to exotic vacation sites. We seldom pay close attention to the design and language of brochures, even if they make us want to go there. This lesson takes the idea of the power of brochures and asks students to create a travel brochure for the planet of their choice using basic elements of the visual arts and expressive language. In the process, they come to appreciate what goes into creating advertising materials.

Grade Level(s):
4–6

Duration:
Two or three 45-minute sessions

Student Goals:
• Understand basic elements of the visual arts
• Understand how the visual arts can be used to communicate ideas
• Learn how to use expressive features and visual organization to communicate ideas

Curriculum Connections:
Science, language arts, technology, and math
Imagine This!

An afterschool class has an opportunity to visit the local planetarium. Once there, a couple of kids get in a friendly argument about which planet they want to visit. Their instructor suggests holding a competition to see who can “sell” their planet of choice to the most visitors. Students will advertise their planet through a brochure, which must include some true scientific facts as part of the text. In developing their brochure, students have to investigate the planets, use descriptive and expressive language in writing the content, and make it colorful and attractive.

What You Need

- Books about the solar system illustrating the planets
- Computer with Internet access
- Drawing materials (cardstock or manila paper, pencils, crayons, markers, etc.)
- Arts and crafts materials (yarn, string, construction paper, glitter, glue, etc.)
- Travel brochures from various locations as examples
- Chalkboard or dry-erase board

Getting Ready

- Read The Magic School Bus: Lost in the Solar System by Joanna Cole.
- Consult Web sites and books to familiarize yourself with the solar system. Consider the following sites:
  - National Geographic Solar System Lessons (www.nationalgeographic.com/solarsystem)
Session 1: Researching the Planets

What You Need

❖ Books about the solar system illustrating the planets
❖ Computer with Internet access
❖ Chalkboard or dry-erase board

What to Do

• Read aloud The Magic School Bus: Lost in the Solar System by Joanna Cole. How do the children in the book describe the planets and their experiences with them?
• Prepare a planet chart on the chalkboard or dry-erase board to organize information students will gather about the planets (see example on the following page).
• Divide the class into pairs or small groups and assign a planet to each. Give students 20–30 minutes to research their planets. Ask them to record the following:
  - Size
  - Distance from the sun
  - Rotation period
  - Revolution period
  - Composition (rock or gas)
  - Appearance
  - Number and names of moons
  - Special features
• When students have finished researching their planets, fill in the planet chart and discuss what students learned about the planets.
**Sample Planet Chart**

<table>
<thead>
<tr>
<th>Planet</th>
<th>Size (Diameter)</th>
<th>Distance From Sun</th>
<th>Rotation Period</th>
<th>Revolution Period</th>
<th>Composition (Rock vs. Gas)</th>
<th>Appearance</th>
<th>Number of Moons and Names</th>
<th>Special Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mercury</td>
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<td>Venus</td>
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<td>Earth</td>
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<td>Mars</td>
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<td>Jupiter</td>
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<tr>
<td>Saturn</td>
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<td>Uranus</td>
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</tr>
<tr>
<td>Neptune</td>
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</tr>
</tbody>
</table>
Session 2: Creating the Brochure

What You Need

- Books about the solar system illustrating the planets
- Drawing materials (cardstock or manila paper, pencils, crayons, markers, etc.)
- Arts and crafts materials (yarn, string, construction paper, glitter, glue, etc.)
- Travel brochures from various locations as examples
- Chalkboard or dry-erase board

What to Do

- Review the story and planet chart. Ask students to consider which planet they would visit if they could and why they would choose that planet.
- Show sample travel brochures and explain that they will be creating travel brochures for their selected planets. Briefly discuss techniques used in brochures to create excitement or interest in a particular destination.
- Introduce elements of the visual arts, such as color, shape, and line. Explain to students how these elements may be used to convey information about their planets (for example, a color palette may represent the different planetary temperatures, curved lines may depict rotation, etc.).
- Demonstrate how to fold paper/cardstock into thirds. Have students create their brochures, which should include 8–12 interesting facts about their planets. Provide additional time for brochure design, if needed. Students may work alone or in pairs when working on the brochure. Talking to each other about what they are doing may help in developing language and design for the brochure.
- Ask students to display their brochures or present them to one another in pairs or small groups.
- As an extension, consider having students create an advertising campaign for each planet, including a radio/TV commercial, billboard, and/or magazine ad.

Outcomes to Look for

- Student participation and engagement
- Student understanding of the basic elements of the visual arts
- Brochures that reflect accurate information about the planets
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 3

Theatre: Theatrical Economics

In the book *If You Give a Pig a Pancake*, the more you give, the more the pig wants and the more you have to find it for him. Sometimes finding it for him is easy, sometimes it's hard, and sometimes it's even dangerous. The story is intended as a parody of providing goods and services. Like the pig, the public sees something one person has and wants something just like it; like the child in the story, the service sector has to find a way to provide it. Using this as a model, this lesson asks students to act out some of the funny scenes in the story and create their own scripts about these types of exchanges.

**Grade Level(s):**
K–3

**Duration:**
Two 45-minute sessions

**Student Goals:**
- Identify and distinguish between goods and services
- Use improvisation and characterization to depict characters from a story
- Create and perform an original script

**Curriculum Connections:**
Language arts and math
Imagine This!

Students have collected books from the library that they are interested in reading. One of the stories involves an exchange between two characters where one party provides something for another party for a service. Their afterschool instructor decides to take this story to another level and have students act out the scenes as a means of talking about money, goods, and services, as well as basic theatre techniques.

What You Need

- Copy of *If You Give a Pig a Pancake* by Laura Numeroff (New York: HarperCollins, 2000)
- Chalkboard, dry-erase board, or large easel with paper
- Writing and drawing materials (paper, pencils, markers, crayons)
- Costume materials (optional)

Getting Ready

- Read *If You Give a Pig a Pancake*.
- Review some of the basic elements of drama, including characterization and improvisation.
- Create a performance space (for example, tape can mark a stage).
Session 1: Reading the Story

What You Need

- Copy of If You Give a Pig a Pancake

What to Do

- Read aloud If You Give a Pig a Pancake.
- Ask students to recall the sequence of the story. List all the things the pig asks for. Refer back to the book, if necessary.
- Explain how some of the things the pig wants are goods (items, such as pancakes, syrup) and some are services (things people do, such as playing music or taking pictures).
- Ask students to work in pairs, playing the roles of the pig and the child. Acting as narrator, read a line from the book and let students act out the line, improvising their own dialogue (for example, the pig might tell the child why she wants the next good or service, saying, “Please give me some syrup—the pancakes will taste better.”)
- Pause after each line and allow the audience to identify the pig’s request as a good or a service.

Session 2: Writing a Script

What You Need

- Chalkboard, dry-erase board, or large easel with paper
- Writing and drawing materials (paper, pencils, markers, crayons)
- Costume materials (optional)

What to Do

- Divide students into groups and ask them to create a script for a new play, “If You Give a ______ a ______.” Allow students to decide who the main character will be and what he or she will ask for.
  - Ask students to come up with at least eight things that the main character asks for.
  - As an additional challenge, tell students that the main character should alternate between requesting goods and services or request all goods or all services.
- Ask each group to perform its play for the class.

Outcomes to Look for

- Student participation and engagement
- Student understanding of the difference between goods and services
- Creative scripts that reflect an understanding of goods and services
- Performances that include improvisation and characterization
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 4

Theatre: Life Stories of Everyday Objects

Every object has a story—whether it’s the story of its history, or the story of its owners, or just a story you make up. Imagining what that story might be and bringing it to life are what this lesson is about. The concept of integrating the arts with other subjects works in this lesson by combining history, language arts, writing, research skills, and theatre to present information, real or imagined, about a historical artifact. The process and end product helps students see how playwrights and actors delve deep into unexpected and surprising locations to formulate a story line.

Grade Level(s):
5–6

Duration:
Two or three 45-minute sessions

Student Goals:
• Learn to analyze objects in order to conduct background research
• Understand objects in the context of history
• Understand theatrical concepts such as character, voice, sequencing, and theatrical expression
• Learn to work in teams to devise a sequence of spoken lines and activities to tell the story of an object

Curriculum Connections:
Social studies and language arts

Vocabulary

Personify: to ascribe human qualities to an object or abstract quality; to represent an abstract quality as a human being, especially in art or literature

Storyboard: a series of boxes that depict events in a chronological sequence like a cartoon strip

Time line: shows the sequence of events across a period of time (e.g., from beginning to end, from 1800 to 1831)
Imagine This!

Students are studying the U.S. landing on the moon on July 16, 1969. They watch footage of Neil Armstrong and Buzz Aldrin walking on the moon and planting the American flag on the moon’s surface. One boy comments, “If that flag could talk, it would have some stories to tell.” “It sure would. It’s been on the moon longer than any person has, hasn’t it? Just imagine what it has seen,” says a girl in the group. As the conversation continues, students think of other objects that may have “witnessed” historical events. They imagine what George Washington’s shoes would say about leading the United States to independence in the American Revolution, or what Martin Luther King Jr.’s pen might say about writing King’s famous “Letter From Birmingham Jail.” Seeing the students’ interest in these objects, their afterschool instructor encourages the students to research the events at which the objects were present. The students then write stories, telling history from the perspective of the American flag on the moon, George Washington’s shoes, Martin Luther King Jr.’s pen, and other objects that have helped make history.

What You Need

- Examples of historical artifacts
- Writing and drawing materials (paper, pencils, markers, crayons)
- Computer with Internet access or books for research

Getting Ready

- Do a little research and find pictures of some artifacts that have known historical significance, such as the American flag, Jim Bowie’s knife from the Alamo, or a pioneer Bible. See if there is a historical site or museum in your town that students could visit.
- Review the basics of conducting research with students at the level you teach. Conducting research with students at different levels follows the same basic steps: prepare to search, access sources, process what you learn, and share and transfer information to others. The Library of Congress Web site has information about conducting research with students (http://memory.loc.gov/learn/lessons/97/firsthand/main.html).
- Create an “autobiography” from the point of view of a historical object. Be prepared to show your storyboard and share the locations you selected for conducting the research on the object.

Teaching Tip

Davy Crockett’s Hair

If you visit the historical site of the Alamo in San Antonio, Texas, one of the remaining buildings has a display of artifacts belonging to individuals who fought at the Alamo in the final battle with Santa Ana. One of the artifacts is a lock of Davy Crockett’s sandy blond hair. Who was Davy Crockett? How did he come to the Alamo? Who kept this lock of hair? How did it come to be in the Alamo display? What would the hair say about its life? If you wrote the story of the lock from its own perspective, how would it tell its tale?
Session 1: Researching the Object

What You Need

- Examples of historical artifacts
- Writing and drawing materials (paper, pencils, markers, crayons)
- Computer with Internet access or books for research

What to Do

- Introduce students to the idea that everything has a story—people, animals, natural events, even objects. Tell the “life story” of the historical object you selected. Note the types of information that make this object special: How was it made and by whom? Why was it made? Where was it made? What are some of the people, places, and adventures that the object experienced?
- Explain the technique of personification. Read a story that uses personification.
- Ask each student to select from your collection of objects or to find one of his or her own. The object should be one that has a connection to history and that students can research or investigate to establish a background for the story of the object. Have students create a list of questions about their object.
Session 2: Writing the Stories

What You Need
- Examples of historical artifacts
- Writing and drawing materials (paper, pencils, markers, crayons)
- Computer with Internet access or books for research

What to Do
- Divide the class into small teams of 2–3 students each. Direct each student to share his or her object and questions with the team.
- After that, one object is selected by the team to be the focus of its research. Students should be ready to explain why they chose that object. Teams work together to develop their research questions and delegate assignments to one another.
- Show examples of time lines and have the teams create their own, filling in special events that occurred in the life of that object.
- Show examples of storyboards, and have the students practice filling in the storyboard templates with simple drawings and script lines that will be delivered by that object as it tells its story chronologically. Ask students to start with the events at the beginning of the time period in which their object exists or in which this story of the object starts and map it to where the story or action ends. The story should be told in first person, as though the object were speaking, not the student. Objects are telling their own tale, as if they are human beings.
- Provide a space for teams to rehearse their presentation of the object’s story. Each team should have a plan for how the script lines will be delivered, either by one individual or collectively.
- Have teams present their stories.

Outcomes to Look for
- Clearly organized materials and plans for the presentation
- Evidence of collaboration and teamwork that shares responsibility among the members
- Student ability to combine imagination and historical fact
- Theatrical presentations that use expressive techniques such as altering the voice, gestures, getting in character, costumes, props, or visual aids
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 5

Dance: Geometry in Action

In this activity, students use common geometric shapes—squares, circles, triangles, straight lines, and curved lines—to create patterns as the “road map” for a dance. They view examples of form and design in both natural and geometrical contexts. This activity combines science, mathematics, dance, and social skills in understanding and conceptualizing the translation of shapes to a dance. This helps students understand how sequenced patterns are a part of dance choreography.

Grade Level(s):
2–6

Duration:
Three or four 45-minute sessions

Student Goals:
• Learn to identify patterns of shapes
• Understand the similarities and differences within symmetrical and asymmetrical images
• Understand dance concepts of warm-up, shape, sequence, and choreography
• Learn to compose simple sequences of movements based on a written plan

Curriculum Connections:
Math and science

Vocabulary

**Asymmetrical:** unbalanced; lopsided; irregular; when one side is larger or smaller than the other when divided in the center

**Choreographic:** describes a dance sequence in which the movements in the sequence were arranged by a person or persons

**Choreography:** the work or skill of planning dance movement to accompany music

**Shape:** in dance, refers to a physical sculptural design made with the body

**Symmetrical:** balanced; has two equal parts; when both sides are the same when divided in the center
Imagine This!

Within a grid marked out on the floor, one student makes a circle with his arm, another uses her hands to form a triangle, and a third lies on the floor to create a line. Their actions are all based on a dance pattern defined by the arrangement of shapes in a design they created earlier. Students change shapes to create the next design and then change back again. In doing this they are learning about geometry, math, science, and dance all in one activity. Student leaders call out forms, and students rush to create the forms as the pattern and music speed up. Students are working together to perfect their dance and perform it for other classes.

What You Need

- Masking tape
- Space large enough for a 5-foot-square grid marked on the floor with masking tape. Each square on the grid should be large enough for a student to stand in with outstretched arms without touching the person standing in an adjacent grid.
- CD or MP3 player and music
- Writing materials (paper, pencils, pens)
- Whiteboard or chalkboard

Getting Ready

- Practice making shapes with your body, including one symmetrical pose.
- Create shapes (squares, circles, triangles, straight lines, curved lines) out of construction paper.
- Find samples of symmetry and asymmetry in art and nature.
- Gather CDs or MP3s of the music students will hear when they dance.
Session 1: Making Shapes With the Body

What You Need

☐ Space for dancing
☐ CD or MP3 player and music
☐ Writing materials (paper, pencils, pens)
☐ Whiteboard or chalkboard

What to Do

• Lead the class in a warm-up. Explain to students that dancers get their bodies ready by doing a warm-up. Have class members stand in a circle. Lead students with circular movements of isolated body parts—head, arms, waist, ankles—with rotations that are repeated several times. Tell them they will use each part of their body in the dance they create. Total warm-up time should be approximately 5 minutes.

• Ask students to choose one body part and create their own movement. It can be as simple as a hand movement or as energetic as moving the entire body.
  - Step 1: Ask for student volunteers to show their signature movement.
  - Step 2: Progress around the circle, having the class imitate each signature movement as it is shown.
  - Step 3: Ask students to walk in the space without touching each other.

• Play the “freeze” dance game. Students dance freely until the music is turned off. Silence is the signal to freeze in whatever posture has been created.
• Ask students to name some shapes. Make a list on the whiteboard or chalkboard. Ask for volunteers to think of ways to make those shapes with their bodies. Write their suggestions next to each shape. Have students try different shapes on their own; later they can try some in pairs. Use the following as examples:
  - Circle
    • Hold arms out in front of the body with curved elbows.
    • Rotate head.
    • Open mouth wide and make a circle with lips.
  - Triangle
    • Hold both hands together with thumbs and index fingers touching.
    • Place hand on hip with elbow at a sharp angle.
  - Square
    • Hold arms with elbows at right angles with fingers touching.
  - Straight line
    • Hold arms out straight.
    • Hold the body straight with arms at the sides.
    • Hold fingers straight.
  - Curved line
    • Bend the body.
    • Bend an arm.
    • Bend fingers.
• Have students move through the progression of the shapes while standing in place. Then have the entire class move around the room to music. Ask one student to call out the next shape by saying, “Change” or by striking an instrument like a drum or a triangle. Students make whatever shapes they feel like doing in any order while the music plays. When the music stops, everyone freezes in his or her shape.
Session 2: Choreographing a Dance Using Shapes

What You Need
- Masking tape
- Space large enough for a 5-foot-square grid marked on the floor with masking tape. Each square on the grid should be large enough for a student to stand in with outstretched arms without touching the person standing in an adjacent grid.
- CD player or MP3 player and music
- Writing materials (paper, pencils, pens)
- Whiteboard or chalkboard

What to Do
- Lead students in a warm-up.
- Create a grid with masking tape on the floor, forming 18-inch squares within the grid (for a total of 25 squares; see image).
- Show students an example of shapes in a grid (see sample on the following page). Ask them to name the shapes by reading from left to right, starting in the top left corner, they way they would read a book.
- Assign each student a different space in the grid. Ask each student to use his or her body to create the shape that appears in the space he or she has been assigned. Each student has one shape.
- Refer students to the grid with the shapes. This time, instead of reading the shapes, ask them to create the shapes one at a time, beginning in the top left corner again. Play music while they are doing this.
- Alternate rows, having students in rows one, three, and five start together and students in rows two and four wait until told to start. Keep alternating to the music until told to stop (this will require you or a student caller to keep it going).
- Ask volunteers to choose a line in the grid that will be the sequence of shapes they use to interpret in their body movements. In this case students will do all the shapes in that line. They may need help in remembering the sequence. Shapes may be placed within each square in the grid to guide the dance.
- Practice with a number of students each taking a line; when one is finished, the next line starts. You can guide the lines by creating more on paper for students to read ahead of time. Alternate movement as before if wanted. This sequence or pattern represents the way dances are choreographed.
Session 3: Choreographing a Dance Using Patterns

What You Need
- Space for dancing
- CDs or MP3 player and music
- Examples of symmetry and asymmetry

What to Do
- Lead students in a warm-up.
- Explain the terms *symmetrical* and *asymmetrical* to the class. Show examples of images from nature and point out what makes each image symmetrical or asymmetrical.
- Have students find examples of symmetrical patterns in the classroom.
- To help students understand this concept in their bodies, stand in a symmetrical shape and invite a volunteer to come draw an imaginary line down the center of your shape (line of symmetry). Change your shape, making some shapes symmetrical and some asymmetrical, and ask the students which is which. Now ask the students to stand in their own space and create their own symmetrical or asymmetrical shape.
- Going back to the patterns on the grid, ask students to share what they notice in each line sequence of patterned shapes (they are all symmetrical).
- Separate the lines on a different sheet of paper, fold in half, and notice how each side of the fold is identical. How could this pattern be asymmetrical? (A line pattern might have two curved lines, a circle, and two triangles in sequence. It is not the same if you folded it in half. That would be asymmetrical.)
- Distribute pages with a blank grid like the one on the floor. Have the students work individually to create symmetrical and asymmetrical patterns. Each student may combine any or all of the five shapes to create two lines—one symmetrical and one asymmetrical—that will be the road map for their dance.
- Ask students to work in teams of two or three to determine how they will dance the sequence of shapes. Suggest that students practice how they will smoothly move from one shape to the next. Try the dance first with students moving from space to space in the grid and matching their body movement to the shape. Then ask the students to move freely in the space with the same sequence of movements.
- For upper grades: Direct the students to think about making smooth transitions (moving directly from one shape to the next), working quietly, and communicating only with movements.

Outcomes to Look for
- Student participation in the activity
- Student ability to translate a visual element to a movement
- Student understanding of using a pattern to create a dance
- Student recognition of pattern and shape in nature
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Practice 6

Involving Families and Communities

What Is It?
Parents are likely the most important supporters of afterschool programs. As an arts practice, *Involving Families and Communities* uses the arts to engage students, parents, and local organizations in participating and learning about the arts. It can include anything from hosting family events and performing or exhibiting student work to developing connections and utilizing community resources for arts projects and performances.

What Is the Content Goal?
The key goals of *Involving Families and Communities* are to develop interest and skills in the arts through family and community engagement, to develop community resources to support ongoing arts learning, and to increase understanding of various art forms.

What Do I Do?
To involve families, begin by thinking of art projects that can include parents or involve a family or community event. Ask parents to help plan events and projects. Invite local artists or performers to talk to students about their work, donate supplies, or help plan and teach a particular arts skill or project, such as a community mural or a play.

Activities such as plays, concerts, dance performances, and art exhibits can be connected to social and cultural events within the community. They can also provide new opportunities for the community to experience the arts. To increase awareness of such activities, promote them through posters or by directly inviting families to attend. When possible, offer food and childcare to encourage attendance. Provide opportunities for parents to interact with teachers and artists so that they see their child’s experience firsthand.
Why Does It Work?

Nothing is more exciting to children than their parents’ attendance at a public presentation of their work, whether it is a dance, play, exhibition, or other event. Family involvement provides students with support that fosters higher achievement and motivation. Also, family and community involvement educates people about the arts, which can further increase community understanding, support, and enjoyment of the arts.
Getting Started

There are many ways to use the arts in connecting with families and communities. Canstruction is a competition where architects, students, and engineers design and build structures made from cans of food that have been donated by families, community members, and businesses. The structures are displayed in public, and the participants later donate the canned food to local food banks.

You can learn more about Canstruction at www.canstruction.org. The Web site includes video and photo archives that you can explore. There is also a news report about a Canstruction competition on YouTube (www.youtube.com/watch?v=COSYYepNZ5U&feature=related).

BEFORE YOU WATCH THE VIDEO, think about ways that you might involve the community in ideas like this. Some communities have had performances like poetry slams, where the participants create and read their poetry as part of the performance and anyone in the audience may present. Can you think of other kinds of involvement that you have experienced or heard about?

DURING THE VIDEO, consider the following:
How does this appear to be organized? Who does what?

What are the students and participants doing? How are they working together?

How do you think the participants feel about what they are doing? How is it expressed?

What do you think the participants learned from this activity? How could we link this activity to science, math, reading, and social studies? Be sure to give specific examples.

AFTER YOU WATCH THE VIDEO, write what modifications you might need to make to do something like this with your class.
Lesson 1

Visual Arts: Quilting the Past and Present

Quilting is one way of telling stories about things that are important to the community. Pioneer quilts show houses, people, and abstract symbols; the African American quilting tradition tells stories from the Bible. In this activity, students interview older people in their family or community about the stories they have to tell. From those stories, students draw images or symbols that represent themes in the stories and work together to create a paper quilt that shows the community’s past and present.

Grade Level(s):
2–8

Duration:
Three 45-minute sessions

Student Goals:
• Learn about the cultural history of quilting
• Use interviews to research the past
• Develop an appreciation for a community and its history

Curriculum Connections:
Language arts, social studies, and technology

Imagine This!

Students are interviewing family members, especially elders, to find out what life was like for them in the past. Some people talk about how they came to be in this country; others talk about their work and their family; still others describe the things they like best about where they live. Students use this information to create past and present images of their community on paper squares. They then glue the squares together to make a quilt that shows the variety of backgrounds and experiences of the community.

What You Need

- A copy of *The Patchwork Quilt* by Valerie Flournoy (New York: Dial Press, 1985)
- Pictures or examples of various quilts
- Paper and drawing materials (pencils, crayons, markers)
- Community Interview Outline (Handout 3)
- Tape recorders (optional)
- Index cards and tape
- Paper quilt blocks (traditional size: 12 square inches) (optional)

Getting Ready

- Read *The Patchwork Quilt* by Valerie Flournoy.
- Research the history of quilting (optional; see “Teaching Tips” for suggested resources).
- Make copies of the Community Interview Outline handout (one for each student).

Teaching Tip

The following Web sites provide images of different quilts and may be useful in this lesson:

- NEH EdSiteMent
  (http://edsitement.neh.gov/view_lesson_plan.asp?ID=242)
- History of Quilting
  (www.womenfolk.com/historyofquilts/multicultural.htm)

Remember to look for quilts with different cultural and regional influences (i.e., European, pioneer, colonial, Western, etc.).
Session 1: Learning About Quilts

What You Need

- A copy of The Patchwork Quilt by Valerie Flournoy (New York: Dial Press, 1985)
- Pictures or examples of various quilts
- Paper and drawing materials (pencils, crayons, markers)
- Community Interview Outline (Handout 3)
- Tape recorders (optional)

What to Do

- Read aloud The Patchwork Quilt. Show students pictures and examples of various quilts. Discuss how quilts can chronicle events, people, and places through images and symbols.
- Pass out the paper and drawing materials.
- Ask students to quickly draw images and symbols (whatever comes to mind) in response to the prompts below. Give students a separate piece of paper for each image, and allow about 3–5 minutes for each drawing. Save students’ papers for Session 3. Tell students that these are quick sketches, not finished drawings.
  - Family
  - School
  - Neighborhood
  - Transportation
  - Clothing
  - House/home
  - Food
  - Entertainment
- Ask students to share the kinds of images they came up with for different categories.
- Distribute the Community Interview Outline handout and review it with students. Ask students to interview various older family members or neighbors to find out what life was like for them growing up in the community. Instruct students to take notes during their interviews to use in the next session. These notes will be the basis of constructing images around themes as they did earlier in the session.

Session 2: Developing Images From Interviews

What You Need

- Interviews completed in Session 1
- Pictures or examples of various quilts
- Paper and drawing materials (pencils, crayons, markers)
- Tape recorders (optional)
What to Do

• Discuss what students learned in their interviews. Explore the similarities and differences between students and their elders. Note any themes that surface.

• Repeat the quick-draw activity from Session 1. This time, ask students to draw whatever comes to mind from the past in each category, keeping in mind what they learned in their interviews and the discussion. Keep students’ papers for Session 3. Student responses to the quick-draw activity in Session 1 represent the present; responses in Session 2 represent the past.

Session 3: Creating Past and Present Quilts

What You Need

- Drawings from Sessions 1 and 2
- Paper and drawing materials (pencils, crayons, markers)
- Pictures or examples of various quilts
- Index cards and tape
- Paper quilt blocks (traditional size: 12 square inches) (optional)

What to Do

• Return quick-draw papers from Sessions 1 and 2. Divide students into small groups of three or four. Ask students to discuss and share their quick-draw images.

• Ask each group to come up with one image or symbol that best represents the past and one that best represents the present for each category (16 in all). Have groups draw/color each symbol on its own index card and create one title index card with the word “present” and one with the word “past.”

• Allow groups to arrange their present cards into three rows of three cards each (eight symbols plus one title card). Have them tape the cards together to form a quilt. Ask them to repeat the process with the nine past cards.

• Hang the past and present quilts on a wall for everyone to see.

Outcomes to Look for

• Student participation and engagement
• Interviews that reflect an understanding of the past
• Symbols and quilts that represent an understanding of the past and present
Handout 3: Community Interview Outline

Introduce yourself and say, “I am working on a project for my afterschool program. We are making a quilt with images representing the past and present. I was wondering if you would answer some questions about what our community was like when you were very young.” Then ask the following questions:

• Can you describe your family? What were your family members like?

• What was school like for you? What subjects did you study? What were your teachers like?

• What was your neighborhood like? How has it changed?

• What was the transportation like? How did people get around?

• What kinds of clothes were popular? Were there any fashion trends that you remember?

• What was your home like? What kinds of appliances and furniture did you have? How was your home decorated?

• What kinds of food did you eat? What were restaurants like?

• What kinds of entertainment were popular? What did you do for fun?
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 2

Theatre: Oral Traditions

Nothing is as interesting as a good story and a good storyteller. All cultures and communities have storytellers. The stories they tell are one way of passing on cultural and historical information. Songs also tell stories of people, heroes, and communities.

In this activity, students learn about and discuss the importance of stories and other oral traditions in different cultures, investigate oral traditions from their own culture, and share them with one another.

Grade Level(s):
3–8

Duration:
Two 45-minute sessions

Student Goals:
• Understand the importance of oral traditions in various cultures
• Investigate and share oral traditions that reflect students’ cultures

Curriculum Connections:
Language arts, technology, and social studies

Vocabulary

Corrido: a Latin American song used to celebrate folk heroes, tales of true love, and other themes

Griot: a storyteller in West African tradition who passes along information about a village or family through generations
Imagine This!

Students are seated around an imaginary campfire in the classroom. One by one they are telling stories collected from their families. The first story is from a child’s grandfather, who is an immigrant from China. His story is about working in the fields as a child. Another child tells a similar story but from Mexico, where his family of migrant workers told tales of haunted trees they would encounter when picking apples. The stories go on—there’s one about Johnny Appleseed and another about ghosts. The more they tell, the more interesting it gets.

What You Need

- Writing materials (paper, pencils, pens)
- Pictures of storytellers from different cultures (optional)
- Materials to create a fake campfire, including scissors, tape or glue, and cardboard or construction paper in brown, orange, red, and yellow

Getting Ready

- Research the history of various kinds of storytellers and storytelling and be able to read or tell a story from different traditions. For example, look into traditional tales from the following:
  - African griots
  - American Indians
  - The Orient
  - Latin America (corridos)
- Build a paper campfire, either on your own in advance or with students. Cut red orange, and yellow construction paper into strips for flames. Make sure the pieces are short enough that they will stand up like flames (if they are too long, they will flop over). Roll brown construction paper into tubes for logs. Tape or glue flames to logs.
Session 1: Discovering Oral Traditions

What You Need

- Pictures of storytellers from different cultures (optional)
- Writing materials (paper, pencils, pens)

What to Do

- Begin by sharing a story from your own family or cultural background or by showing a video or picture of a storyteller from a culture represented in your community.
- Ask students why they think people tell stories. Help them understand that stories have always been a way of passing on information before writing or printing became widely available.
- Discuss the oral traditions of various cultures, such as the following:
  - West African griots are storytellers who pass on historical information about a village or family through generations.
  - American Indian storytellers use both narratives and songs that focus on four themes: sacredness, beauty, place, and community.
  - American tall tales come from settlers who told stories around campfires for entertainment at the end of the day.
  - Spirituals come from slaves who used songs to practice religion, comfort themselves and others, and share information in ways that slave owners could not understand.
  - Corridos reflect a Latin American narrative song tradition used to celebrate folk heroes, tales of true love, and other themes.
- Ask students to think about oral traditions that are important to their families. They may be traditional folktales, family lore, or songs. Ask students to talk to a parent or other relative to learn more about stories and songs that come from their own memories and traditions.
- Have students select a story or song that is important to their family that they can present to the class. Ask them to be prepared to tell the story (or sing the song) as well as explain the significance of the story to their family. Remind them of the tips for good storytelling (see “Teaching Tip”).

Teaching Tip

Tips for Good Storytelling

Although some people are naturally gifted speakers, anyone can be a good storyteller. Share the following tips on good storytelling with students:

- Use expression in your voice and gestures to add interest in the story.
- Relax and speak slowly so that everyone can understand you.
- Share any background so that your audience understands the story better.
- Share the source of your story.
- Make eye contact with your audience and have fun!

For more tips, check out the following Web sites:

- Handbook for Storytellers (http://falcon.jmu.edu/~ramseyil/storyhandbook.htm)
- ThinkQuest Storytelling (http://library.thinkquest.org/J001779/index.html)
Session 2: Sharing Stories

What You Need
- Materials to create a fake campfire, including scissors, tape or glue, and cardboard or construction paper in brown, orange, red, and yellow
- Student stories or songs from Session 1

What to Do
- Clear a large open space for students to sit in a circle, with the paper campfire in the center. This will be the setting for students to tell their stories (like the American settlers did).
- Provide tips for good listening (pay attention; make eye contact with the speaker; be respectful and quiet while others are talking).
- Allow students to share their stories one at a time.
- Provide students with the opportunity to ask questions or talk about their impressions of the stories.

Outcomes to Look for
- Student participation and engagement
- Interesting presentations that include vocal inflections and gestures
- Student understanding of and appreciation for oral traditions of various cultures
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Lesson 3

Dance: Cultural Dance Festival

Community dancing is another way that families and communities come together to present elements of their culture, celebrate special events, and have fun together. This lesson involves organizing a cultural dance festival to help students and parents learn more about the dances of various cultures.

Grade Level(s):
K–3

Duration:
Three 45-minute sessions

Student Goals:
• Learn about the dances of various cultures
• Involve parents and community members in afterschool learning

Curriculum Connections:
Social studies and technology
Imagine This!

It is an important day in the community: Cinco de Mayo (May 5), a major Mexican American holiday. The afterschool program is going to play a part by organizing an event with food, costumes, and a dance program performed by students. Parents are helping coordinate and supplying food; the school is providing space and support. The highlight of the event is the student performance—a dance that they have been working on for weeks!

What You Need

- Computer with Internet access (optional)
- Books (optional):
- Audio-visual equipment
- Space for practicing dance
- Location for dance festival and performance
- Materials for creating fliers and posters (poster board, markers)
- Materials for decorating performance space

Getting Ready

- Consider your resources (budget, volunteers, etc.). Choose a theme for your festival, keeping in mind the cultures that are important to your students. Ideas to consider include the following:
  - Today Is World Dance Day (April 29)
  - Mi Mundo Merengue: A Celebration of Latin American Dance
  - Festival of Family Folk Dances
  - The Big Blue Ballroom: A Celebration of World Dance
- Gather and identify a group of parent volunteers and community members to help plan the event.
- Identify and assign tasks (recruitment, logistics, festival publicity, etc.).
- Recruit parents and community members to share and perform folk music related to their particular cultures.
- Prepare a detailed schedule, agenda, and contact sheet for the performers.
- Reserve the necessary space and equipment for the selected date.
Session 1: Identifying Cultural Dances

What You Need
- Computer with Internet access (optional)
- Books (optional):
- Audio-visual equipment
- Space for practicing dance

What to Do
- Introduce students to the idea of folk dances that represent various cultures. If possible, look on the Internet or in the library for some videos of folk dancing from different parts of the world. The following Web sites are good places to start:
  - Dance-Kids (www.dance-kids.org)
  - Folk Dance Association (www.folkdancing.org)
- The following books may also provide ideas:
  - *Folk Dances Around the World*
  - *Steppin’ on the Blues: The Visible Rhythms of African American Dance*
- Ask students if they know any folk dances. Ask if they have seen any folk dances in traveling or visiting other places.
- Have students select a dance to learn based on their interests or their community.
- Depending on the age of students and their experience, it may be helpful to locate a consultant from the community who is familiar with the dance you want to perform (if available).
- Familiarize yourself with the steps needed to perform the chosen dance so that you can perform them with the students. Social dances are usually easy once you get used to the steps. They also involve lots of interaction and movement in rounds.
Session 2: Learning the Dance

What You Need
- Audio-visual equipment
- Space for practicing dance
- Location for dance festival and performance
- Materials for creating fliers and posters (poster board, markers)

What to Do
- Work with students to learn the steps of the dance. A visual diagram of steps could help, or you may wish to mark the floor with tape where students are to move.
- Take lots of time to practice, perhaps more than one session. Practice makes perfect!
- If costumes are needed, work with parent volunteers to develop or borrow costumes.
- Create fliers and posters to promote your festival.

Session 3: Putting on the Festival

What You Need
- Space for practicing dance
- Location for dance festival and performance
- Materials for decorating performance space

What to Do
- Set up performance/booth areas as needed.
- Welcome parents and volunteers and direct them to the appropriate locations.
- Oversee, coordinate, and introduce the performances and demonstrations as needed.
- Allow students to perform their dance.
- Thank all volunteers, participants, and guests.
- Break down performance/booth areas.
- Evaluate the event (optional).

Outcomes to Look for
- Parent and community participation and involvement
- Student participation in various dance activities
- Student understanding and appreciation of the dances of various cultures
- Performances that honor the dances of various cultures
The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

**Preparation**
- How well did the lesson planning help you prepare for this activity?
- What can you do to feel more prepared?

**Student Engagement**
- How did you assess student engagement?
- What did you notice about student engagement during the different parts of the lesson?
- How satisfied were you with the level of student engagement? How could you increase student involvement?

**Academic Enrichment**
- How did this lesson support other academic content areas?
- What changes could you make to strengthen academic enrichment while still keeping the activity fun?

**Classroom Management**
- What strategies did you use to make the lesson go smoothly?
- What changes would you make if you taught the lesson again?
Lesson 4

Music: Cultural Music Festival

Music is another way that communities express themselves and have fun. In this activity, students, parents, afterschool staff, and community volunteers come together to organize a music festival that reflects their community or an important community holiday.

Grade Level(s):
K–3

Duration:
Three 45-minute sessions

Student Goals:
• Learn about the music of various cultures
• Involve parents and community members in the afterschool learning

Curriculum Connections:
Social studies, language arts, and technology
Imagine This!

Music is a major piece of any festival. In honor of Martin Luther King Jr. Day, the community and school are working together to develop a festival illustrating the contributions of African Americans to the culture of the United States. Music is the centerpiece. There will be various kinds of music, including blues, jazz, hip hop, folk music, traditional African music, and drumming. Students will be learning about different types of music and performing them for the community.

What You Need

- Audio-visual equipment
- Examples of music from different cultures (see “Teaching Tip” on the following page)
- Musical instruments or recorded background music for performance (optional)
- Materials for creating fliers and posters (poster board, paper, markers, computer)
- Music to be performed (sung and/or played on musical instruments)
- Performance space
- Materials for decorating the performance space

Getting Ready

- Identify students who have a background in any music form, can play an instrument or sing, or have relatives that can perform or help students perform.
- Consider your resources (budget, volunteers, etc.).
- Gather and identify a group of parent volunteers and community members to help plan the event.
- Identify and assign tasks (recruitment, logistics, festival publicity, etc.).
- Recruit parents and community members to share and perform music.
- Prepare a detailed schedule, agenda, and contact sheet for the performers.
- Reserve the necessary space and equipment for the selected date.
Session 1: Identifying Cultural Music

What You Need
- Audio-visual equipment
- Examples of music from different cultures (see “Teaching Tip”)
- Volunteers to help organize the festival
- Musical instruments or recorded background music for performance (optional)
- Materials for creating flyers and posters (poster board, paper, markers, computer)
- Music to be performed (sung and/or played on musical instruments)
- Performance space
- Materials for decorating the performance space
- Costumes (optional)

What to Do
- Explain to students that different cultures have different kinds of music and that music is used for many different reasons (e.g., to celebrate, to enjoy, or to reflect on things).
- Provide some examples of music from different cultures.
- Ask students to bring in and share music that reflects their cultural background.
- Tell students that the afterschool program is going to sponsor a cultural music festival and ask them to think of a theme for the festival. Ideas to consider include the following:
  - Music Around the World
  - El Mundo Musico: A Celebration of Latin American Music
  - Festival of Family Folk Songs
  - Drum Circle: The World as a Drum
- Work with students to practice forms of music they are familiar with or to learn new forms of music.

Session 2: Organizing and Preparing for the Festival

What You Need
- Audio-visual equipment
- Volunteers to help organize the festival and perform music
- Musical instruments or recorded background music for performance (optional)
- Music to be performed (sung and/or played on musical instruments)
- Performance space
- Materials for decorating the performance space

Teaching Tip

Choosing Music for Your Festival
If the prospect of selecting music for a festival seems overwhelming, look to your students, their families, and the community for ideas. You may find that many of them are delighted to have the opportunity to share favorite songs and music that reflect their culture. If you want to expand the festival’s music beyond the community, try exploring a local music store or Web sites. You can browse music by genre and different regions of the world and see what other listeners have selected as their favorites.
What to Do

- Decide with students what kind of music or musical theme the festival will have. Meet with community volunteers to determine what the festival will look like. Strategize with community members about inviting a well-known musician representing the music chosen for the festival to be a centerpiece.

- Work with students to develop a musical performance around the theme selected. Students may play backup to a lead student, work in a group, or take turns performing. Students do not need to be experts (you may need to provide a lot of leadership and organization yourself or with some parents), but they need to perform as best they can to be part of the musical festival.

- Take lots of time to practice. Provide a couple of sessions to practice the music. Practice makes perfect!

- Think of decorations that might be needed for the festival given the music selected.

- If costumes are needed, work with parent volunteers to develop or borrow costumes.

Session 3: Putting on the Performance

What You Need

- Audio-visual equipment
- Volunteers to help organize the festival
- Musical instruments or recorded background music for performance (optional)
- Music to be performed (sung and/or played on musical instruments)
- Performance space
- Materials for decorating the performance space
- Costumes (optional)

What to Do

- Set up performance/booth areas as needed.
- Welcome parents and volunteers and direct them to the appropriate locations.
- Oversee, coordinate, and introduce the performances and demonstrations as needed.
- Allow students and community members to perform their music.
- Thank all volunteers, participants, and guests.
- Break down performance/booth areas.
- Evaluate the event (optional).

Outcomes to Look for

- Parent and community participation and involvement
- Student participation in various music activities
- Student understanding and appreciation of the music of various cultures
- Performances that honor the music of various cultures
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
What changes would you make if you taught the lesson again?
Lesson 5
Visual Arts: Art in Public Places

Walking downtown in some cities is a lesson in public art. Whether it is a painted guitar in Austin, Texas, or a painted moose in Coeur d’Alene, Idaho, public art reflects both the artists and the ideas of a community. This lesson asks students to explore the public art of their community and use what they learn to think in three dimensions as they create a sculpture to reflect their community’s themes.

Grade Level(s):
3–12

Duration:
Four 45-minute sessions

Student Goals:
• Understand how working with sculpture is different from two-dimensional art
• Collect items that reflect community themes in the making of a sculpture
• Work collaboratively to develop sculptural art related to community themes
• Extend work by translating the sculpture to a “living sculpture” that takes one important element of community life and “freezes” it as a tableau image

Curriculum Connections:
Language arts and social studies

Vocabulary

Tableau: a “freeze frame”; a stop-action combination of facial expression and gesture

Three-dimensional: a form in the round, not flat; has the three dimensions of height, width, and depth; occupies space or gives the illusion that it occupies the space

Two-dimensional: an image or form that is flat; has the two dimensions of height and width
Imagine This!

Students are discovering how public art delivers the creative ideas of an artist to the environment of the community. They collect objects that will become their original work of sculpture and learn how to identify themes and organize their thinking around the ideas represented in their work. Their task is to create a sculpture that reflects the community in some way. That means they have to explore what their community is and what is meaningful to it.

What You Need

- Photographs of examples of public art from cities around the world
- Materials to put things together (masking and Scotch tape; glue sticks; stapler; hammer and nails)
- Scissors
- Tape measure
- Straightedge (metal ruler)
- Drop cloth
- Space for assembling sculpture

Getting Ready

- Prepare the space where the sculpture will be created and stored between sessions.
- Assemble a collection of objects that may inspire students as they search for items to include in their sculpture.
- Locate newspaper clippings and photographs of public art projects in your community.
Background Concepts: Sculptures, Statues, and Public Art

- Sculpture is a three-dimensional art form, and certain types of sculptures are known as statues. Statues are recognizable images of people or animals.

- Sculptures are constructed by different artistic techniques; they may be carved, chiseled, modeled, cast, or constructed. They can be made of many different materials such as wood, stone, clay, metal, sand, ice, and even balloons. They are frequently abstract.

- Sculptures express ideas. An idea that organizes a piece of art is sometimes called a theme. Themes can be many things, like nature, cities, wildlife, religion, tradition, or fun.

- Wonderful examples of sculptures can be found throughout the world. Sculpture has been an important part of culture since ancient times.

- Four types of processes are used in sculpture: subtraction, substitution, addition, and manipulation of form and materials.

- Most people are familiar with how artists use traditional materials such as paint, stone, and clay in creating their art. However, many contemporary artists have been known to use unconventional art materials. Some artists use everyday objects like toothpicks, pencils, and bottles to create beautiful sculptures. In this way, unusual materials are used to create a piece of art.

- Many people create sculptures from found objects such as recycled materials. These can be anything a person finds around the house, garden, classroom, or even the junkyard.

- If a piece of art is on display where people will see it as they travel through the city, it is called public art. Public art helps people see themselves in the themes expressed in those objects of art.
Sessions 1 and 2: Developing a Community Sculpture

What You Need

- Photographs of examples of public art from cities around the world
- Materials to put things together (masking and Scotch tape; glue sticks; stapler; hammer and nails)
- Scissors
- Tape measure
- Straightedge (metal ruler)
- Drop cloth
- Space for assembling sculpture

What to Do

- Engage the class in a discussion of sculpture and statues. Why do communities create and display sculptures? Have students seen sculptures in their city environment? Why is public art important for communities? List public art that students are familiar with. Which are statues and which are sculptures? What is the difference?
- Show photographs of prominent public art or other famous examples from around the world.
- Explain that the class is going to create a piece of public art for the community. Ask students to collect materials and objects from the immediate environment that reflect and represent their community, such as rocks, photographs, wood, clothing, bits and pieces of things off the street, buttons, and pieces of plastic. Tell them to look for things that say something about where they live.
- Once students have assembled a collection of items, begin the process of taking an inventory and seeing what types of connections are being made with the objects. What should be added? Subtracted? Does one object just not fit with all the others? If so, what might be a good substitute? Are some objects able to be modified from their original shape? How do they reflect the community?
- Help students glue, nail, staple, and connect the objects to form a sculpture. Allow this to unfold with students taking responsibility for seeing ways in which the objects they collected can be added to the sculpture. Wood braces or cardboard and tape can support the sculpture as needed to give it substance.
Session 3: Interpreting the Sculpture

What You Need

- Writing materials (paper, pencils, pens)

What to Do

- Now that the sculpture is finished, ask students what it says about the community. Ask them to identify themes and come up with possible titles for the sculpture.
- Have each student write a paragraph about the theme of the sculpture. How do the objects that students collected reflect their community? What do the objects suggest as connections to the community and the ways in which the objects were created or manufactured? Where were the objects found? Does that suggest any meaning?

Session 4: Creating Tableaus

What You Need

- Space for students to move and create tableaus

What to Do

- Review the definitions of sculpture and statue. Ask the class to consider how the idea of their class sculpture could be represented as a statue. Discuss the idea that dancers and actors in the theatre create a kind of sculpture with their bodies called a tableau.
- Divide students into teams of three or four. Ask them to brainstorm the creation of a living tableau—a still image or frozen moment in which they will strike a pose with their bodies. The tableau is intended to communicate the idea or feeling that their sculpture evokes.
- Have each team present its tableau. Ask students to explain what they see in each tableau. Allow the students that created the tableau to explain how they made their decisions.

Outcomes to Look for

- Objects that represent community values
- Student collaboration on constructing the sculpture
- Well-constructed paragraphs that analyze the themes of the class sculpture
- Teamwork in interpreting the themes of the sculpture to create an appropriate tableau
Reflection

The questions below are prompts to help you record your ideas, but you can also write additional observations about the lesson that the questions do not cover.

Preparation
• How well did the lesson planning help you prepare for this activity?
• What can you do to feel more prepared?

Student Engagement
• How did you assess student engagement?
• What did you notice about student engagement during the different parts of the lesson?
• How satisfied were you with the level of student engagement? How could you increase student involvement?

Academic Enrichment
• How did this lesson support other academic content areas?
• What changes could you make to strengthen academic enrichment while still keeping the activity fun?

Classroom Management
• What strategies did you use to make the lesson go smoothly?
• What changes would you make if you taught the lesson again?
Glossary

Dance

Anthropology: the study of humanity in all its aspects, especially human culture or human development

Asymmetrical: unbalanced; lopsided; irregular; when one side is larger or smaller than the other when divided in the center

Asymmetry: lopsidedness; irregularity; when one side is larger or smaller than the other when divided in the center

Axial movement: any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact; also known as nonlocomotor movement

Balance: when various elements form a satisfying and harmonious whole; stability; when one part is equal to the other

Choreographic: describes a dance sequence in which the movements in the sequence were arranged by a person or persons

Choreography: the work or skill of planning dance movement to accompany music

Color: one of six basic elements of visual art; can affect overall feel of artwork (e.g., reds and oranges denote warm, blues denote cold)

Combinations: a mixture of different things or factors; two or more things or people that are combined to form a set

Contours: lines representing the outline of a form or shape; lines showing the curve of a structure

Direction: the way in which somebody or something goes, points, or faces (forward, backward, sideways, diagonal, turning); an instruction as to how to do something

Energy moves: sudden movements; movements with action; exaggerated movements

Form: the shape that something is in two or three dimensions

Genres: one category or type of artistic work selected on the basis of form, style, or subject matter (e.g., detective novels are a genre of fiction)

Kinesthetic: the sensation of movement; going from still to moving

Levels: the height of the dancer in relation to the floor; low, medium, high

Locomotor movement: movement that travels from place to place usually by the transfer of weight from foot to foot; basic locomotor steps are walking, running, leaping, hopping, and jumping
**Pantomine:** a way of acting without speaking; using gesture and expression to convey a message

**Personal space:** the space “bubble” that one occupies; includes all levels, planes, and directions both near and far from the body’s center

**Scene:** a short section of a play, movie, opera, or work of literature

**Sequence:** a number of actions or events that happen one after another; the order in which things are arranged, actions are carried out, or events happen

**Shape:** a geometric form such as a square, triangle, cone, or cube; the outline of something; in dance, refers to a physical sculptural design made with the body

**Song map:** the pattern and sequence of words, music, or movement that is part of dancing and developing music or songs

**Speed or time:** fast, medium, slow

**Symmetrical:** balanced; has two equal parts; when both sides are the same when divided in the center

**Symmetry:** being the same on both sides of a central dividing line

**Tableau:** a “freeze frame”; stop-action combination of facial expression and gesture

**Music**

**Chronology:** a sequential order in which past events occur

**Dynamics:** how loud or soft the sound

**Pitch:** how high or low the sound

**Rhythm:** a particular pattern of beats in a piece or kind of music

**Siku:** a type of Andean musical instrument made from bamboo pipes cut to different lengths and bound together

**Soundtrack:** the musical score that accompanies a film or story

**Syncopation:** a type of rhythm in music that involves stressing the “off” beat

**Tempo:** speed or pace of music or dance

**Theatre**

**Alliteration:** a phrase using words that start with the same letter (e.g., “lucky Lucy lost her leg,” “deep down in the dirt dump”)

**Analysis:** an examination of the play (e.g., “This technique is popular in Shakespearean theatre.”)
Character motivation: the reasons a character might do something

Characterization: creating a character through elements such as voice, facial expression, and mannerisms; the way in which a character is portrayed in a book, play, or movie

Constructive feedback: giving students or peers opinions of their work that is carefully considered, positive, and helpful

Corrido: a Latin American song used to celebrate folk heroes, tales of true love, and other themes

Critique: a review or assessment of a creative work, with comments on its good and bad qualities

Dialogue: conversation between two or more characters in a play

Description: an explanation of what happened in the performance (e.g., “Each scene was acted out on a dark stage with only a single light on the actor.”)

Dramatic pacing: gradually developing a sense of urgency, sharpness, or end direction in a dramatic or musical composition or performance

Exaggeration: an overstatement of a characteristic (e.g., to say “I’m starving” when you are very hungry)

Figurative language: writing or speech that uses animal or human figures in speech to represent an idea or quality (e.g., “slept like a dog”)

Griot: a storyteller in West African tradition who passes along information about a village or family through generations

Idiom: a colorful expression whose meaning cannot be understood from the combined meanings of its individual words (e.g., “to have somebody in stitches”)

Improvisation: the spontaneous use of sound, movement, or speech in drama, dance, or music

Interpretation: a kind of discussion of a play that builds on the description and analysis and allows room for a personal opinion (e.g., “The way this is presented made it hard to relate to the characters. I would have liked the director to emphasize the love triangle more.”)

Metaphor: a figure of speech where one thing is used to represent another (e.g., saying somebody is a snake)

Monologue: part of a play where a single actor speaks alone, often as a way to express his or her thoughts to the audience

Motivation: the biological, emotional, cognitive, or social forces that provide a reason or incentive to do something

Onomatopoeia: the imitation of natural sounds by words (e.g., “the humming bee,” “the cackling hen,” “the whizzing arrow”)
**Peer review:** sharing work with another student or peer to obtain his or her opinion of or suggestions for the work in progress

**Personify:** to ascribe human qualities to an object or abstract quality; to represent an abstract quality as a human being, especially in art or literature

**Persuasion:** the act of urging somebody to perform a particular action, especially by reasoning, pleading, or coaxing

**Repetition:** doing something more than once

**Storyboard:** a series of boxes that depict events in a chronological sequence like a cartoon strip

**Time line:** shows the sequence of events across a period of time (e.g., from beginning to end, from 1800 to 1831)

**Visual Arts**

**Abstract:** non-realistic; disassociated from anything specific; expressing a quality apart from the object

**Brushwork:** the quality of paint applied with a paintbrush; can be thick or thin, slow or fast; gives dimension to the image

**Color:** the most expressive element of art; seen by the way light reflects off a surface; can affect overall feel of artwork (for instance, reds and oranges denote warmth, blues denote cold)

**Connotation:** something associated with or suggested by an image, word, or phrase

**Elements of art:** the building blocks for a work of art; artists use the elements in planned and organized ways

**Form:** the shape that something is in two (height and width) or three (height, width, and depth) dimensions

**Inference:** something that’s implied

**Line:** the path of a moving point; defines the edges of shapes and forms

**Negative space:** area around and behind the positive spaces (can also be referred to as the background)

**Positive space:** area occupied by the main subjects of the work

**Representation:** a visual depiction of somebody or something

**Representational:** an image that is identifiable as something; realistic

**Sculpture:** to form an image or representation from solid materials in three dimensions; a three-dimensional work of art
Self-portrait: a portrait of oneself done by oneself

Self-reflection: thinking about oneself in a way that examines events or actions

Shape: an area enclosed by a line; two-dimensional; can be geometric or organic

Space: the illusion of objects having depth on the two-dimensional surface

Tableau: a “freeze frame”; a stop-action combination of facial expression and gesture

Texture: the actual surface feel of an area or the simulated appearance of roughness, smoothness, or other qualities

Three-dimensional: a form in the round, not flat; has the three dimensions of height, width, and depth; occupies space or gives the illusion that it occupies the space

Two-dimensional: an image or form that is flat; has the two dimensions of height and width

Value: the lightness or darkness of a surface; often referred to when shading but also important in the study of color
General Arts Resources

Books and Reports


Web Sites
Americans for the Arts/YouthARTS
www.artsusa.org

Arts Education Partnership
www.aep-arts.org

ArtsEdge: The John F. Kennedy Center for the Performing Arts
http://artsedge.kennedy-center.org

California Arts Council
www.cac.ca.gov

Education Resources From the Getty Museum
www.getty.edu/education

MENC: The National Association for Music Education
www.menc.org

National Endowment for the Arts
www.arts.gov

Teaching Arts
www.teachingarts.org
Background Resources for Activities

Practice 1: Building Skills in the Arts

Books


Web Sites

Aaron Shepard’s Reader’s Theater
www.aaronshep.com/rt

Creative Drama and Theatre Education Resource Site
www.creativedrama.com

Dallas Symphony Orchestra Kids
www.dsokids.com

Dance Notation Bureau
http://dancenotation.org/DNB

Elements and Principles of Art
www.msdsteuben.k12.in.us/jrider/elements_and_principles_of_art.htm

San Francisco Symphony Orchestra Kids’ Site
www.sfskids.org

Practice 2: Expressing Yourself Through the Arts

Books


**Web sites**

American Roots Music (PBS)
www.pbs.org/americanrootsmusic/pbs_arm_itc_historical_background.html

ArtsEdge: The John F. Kennedy Center for the Performing Arts
http://artsedge.kennedy-center.org

Askability (The Children’s Society)
www.askability.org.uk

Creative Drama and Theatre Education Resource Site
www.creativedrama.com

Dance-Kids
www.dance-kids.org

Educational Theatre Association
www.edta.org

National Gallery of Art Classroom (“Who Am I?: Self-Portraits in Art and Writing”)
www.nga.gov/education/classroom/self_portraits

1990s Flashback

**Practice 3: Making Connections to History and Culture**

**Books**


Web Sites

Creative Drama and Theatre Education Resource Site
www.creativedrama.com

Dance-Kids
www.dance-kids.org

Educational Theatre Association
www.edta.org

The History of the Huichol Indians (Denver Art Museum)
http://garfield.library.upenn.edu/art/denverart/intro.pdf

Practice 4: Thinking and Talking About Works of Art

Books and Articles


Web Sites

National Gallery of Art Online Tours
www.nga.gov/onlinetours/index.shtm

*New York Times* Theatre Reviews

*Los Angeles Times* Theatre Reviews
www.calendarlive.com/stage/reviews/

Smithsonian American Art Museum Online Exhibitions
http://americanart.si.edu/collections/online.cfm
Swan Lake With American Ballet Theatre (PBS)
www.pbs.org/wnet/gperf/shows/swanlake/synopsis.html.

Practice 5: Integrating the Arts With Other Subjects

Books

Web sites
Aaron Shepard's Reader's Theater
www.aaronshep.com/rt
Andean Nation: Music and Instruments From the Andes
www.andeannation.com
Creative Drama and Theatre Education Resource Site
www.creativedrama.com
Our Cosmic Neighborhood (National Geographic)
www.nationalgeographic.com/solarsystem
Some Ideas About Composition and Design: Elements, Principles, and Visual Effects
www.goshen.edu/art/ed/Compose.htm

Practice 6: Involving Families and Communities

Books


**Web Sites**

America’s Quilting History: Contributions to Quilting by Ethnic Groups  
www.womenfolk.com/historyofquilts/multicultural.htm

The Art of Storytelling (Central School ThinkQuest Site)  
http://library.thinkquest.org/J001779/index.html

Austin Art in Public Places  
www.ci.austin.tx.us/aipp

Dance-Kids  
www.dance-kids.org

Folk Dance Association  
www.folkdancing.org

Handbook for Storytellers  
http://falcon.jmu.edu/~ramseyil/storyhandbook.htm

National Storytelling Network  
www.storynet.org

National Geographic World Music  
http://worldmusic.nationalgeographic.com

Public Art Fund (New York)  
www.publicartfund.org

Seattle Public Art  
www.seattle.gov/arts/publicart/default.asp

Stories in Quilts (National Endowment for the Arts: EdSiteMent)  
http://edsitement.neh.gov/view_lesson_plan.asp?ID=242
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The content of the Afterschool Training Toolkit is based on more than 4 years of research and observations at 53 afterschool programs with evaluation data suggesting an impact on student learning. The content also draws from a review of relevant research studies and the experience and wisdom that each of the developers brought to the project. The collective experience of the developers includes afterschool programming, professional development, educational research, program development, program management, and direct instructional experience with students.

The developers believe that these practices and materials will help afterschool leaders and educators create high-quality programs that will motivate, engage, and inspire students’ learning and participation.

We extend our appreciation to our site schools and thank the parents of the children in these classrooms for allowing us to showcase their children at work in the toolkit videos.
This guide to the Afterschool Training Toolkit was created with the support of the U.S. Department of Education for the use of 21st Century Community Learning Centers. Used with the online Afterschool Training Toolkit, this guide will give you the resources you need to build fun, innovative, and academically enriching activities that not only engage students but also extend their knowledge in new ways and increase academic achievement.