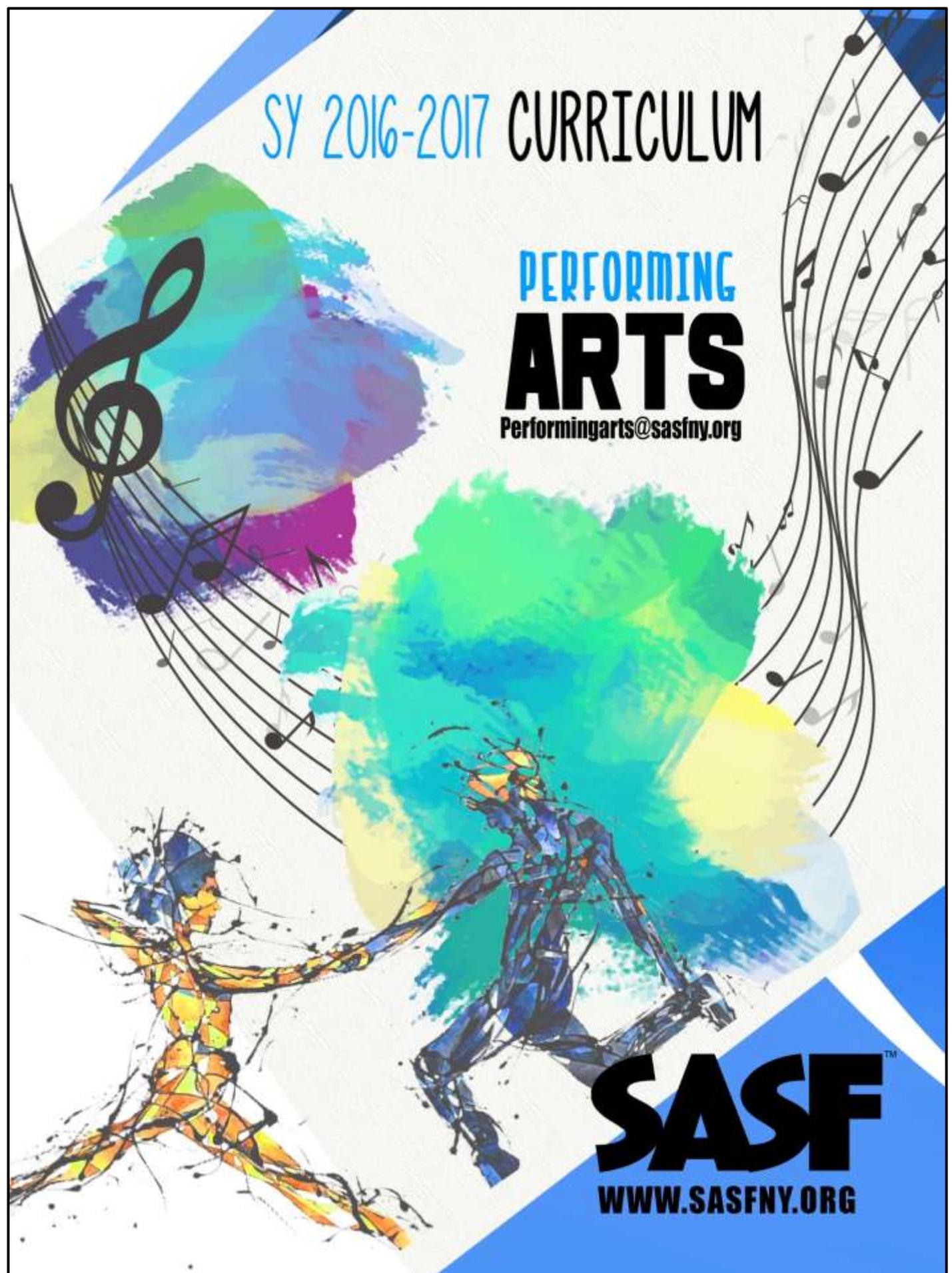


SY 2016-2017 CURRICULUM

PERFORMING
ARTS
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SASF Arts Programming: Introduction

SASF aims to help bridge the academic performance gap among under-achieving students by extending the school day and year with wholesome, skill-building activities. These activities are designed to improve New York City children's academic performance, health and wellness as well as their attitude towards school, self-confidence, character and values, in addition to providing opportunities for lifelong employment.

All SASF programs aim to provide high-quality arts programming in an after school setting that introduce the performing arts to New York City children grades K-12. It is expected that this guide be used by all After School Program Directors (ASPD) and Performing Arts Activity Specialists as an aid in guidance and instruction for the 2016 summer programming. The performing arts as defined by SASF are grouped by three disciplines: dance, music and theater. These disciplines have specific and separate skills and knowledge, but they are alike in their emphasis on the value of observation, practice, critique and revision as activities that lead to the well-being of a child.

The Sports & Arts in Schools Foundation's Performing Arts curriculum follows four main concepts:

1. **Leadership Development:** A successful leader is someone who inspires growth in self and others. This involves a degree of Emotional Intelligence: self-awareness, self-regulation, self-motivation, social awareness, and relationship skills. Our programs engage students to develop these abilities through reflection and communication. By providing opportunities to practice these skills across the curriculum, we cultivate their leadership to positively impact their communities and the world.
2. **Social Emotional Learning:** Social and emotional learning (SEL) is the process through which people acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. Children who have good feelings about themselves and about others and who know how to express their emotions and relate to others will be more effective learners, achievers and citizens.
3. **Progressive Learning:** Both by grade and as the school year progresses; that challenges students to grow and explore themselves through performance. Our model of progressive learning is based on a Skills-Thinking Process whereby the basics are taught to all students to create a strong foundation for learning.
 - a. **Skills:** Teach the basics and then continue to build and grow. Students need a place to begin and refer back to; a foundation of understanding.
 - b. **Thinking:** Once basics are understood, the specialist should engage students by providing increasingly challenging material that extend beyond demonstration and allow students to use their own creative thinking skills.
4. **Emphasis on Performance and Presentation:** Students learn best with goals in mind. This is part of the contribution performing artists have made to society and culture.

The theme of this curriculum focuses on a form of artistic inquiry- inspired by the Cycle of Artistic Inquiry and the New National Art Standards. Artistic inquiry puts an emphasis on exploration of the performing arts through a reflective and challenging art making process that incorporates history, subjects, various materials and styles. This process is best explored by facilitating a classroom where students are **observing, creating, performing, critiquing and revising**. This approach in performing arts at SASF will not only prepare students for performance, but also furnish them with the tools for creating new work, making a significant impact on performing arts in their communities and for themselves.

Program Highlights

The Arts Program at SASF is committed to providing the highest quality performing arts classes New York City has to offer. Our classes combine the technical aspects of a studio with the fun and engaging parts of classroom learning. The art making process is one that allows students to explore their own creative capabilities and challenges them to move and think in ways they have never done before. This is all matched with a variety of opportunities for our students to perform and showcase all that they have learned.

Performance Opportunities

Culminating Events

Our sites have the opportunity to host at least one culminating event during the school year. One or more performances may be done throughout the year to showcase the performing art routines they have worked on. SASF sees this as the perfect opportunity to engage family, friends and staff in what the students are learning and to bring the school's community together. Culminating events may range from small, intimate black box performances, to large scale dance showcase. They may be as creative as a talent show or a poetry evening.

Art Day

Art Day is part of the SASF Art Department's educational series for SASF middle school students designed to build self-confidence and empowerment. During this day, students will learn that art has the power to transform perceptions of identity and reality. This year we are inviting our middle school students studying Fashion Design, Digital Media, Dance, Theater Arts, Spoken Word, and Music to join us for a day of art-making and advocacy.

This year's theme is *"Call to Action: The Types of Leaders the World Needs Now."* Through dialogue, reflection, thoughtful artmaking and a culminating performance, students will have the opportunity to identify and explore styles of leadership skills and qualities.

Students, who participate in Art Day and show extra engagement, will be considered for participation in, Girl Redesigned, a culminating art showcase in March 2017.

Step Competition

SASF hosts an Annual Step competition in which our most talented steppers come together and battle on the stage for a chance at 1st, 2nd or 3rd place trophies and prizes. This is an organization wide event and we encourage all of our sites to prepare their most talented routines to participate.

Girl Redesigned

Girl Redesigned is an educational series for SASF middle school girls designed to build self-confidence and empowerment. Girl Redesigned is a culminating showcase event that stems from Art Day. This year, students are challenged to explore and represent the theme of leadership through design, art and music.

Annual Spring Arts Showcase

The SASF Annual Spring Arts Showcase is our largest event of the year. It includes an art gallery and a showcase of 12 performing arts acts from around NYC. This is an organization wide performance where sites are chosen by audition. The audition process and selection begins as early as January of each school year and routines are chosen by April.

Professional Development

Professional development is a core component of the Sports & Arts in Schools Foundation school year program. The teaching profession is in a constant state of change. Art educators need ongoing professional development in order to keep up with changes that affect learning outcomes of their students. The performing arts department holds approximately 8 workshops throughout the school year for our teaching artists. It is crucial they attend. The purpose is to maintain a high level of quality and standards in the performing arts. We support the development and learning opportunities of all of our teaching artists and we encourage them to participate in all relevant training.

Trips & Off Site Events

Quality performing arts curriculum extends beyond the walls of the classroom. We consider planned trips part of SASF standards and a way to further teach our curriculum and lesson plans. Trips may include a live performance, workshops, speaking engagements and more.

Essential Components

Ultimately, our goals are outlined by seven essential components of our performing arts department:

1. **Positive & Safe Learning Environment:** Create a safe environment for participatory and inclusive learning in and through the performing arts for every group of students. Emphasize the importance of safety in movement and space.
2. **Culturally Relevant Content:** By studying the history of the performing arts, we begin to understand the mind of great artists and how they responded to the events and culture of their time. We can see how artists were influenced by other art styles and social change. By studying the history of the performing arts we can have the knowledge of the traditional methods and techniques studied and performed and have insight as to how it has evolved and what is ahead for the future. This knowledge teaches us more about ourselves as performers and about how the audience has received the performing arts over time.
3. **Model of Student Leadership:** Maximizing learning in and through performing arts while actively developing student voice, and providing opportunities for leadership for students.
4. **Challenging Curriculum:** Purposefully builds a full range of language, literacy, and other content area skills that are standards aligned. This will allow our students to develop knowledge of performing arts language and terms, aesthetics and how to communicate about the performing arts.
5. **Meeting Community & Student Needs:** Our programs are designed to meet the needs of the students, school and community in general. This often means each program is uniquely designed for that particular site.
6. **Comprehensive Assessment:** Build and implement valid and comprehensive performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.
7. **Professional Development and Support:** Provide coherent, comprehensive and ongoing performing arts professional development based on well-defined standards of practice.

Best Instructional Practices

Creating a safe learning environment for students is essential to a successful arts program. The spaces, attire, music, as well as the way in which students are expected to conduct themselves are all important components of a good performing arts class. The following items are guidelines for creating and maintaining a healthy learning environment.

Physical Space

Space is extremely important in all performing arts classes. The physical space in which dance, theater and music takes place affects the quality of the experiences for the students. Ideally, the classroom space should be spacious, clean and clear of objections or distractions. Because we work with limited resources, our instructors must be able to adapt and improvise in any environment. At once, with careful instruction a cafeteria can transform into a dance room, a gym can become a stage and a classroom can act as a music studio.

Equipment

The Arts Department is your best resource for ensuring preparation for all performing arts classes. Depending on each site's budget, all resources, equipment and materials can be purchased through your ASPD with the assistance of the Arts Department.

Costumes/Class Attire

All clothing worn during class or for performance purposes should be appropriate for children and in the case of dance, comfortable for movement. SASF guidelines for attire are as follows:

- No spaghetti strap tanks
- No V necks especially on the ladies
- No showing of midriff
- No short shorts and no short skirts
- If the costume is white make sure the proper undergarments are underneath so that nothing is seen under stage lighting

SASF reserves the right to change costumes should they be deemed inappropriate.

Music

Please make sure music is appropriate. The music should be edited and should be a clean cut. No suggestive lyrics are allowed in class or during performances. *SASF reserves the right to change music should it be deemed inappropriate.*

Length of Class

SASF suggests a minimum of 1 hour per day for each performing arts class. Best instructional practices allow for 3 classes per week.

Performer & Audience Etiquette

Live performances are a special experience for our students. Each performance is unique & can act as a reflection of the hard work and dedication students put into their SASF classes. This experience is part of being a performer, but it is also part of being an audience member. It is important to remind your students how to conduct themselves on stage (as the performer) as well as in the audience (as the viewer). Part of the observation, critique and reflection process of SASF performing arts classes requires students to be active viewers during class time. Therefore, audience etiquette is a reminder of how to respect their peers when they perform their work.

Remind your students of the following:

- * Stay in your seats and give the performers your full attention throughout the show.
- * If you must leave, you should do so quietly and return to your seat at an appropriate moment during the performance
- * Keep cell phones and electronic devices off at all times during the performance
- * Be an appreciative and active viewer by encouraging the performers!

It may be helpful to introduce performance and audience etiquette during the introductory days of school year. Below are some suggested questions that can help start a discussion on etiquette:

- * How many students in the class have attended a play, dance or intimate music performance before? Discuss the kinds of plays they have seen. How was it different from seeing a movie or watching television?
- * To which art forms do your students respond best? Discuss why.
- * Discuss the different things that theater can do for an audience (entertain, instruct etc.).
- * Discuss what it is like to speak in front of an audience.
- * Have any of your students ever performed in front of an audience? If so, discuss what it was like? Was it fun? Scary? Was it difficult or easy to do?

Flow of the Class

Connection from the Individual to the Performing Arts

The performing arts can provide the opportunity for collaboration with other art forms and ideas as well as a connection with the audience.

Daily Routine

An extremely important aspect to ensuring classroom management involves establishing an effective routine. Each class should follow a specific routine. This will allow for a constant process and understanding of how to get ready to practice and perform. The daily routine can include but may not be limited to a **warm-up, exercise, practice, review and cool down**.

Vocabulary

An important component of instruction in the arts is teaching the terminology of the discipline so that students can discuss works of art precisely. A selection of these key terms in each discipline is included.

Lesson Plans

Although each lesson plan will be designed and implemented by the specific instructor, this curriculum outlines the key elements to a successful class in dance, theater and music. See the Resources & Guides section (page 22) for additional information on Lesson Planning.

Essential Questions

These questions help aid you as an instructor in the lesson planning and preparation process. In preparation for creating Lesson Plans and an overall structure of your class, please consider the following questions:

- * The big idea- Why are you teaching this lesson? What do you want the students to know? Why should anyone care about this topic?
- * Objectives- What explicit behaviors should you be able to observe in your lesson? Depending on the class, the objective of a lesson can shift within a class period; but every lesson still needs to have an objective.
- * Connections to standards- How does this lesson relate to your required state and national standards? If you are teaching above standard, then this should be made clear.
- * Procedures- What is the planned sequence of events? How will the class be paced? What materials are needed to complete the lesson?

Resources and Materials

	<u>Online Resources</u>	<u>Books</u>
Teaching in an After-School Setting	<ul style="list-style-type: none"> * http://www.thirteen.org/edonline/concept2class/afterschool/exploration.html 	<ul style="list-style-type: none"> * Arts Integration: Teaching Subject Matter through the Arts in Multicultural Settings (M. Goldberg)
Classroom Management	<ul style="list-style-type: none"> * http://www.specialeducationguide.com/pre-k-12/behavior-and-classroom-management/classroom-management-7-tips-from-an-experienced-teacher/ 	<ul style="list-style-type: none"> * Conscious Discipline (B. Bailey) * The First Days of School (H. Wong) * Tools for Teaching (F. Jones) * Setting Limits in the Classroom (R. McKenzie)
Performing Arts	<ul style="list-style-type: none"> * https://artsedge.kennedy-center.org/educators/lessons * http://www.teachology.com/teachers/lesson_plans/arts/ * http://www.ket.org/artstoolkit/ 	<ul style="list-style-type: none"> * The Theater Experience (E. Wilson) * Theatrical Design & Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (M. Gilette)
Dance	<ul style="list-style-type: none"> * http://www.nypl.org/weblinks/2404 * http://www.contemporary-dance.org/ 	<ul style="list-style-type: none"> * Dance Anatomy (J. Haas) * Conditioning for Dance (E. Franklin) * Learning About Dance: Dance as an Art Form and Entertainment (N. Ambrosio)
Theater	<ul style="list-style-type: none"> * http://www.childdrama.com/lessons * https://www.playscripts.com * http://www.broadwayjr.com/about-broadway-jr.asp 	<ul style="list-style-type: none"> * Broadway Musicals (Bloom & Vlastnik) * Exploring Theatre, Student Edition (J. Jackson) * The Theater Experience (W. Wilson)
Music	<ul style="list-style-type: none"> * http://www.mtna.org/parent-and-student-resources/websites-for-kids/ * http://schools.nyc.gov/offices/teachlearn/arts/canda_music.html * http://www.cpdll.org/ * http://www.artistshousemusic.org/ 	<ul style="list-style-type: none"> * The Origins and Foundations of Music Education (G. Cox & R. Stevens) * Let's Start the Music: Programming for Primary Grades (A. Brown) * The Music of Africa (K. Nketia) * All Hopped up and Ready to Go (T. Fletcher) * How to Record Your Own Music and Get It On the Internet (R. Jones)

Lesson Plan Worksheet

Lesson plans are essential in preparing for an activity. Having mapped out your lesson will eliminate dead time, ensure students are engaged (and less likely to act out), and make the activity more enriching for the students as well as yourself. Below are some guidelines for what to include in your lesson plans.

Lesson Title

This refers to the name of the activity you are planning, i.e. “Dancing Salsa”, “Introduction to the Color Wheel”, “Introduction to Basketball”, etc.

Length of Lesson

The lesson can take up just one session or multiple days. Give the number and duration of sessions required to complete the lesson. i.e. “Three 45min sessions”

Instructional Objectives

This describes what the students will be able to do by the time they finish the lesson. Use action words to itemize the skills and abilities the students will develop to complete the lesson. (Key words: learn, explore, understand, create, comprehend, practice, etc.)

Vocabulary

List the specific vocabulary words you will discuss in the lesson.

Motivation

This is the opportunity for you to create interest in the lesson through questions, discussion and through visual examples. (e.g. displaying a video of a performance/an example of an artist’s work/or a demonstration of a technique)

Instruction Plan

List the activities for the lesson in the order you plan to present them. If your lesson takes several days to complete, separate the activities by day.

Summary

This would include questions that would enable the students to synthesize what they’ve learned. (e.g. What was unique about Pop Art?)

Supplies

List all the supplies you will need in order to complete the lesson.

Assessment

Describe the criteria you will use to determine if the students accomplished the goals set by the Instructional Objectives.

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About The Program

The arts shape the diverse cultures of past and present society which in turn shape our students. Our hope is that all our students will learn through artistic expression and have respect for themselves and others. SASF's programs provide enriching, high-quality sports, arts, and academic programming to students throughout NYC and Mount Vernon. A variety of programs support the age appropriate needs of elementary through high school students. The performing arts activities will follow a performance-based, skill-building model offering instruction in a safe and fun learning environment.

Theme: Cherish Today; Challenge Tomorrow

Each student has an adventure that lies ahead based on the choices they make in their lives. The difficulties they may feel and experience today is the strength they feel tomorrow. Building skills daily leads to successes in today's world and will allow students to learn their own strengths and build leadership qualities. For every challenge encountered there is opportunity for growth. "What will I do to challenge myself tomorrow?" As the old saying goes, "For every tear shed, you are promised two laughs." Through arts activities students will build the self-confidence and motivation needed to achieve their goals.

Essential Questions:

- * *How can we change today for a better tomorrow?*
- * *What can I do to challenge myself tomorrow?*
- * *What is optimism? How can optimistic thinking be used as a learning tool?*
- * *How can leadership components like optimistic thinking, self-management, self-awareness, and social awareness be used to enhance learning and help our students to succeed? How does the performing arts help convey messages and our inner feelings to others?*

Learning Standards for the Arts:

- * *Creating, Performing and Participating in the Arts*- Students will actively engage in the processes that establish creation and performance in the arts and participate in various roles in the arts.
- * *Knowing and Using Arts Materials and Resources Students*- Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.
- * *Responding to and Analyzing Works of Art*- Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
- * *Understanding the Cultural Dimensions and Contributions of the Arts*- Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Curriculum Structure:

Our curriculum is divided into 3 cycles. A unit plan on a specific topic and 4 lessons are provided for each discipline of the performing arts: dance, theater and music.

CYCLE 1: EMERGENCE: BUILDING FOR THE FUTURE

Monthly Leadership Themes to Incorporate into lesson plans:

- * **September** -New Beginnings (Building Trust, Team work, Perseverance)
- * **October** -Empowerment (Courage, Commitment, Confidence, Sense of humor, Honesty)
- * **November** -The Building blocks of leadership (Discipline, Organization, Ability to lead, Optimism)
- * **December**- Cultivating curiosity (Understanding, Creativity, Risk taking, Grit)

Suggested Lesson Plans by Genre and Theme:

<u>DANCE</u>	<u>THEATER</u>	<u>MUSIC</u>
<ul style="list-style-type: none"> * Unit Plan: The Elements of Dance * Follow the Leader * What will a Humane Leader Do? * Honoring the Past * Poetry in Motion 	<ul style="list-style-type: none"> * Unit Plan: The Elements of Drama * Playing Many Parts... * "The Show Must Go On": Changing Roles * Take the Lead * It's Show Time 	<ul style="list-style-type: none"> * Unit Plan: Exploring Song Structure * What Moves You? * Pitch and Intonation Exercise * Mixtape * Project: Me, My Future, and I

CYCLE 2: MISSION: I'M POSSIBLE

Monthly Leadership Themes to Incorporate into lesson plans:

- * **January** –Quest of Excellence (Vision, Integrity, Service, Strategic Thinking, Problem Solving)
- * **February** –Explore the Possibilities (Innovation, Initiative, Communication, Effective Feedback)
- * **March** –Expand Your Horizons (Resilience/Learning Agility, Active Listening, Decision Making, Influencing)

Suggested Lesson Plans by Genre and Theme:

<u>DANCE</u>	<u>THEATER</u>	<u>MUSIC</u>
<ul style="list-style-type: none"> * Unit Plan: How Can Time Be On Your Side? The Creative Habit—Learn & Use it for Life * The Power is Yours: Healthy Decision-Making * Dance It Out: Expression Through Movement * "I Rep Hard for my City": NYC * The "Trickster" in African Folklore 	<ul style="list-style-type: none"> * Unit: Storytelling- Oral Traditions * "I Am...": Hopes & Dreams * "We Are...": Speaking it into Existence * The Impact * "You Don't Have to Be a Star to be in My Show!" 	<ul style="list-style-type: none"> * Unit Plan: What is Jazz * Music Across America * "What Am I?" * Sound, Tone, and Rhythm * Live VS. Studio Versions

CYCLE 3: THE IMAGE OF EXCELLENCE

Monthly Leadership Themes to Incorporate into lesson plans:

- * **April** – Find Your Place to Shine (Relationships, Respect, Values, Compromise)
- * **May** – Great Things Are Within Your Reach (Collaboration, Time Management, Group Decision Making, Responsibilities)
- * **June** – The Dreams of Today are the Realities of Tomorrow (Goals, Determination, Success Making, Reflection, Change)

Suggested Lesson Plans by Genre and Theme:

<u>DANCE</u>	<u>THEATER</u>	<u>MUSIC</u>
<ul style="list-style-type: none"> * Unit Plan: A look into Famous Dance Performances * This Is Why We Rock! * Honoring Your Personal Hero/Heroine * "Put Your Best Foot Forward" * Happy Dance! 	<ul style="list-style-type: none"> * Unit Plan: Musical Theater: An American Art Form Exploring Cultural & Social Identities * "Who Am I?" * "You're Going to Know My Name" * "Beat for the Gods!": Design for Costume and Set * A Variety Show in the Making! 	<ul style="list-style-type: none"> * Unit Plan: The Music in Poetry presented by: The Smithsonian Institution * Seeing and Feeling Sound Vibrations * Popular Music and Videos * Rhythm and Art: Gesture Drawing * Music: A Greater Purpose

An In-depth Look at the Disciplines

DANCE

Dance at SASF organizes leads and promotes interest in activities such as Traditional Jazz, African Dance, Folk Dance, Hip-Hop, Ballet, Contemporary, Modern, Ballroom and Step. Movement is integral to all levels of dance learning. Dance is the kinesthetic art form, and all dance learning must take place first in the body. Through careful instruction, all students should become literate in dance, by developing the means to express critical insights using dance terms. All students should also be able to make social, cultural and historical connections through dance and connect dance to other disciplines.

THEATER

Our theater classes organize, lead and promote interest in activities such as drama, musical theater, comedy and tragedy. Students will explore the history of theater including Classical and Hellenistic Greece, Roman Theater, Post-Classical Theater in the West and Eastern theatrical traditions. Theater allows students to try out roles and play pretend as well as think and act creatively by solving problems individually or collaboratively and by employing originality, flexibility, and imagination. It is expected that all Theater classes help students develop the acting skills necessary for creative dramatic performance.

MUSIC

Students in the SASF music classes are introduced to many topics of music which include but are not limited to an understanding and appreciation of music, notation and rhythm, harmony and explorations in cultural world music, musical eras and a basic understanding of music theory. The music program is designed to challenge students in the music making process by allowing them to use a variety of instruments. Our music classes range from Marching Band to Music Theory, Music Production, Chorus, Voice and African Drums.



Cycle I: Emergence: Building for the Future

Future consciousness is the human capacity to have thoughts, feelings, and goals about the future. As teachers, we want to equip our students to make healthy decisions, as they continue to encounter the world around them. We teach them how to read, write, calculate, work in a team, think critically, and be curious about the things they encounter each day. We want to prepare them to lead productive and successful lives as they transition into the realm of adulthood. But what lies ahead for our students in the future? Only they can answer this based on the knowledge they have gained and the choices they have made. Let us encourage them to think about their future and how they can take steps to build toward a bright and successful one.

DANCE

★ Unit: The Elements of Dance

Objective: Students will explore and demonstrate their understanding of the basic elements of dance – body, space, time, energy, and relationship – and will combine them into sequences.

Inspiration: How can an awareness of movement enhance personal dance vocabulary? In what ways are various world dance forms similar? Is there a universal language of dance?

Suggested Unit Outline:

- Defining Dance
 - Students write a short definition of what they think dance is and then share aloud.
 - What is your first memory of dancing? Why do you dance? Where and when do you dance? Why do people dance? What are some of the issues concerning dance? How do you and others feel about the issues, concerns, etc.?
- Foundation Element: Body
 - Students observe a number of visual stimuli (pictures, objects) that depict the human body in a wide range of shapes.
 - Direct the focus to the: body parts involved in creating the shapes, shapes themselves, sizes of the shapes. Students should verbalize their observations and reconstruct the shapes with their bodies.
- Foundation Element: Space
 - Lead students through a guided movement exploration using verbal cues of movement directions (i.e. over, under, through, across, open out, toward, away, rise, sink, side, diagonal, around, forward, backward).
 - Repeat actions with directions changing speed.
 - Ask students to change their level to low, middle, and then to high.
- Foundation Element: Time
 - Students lie on floor with eyes closed, find their pulse (e.g. neck, heart) and use the other hand to tap out the rhythm of their pulse.
 - Students sit across from a partner on the floor and count aloud:
 - slap thighs, clap hands, clap hands with partner, counting 1,2,3;
 - slap thighs, clap hands, hold, counting 1,2,3.
 - Students repeat exercise without counting:
 - clapping each other's body on count 2, (without counting);
 - clapping each other's body on count 1, (without counting).
 - Students stand and scatter throughout the room and clap out a 3/4 meter or pulse in unison e.g. 1, 2, 3,
 - The teacher walks throughout the space and in between students, clapping counter rhythms or using different sound-making tools (e.g., tambourine, whistle, voice) to try to change the student's rhythm.
 - Students discuss their ability to maintain the rhythm assigned in spite of the distractions.
- Foundation Element: Energy

- Provide a light to strong intensity scale to chart Laban energy action words (e.g. punch, press, dab, glide, flick, float, slash, wring):
- Students organize and categorize energy action words providing rationale for decisions (words can be on sticky notes, cue cards, paper, etc).
- Lead students through a guided movement exploration of the energy action words.
- Divide class into groups. Each group selects and combines six energy action words and creates a movement phrase which becomes each group's template.
- Lead the groups through a guided movement exploration verbally cuing and changing the dynamic quality: percussive, sustained, vibratory, suspension, swing, collapse, punch, press, dab.
- Students draw a floor pattern on paper including using two straight lines and a curved line. The lines must be connected and indicate a beginning and an ending point.
- Students choose three energy action words (i.e. punch, press, dab, glide, flick, float, slash, wring) and designate a different energy action word to each section of the pattern drawn.
- Foundation Element: Relationship
 - Partner Stretch
 - Students, in partners, face each other and hold one wrist tightly
 - While continuing to hold tightly, pull away from each other, finding a place of mutual balance; this balance can be on both feet, symmetrical or asymmetrical, being sure to relax necks and shoulders
 - Once balance is achieved, allow gravity to stretch each body fully by holding this relaxed balance position as long as is comfortable
 - Explore different balances so that a variety of stretches is achieved
 - Face to Face Mirroring
 - Students are partnered, facing each other, arm's length apart. One is leader, one is follower:
 - The leader moves on the spot slowly, using a variety of body parts to lead with
 - The task of the follower is to stay exactly in synchronization with the leader

★ Lesson Idea: Follow the Leader

Objective: Students will be able to identify characteristics of humane leadership and how they currently strengthen these same characteristics inside and outside of the classroom/learning environment. Students will be able to lead fellow classmates through a personal, choreographed piece that addresses one or multiple characteristics of humane leadership and will be able to provide constructive, peer feedback.

Inspiration: In order to ensure humane leadership, students must examine their own personal behavior and its effects on those around them.

Suggested Activity:

- Define the term humane or a term that is synonymous with this, particularly for the younger students. They can then brainstorm characteristics that manifest humane leadership. These terms or ideas can serve as a basis for the choreography. This choreography can take the form of a movement-based piece that shows the characteristics of humane leadership. This should be done in groups, and, students should be given the opportunity to experience the role of "leader" or "choreographer."

Reflection: Have students give personal and peer feedback based on the experience of "leader" or "choreographer." Consider the following questions: *How did you (the leader) treat and interact with your fellow classmates? How did you (the leader) respond to those classmates who may have needed you to repeat the choreography for comprehension or mastery? In order to ensure humane leadership, how did your fellow classmates respond to you (the leader) during this process? How did you (the leader) respond to student feedback?*

★ Lesson Idea: What will a Humane Leader Do?

Objective: Students will be able to embody the role of mentor by teaching choreography to a younger student or to an adult. The younger student or adults will then be encouraged to add new movement to this existing choreography and both mentor and other participants will present this product to the local (school, city, neighborhood, or borough at large) community.

Inspiration: Students can further appreciate peer-to-peer interaction and those interactions with others throughout their schools and communities.

Suggested Activity:

- Have the mentor-student select a younger student or adult in the building. (This could be a fellow adult in the room during after-school time, if possible, or a student in after-school.) The mentor should come prepared with a timed, choreographed piece, preferably a minute. The mentor will begin teaching the choreography and ask for suggestions from the mentee-student/adult.

Reflection: *How can we be current mentors and encourage those around them to be mentors, as well? What are the advantages of inter-generational interactions? What other community spaces will benefit from mentorship? What did you (mentors) learn from those you were teaching or what did they (the participants) teach you?*

★ Lesson Idea: Honoring the Past

Objective: Students will be able to explore the importance of historical figures and make connections between their own leadership characteristics and those of historical figures by creating a movement-based piece based on the lives of these individuals. (Suggestion: Explore figures in and outside of the USA. Also explore the personal and professional trajectory of someone like principal ABT-dancer Misty Copeland.)

Inspiration: How are the present and future informed by the past? How might historical events inform behavior? How do students relate to history? How do they view their places in history? History does not remain static, it evolves. Students need not view history as merely a thing of the past. Many, including them, are making history every single day.

Suggested Activity:

- This activity encourages students to explore figures in and outside of the USA. Moreover, students will also explore the personal and professional trajectory of someone like principal ABT-dancer Misty Copeland.

Reflection: Have students share the names of their figures, and answer the following questions: How are the present and future informed by the past? How might historical events inform behavior? How do students relate to history? How do they view their places in history?

★ Lesson Idea: Poetry in Motion

Objective: Students will be able to exhibit choreography based on a poem or multiple poems. (For example, older students can focus on a sonnet.)

Inspiration: This idea highlights the interdisciplinary nature of the arts, focusing on movement and literacy.

Suggested Activity:

- Have students choose poems and/or create original poems. For example, students might create an acrostic with the letters in the word “leader” or “leadership” and design choreography based on the acrostic, haiku, sonnet, etc.

Reflection: Students can discuss the following: What impact does movement have on the spoken word? How does movement compliment a literary piece?

THEATER

★ Unit: The Elements of Drama

Objective: Students will explore and demonstrate their understanding of the basic elements of drama – by which dramatic works can be analyzed and evaluated, can be categorized into three major areas: Literary, Technical and Performance elements.

Inspiration: Aristotle (384-322 BC) was a Greek philosopher whose writings still influence us today. He was the first to write about the essential elements of drama more than 2,000 years ago. While ideas have changed slightly over the years, we still discuss Aristotle's list when talking about what makes the best drama.

Suggested Outline:

- Aristotle's 6 Elements of Drama
 - Plot: This is what happens in the play. Plot refers to the action; the basic storyline of the play.
 - Theme: While plot refers to the action of the play, theme refers to the meaning of the play. Theme is the main idea or lesson to be learned from the play. In some cases, the theme of a play is obvious; other times it is quite subtle.
 - Characters: Characters are the people (sometimes animals or ideas) portrayed by the actors in the play. It is the characters who move the action, or plot, of the play forward.
 - Dialogue: This refers to the words written by the playwright and spoken by the characters in the play. The dialogue helps move the action of the play along.
 - Music/Rhythm: While music is often featured in drama, in this case Aristotle was referring to the rhythm of the actors' voices as they speak.
 - Spectacle: This refers to the visual elements of a play: sets, costumes, special effects, etc. Spectacle is everything that the audience sees as they watch the play.
- The Modern Theater
 - The first four, character, plot, theme and dialogue remain the same, but the following additions are now also considered essential elements of drama.
 - Convention: These are the techniques and methods used by the playwright and director to create the desired stylistic effect.
 - Genre: Genre refers to the type of play. Some examples of different genres include comedy, tragedy, mystery and historical play.
 - Audience: This is the group of people who watch the play. Many playwrights and actors consider the audience to be the most important element of drama, as all of the effort put in to writing and producing a play is for the enjoyment of the audience.
- Literary Elements
 - There are six stages in a plot structure:
 - Initial incident: The event that “gets the story going”
 - Preliminary event: Whatever takes place BEFORE the action of the play that is directly related to the play
 - Rising action: A series of events following the initial incident and leading up to the dramatic climax
 - Climax: The turning point or high point of a story, when events can go either way
 - Falling action: The series of events following the climax
 - Denouement: Another term for the conclusion from the French word for “unraveling”
 - Other Literary Elements:
 - Exposition: The “who, when, where and what” part of the play
 - Story organization: beginning, middle, end
 - Conflict: The internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension
 - Suspense: A feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience
 - Language: In drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character
 - Style: the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner
 - Soliloquy: A speech by a single actor who is ALONE on stage
 - Monologue: A long speech made by one actor (a monologue may be delivered alone or in the presence of others.)
- Technical Elements
 - Scenery (set): The theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment
 - Costumes: Clothing and accessories worn by actors to portray character and period.
 - Props: Short for properties; any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance, from a telephone to a train

- Lights: The placement, intensity, and color of lights to help communicate environment, mood, or feeling
- Sound: The effects an audience hears during performance to communicate character, context, or environment
- Makeup: Costumes, wigs, and body paint used to transform an actor into a character.
- Performance Elements
 - Acting: Use of face, body, and voice to portray character
 - Character motivation: The reason or reasons for a character’s behavior; an incentive or inducement for further action for a character
 - Character analysis: In responding to dramatic art, the process of examining how the elements of drama – literary, technical, and performance – are used
 - Empathy: The capacity to relate to the feelings of another
 - Speaking: The mode of expression or delivery of lines
 - Breath control: Proper use of the lungs and diaphragm muscle for maximum capacity and efficiency of breath for speaking
 - Vocal expression: How an actor uses his or her voice to convey character
 - Inflection: Change in pitch or loudness of the voice.
 - Projection: How well the voice carries to the audience
 - Speaking style: The mode of expression or delivery of lines
 - Diction: Selection and pronunciation of words; clarity of speech.
 - Gestures: Any movement of the actor’s head, shoulder, arm, hand, leg, or foot to convey meaning
 - Facial expression: Physical and vocal aspects used by an actor to convey mood, feeling, or personality

★ Lesson Idea: Playing Many Parts...

Objective: Students will be able to identify the necessary roles of a stage production by “playing” multiple roles.

Inspiration: Stepping into a production role enables our students to gain a better appreciation and understanding of the nuances of staging a piece or production. This often leads to more investment in the success of completing the task at hand.

Suggested Activity:

- In groups, students will be assigned and “play” roles of director, stage manager, and designer (set/costume). Students can use a play excerpt, poem, or story from a book.

Reflection: Have students discuss their experiences in various roles.

★ Lesson Idea: “The Show Must Go On”: Changing Roles...

Objective: Students will be able to examine the importance of various production roles by switching roles from the previous lesson.

Inspiration: Students have the opportunity to gain a fuller understanding of the importance of each role and how it ties into the success of a production.

Suggested Activity:

- Students may still use an excerpt, poem, or story from a book or continue from the previous day. Students will be able to note changes from role-to-role and from person-to-person by assuming different roles.

Reflection: How does “playing” a role affect how students view personal responsibility?

★ Lesson Idea: Take the Lead

Objective: Students will be able to write and perform a skit or short scene in which a hero/heroine might need to intervene. (For example, perhaps the piece relates to bullying, environmental racism, etc...)

Inspiration: When might a heroine/hero need to intervene? When might you (the student) need to intervene in a situation?

Suggested Activity:

Student will create a short script in which their main character would need to intervene (this would build up to the climax).

Reflection: *What are some characteristics a hero/heroine possesses? Who do you know have these character traits?*

★ Lesson Idea: It's Show Time!

Objective: Students will be able to assess the importance of taking on production roles through a presentation of each piece, whether it be a poem, excerpt (scene from a play), or a story from a book.

Inspiration: By staging the piece, students can view their approach to leadership and collaboration through first-hand knowledge/experience.

Suggested Activity:

- Divide the class into 3 groups. Each group should collectively select a poem or story that uses a good variety of literary elements. Assign 1 leader to each group and have that person stage the story or poem on paper. Include descriptions on props, costumes, lighting etc.

Reflection: Most of the time, there are situations where budget is an issue. With limited amount of resources, how can people find ways of getting these things? Have students think outside the box.

MUSIC

★ Unit: Exploring Song Structure

Objective: Students will be introduced to a songwriting method that will help them gather their ideas and get them in song form.

Suggested Unit Outline:

- Start with the title
 - Create a phrase of one to five words that sums up the heart of your song's message. Try using an image or action word in your title to give it energy and interest.
- Make a list of questions suggested by the title
 - What are the questions you want to answer in your song and what do you think your listeners might want to know? Your list of questions might include: What does the title mean? Why are you saying that? How do you feel about it? What happened to cause this? What do you think or hope will happen next?
- Choose a song structure
 - Currently, the most popular structure is: Verse / Chorus / Verse / Chorus / Bridge / Chorus. Many recent hits add a short section called a "pre-chorus" or "lift" between the verse and chorus to build anticipation.
- Answer one question in the chorus and one in each verse
 - Select the question you want to answer in your chorus. Look for images and action words to bring your answers to life. What emotion are you describing? How does it make your body feel? Is it warm or cold? Dark or light? If you get too poetic, add a line that makes a clear statement so listeners don't get lost.
- Find the melody in your lyric
 - Choose the lines you like best for your chorus. Say them out loud. Now say them again with LOTS of emotion. Exaggerate the emotion in the lines. Notice the natural rhythm and melody of your speech when you say the lines with lots of feeling. This is the beginning of your chorus melody. Play with it until it feels comfortable.
- Begin to add chords to your chorus melody
 - Try a simple, repeated chord pattern. Play with the melody and chords until you find something you like. Record a rough vocal – even if it's only on your phone. Just be sure you get it down so you don't forget it.
- Choose a question to answer in your first verse
 - Make it one that will draw the listener into the situation. Go through Steps 4 – 6 with you verse lyric and melody.
- Connect your verse and chorus
 - After you have a verse and chorus create a transition between them. You may need to raise or lower your verse melody or change the last line to get to your chorus smoothly. TIP: Chorus melodies are usually in a higher note range than verses. When we get emotional our voices tend to rise. The chorus is the more emotional part of your song so it's higher, while verses add information about the situation.
- Build your second verse and bridge

- Choose another of your questions to answer in Verse 2. Proceed through Steps 4 – 6. Your second chorus will have the same melody and lyric as your first chorus. You are now almost finished with your song. You just need to add a bridge. The bridge section adds a peak emotional moment to your song, a realization, or an “aha!” moment. Try two or three lyric lines that give the listener the best insight you can, or sum up what you hope will be the outcome. The melody should be different from both verse and chorus. Try using a chord you haven’t used before or changing the phrase lengths or motion of the melody. A bridge isn’t a requirement but it can add a lot of strength to your song.
- Record your song
 - A simple piano/vocal or guitar/vocal can often be the most effective emotional statement of your song. If you wrote a Rock song, do an “unplugged” version. You don’t need lots of strings and synths – in fact, these can detract. Practice both the instrumental and vocal parts until you are comfortable with every chord, every note, and every word. The less you have to focus on playing or singing, the more you can focus on the emotion in the song. Try singing it as if you are speaking it to someone. Record for short periods then takes a break. Keep the song and the emotion fresh!

* Lesson Idea: What Moves You?

Objective: Students will participate in a guided meditation session listening to various soundscapes that are pleasant and unpleasant.

Inspiration: Mindfulness and Deep Thinking- Certain types of music cause us to think and feel certain ways. It also connects us to the type of person we are. As a result, it may affect how we choose to dress, how we interact with people and where we go in life.

Suggested Activity:

- Inform students that they are participating in an experiment and should enter the classroom quietly seated with their eyes closed and heads down. Tell them that it will not work if they are being loud and disruptive. Play the playlist you compiled and ask guided questions to get their minds expanding and thinking. They should not be talking just listening.

Reflection: Hold a discussion on how various music types can affect the being: body, mind, and soul. *Did any of the music you heard today make you feel a certain way? Did you feel inspired to discover more of these genres?*

* Lesson Idea: Pitch and Intonation Exercise

Objective: Students will see, hear, practice, and write notation to become more independent readers of music.

Inspiration: How do you signify changing pitch within the musical notation of a song?

Suggested Activity:

- See It: Students will listen to Mozart’s arrangement of “Twinkle, Twinkle Little Star” and follow the musical map. Have students notice that each sound receives its own star. The stars move across the page in a fashion to match the direction of the melody (moving up, down, or across).
- Hear It: Using intervals have students listen to the interval and decide if the pitch is moving up or down. Use hand motions to describe the intervals and melodies in moving motion.
- Write It: Create a short 8-bar tune on the piano. Students can notate a stars or x’s on the musical staff.

Reflection: Discuss musical phrases and how shapes and melodic lines are visible when viewing a musical score. Compare between SATB voice parts to see similarities and differences.

* Lesson Idea: Mixtape

Objective: A short film about music is the inspiration for a well-sequenced lesson that includes discussion, group work, and writing. After the whole class talks about music, have smaller groups write narratives about a still from the film. Students share their work, watch the film, discuss the film and the title, and come up with their own mixtape track lists complete with explanations for each song included.

Inspiration: Types of music and vocabulary related to music

Suggested Activity: *for the full lesson plan, please see: <http://film-english.com/wp-content/uploads/2013/05/mixtape-lesson-instructions.pdf>

Reflection: Ask students how they organized their mixtape. Is it in chronological order of their age and experiences? Based on certain emotions they feel daily?

★ **Lesson Idea: Me, My Future, and I**

Objective: Students will create original song lyrics about their goals and all the things they are good at.

Inspiration: How can we use our natural talents and creativity to build on our future? How can we build on our vocabulary to describe things through word choice?

Suggested Activity:

- Use the songwriting method to help students write their original lyrics and collectively, come up with a unifying chorus that links various characteristics and traits about leadership; include your vision of a successful future. Use the songwriting method to help students write their original lyrics.

Reflection: What thoughts and conclusions can listeners draw from the chorus created? What emotion and message do you think listeners will take away from listening to these songs?

Cycle 2: Mission I'm Possible

How might it feel to fail? Many students feel embarrassed and believe they do not have what it takes to succeed. Focusing on negative thoughts is unhealthy, and, the fear of failure and embarrassment is common in the performing arts, as it can be competitive. Students should recognize that failure plays a huge part in learning and growing in the arts. It is through experience and trial and error that they are able to improve and get better in their craft. With a positive outlook and substantial preparation, dreams can be realized!

DANCE

★ **Unit: How Can Time Be on Your Side? The Creative Habit - Learn & Use it for Life**

Objective: Students will discuss the elements of choreography and be able to design original choreography under time-sensitive deadlines in order to appreciate the necessity of time management.

Suggested Unit Outline:

- SHAPES – the lines the dancer's body forms
 - straight curved
 - angular twisted
 - symmetrical asymmetrical
 - on-balance off-balance
- ACTIONS/MOVEMENTS – the locomotor and nonlocomotor
 - motions of the dancer's body
 - step walk run
 - hop jump leap
 - twist turn bend
 - crawl roll slither
 - pull push gestures
 - stretch swing shake
 - rise fall

- TIME
 - Rhythm – beat even uneven syncopated accented
 - Tempo – speed fast/sudden slow/sustained accelerating decelerating
 - Unison/Canon – moving together or asynchronously
- SPACE
 - Placement – where the dancer’s body is on-stage; the horizontal space the dancer’s body occupies downstage left, downstage, downstage right, stage left, center stage, stage right, upstage left, upstage, upstage right
 - Formation – where the dancer’s body is in relation to other dancers; the space that groups of dancers occupy lines (straight, diagonal, curved, circular) blocks (square, rectangle) staggered lines
 - Focus – where the dancer is looking front, back, sides, corners, up, down
 - Direction/Pathway – where the dancer is moving: forward backward, sideways diagonally, upward downward
 - Level – where the dancer’s body is in the air; the vertical space the dancer’s body occupies: high, medium, low
- ADDITIONAL ELEMENTS
 - Force – the power with which a dancer performs a movement: light to strong
 - Flow – the energy a dancer uses to perform a movement: bound/controlled to free/uncontrolled
- ELEMENTS THAT ADD COMPLEXITY
 - repetition – recurring steps or patterns
 - contrast – opposition in steps or patterns
 - transitions – movement connecting steps
 - sequence – flow of steps from one to another and the order in which they are arranged
 - relationships: between people/characters, partnering, leading/following

★ Lesson Idea: The Power is Yours: Healthy Decision-Making

Objective: Students will be able to address the effects of healthy and unhealthy behaviors by reading and exploring texts (through movement) that include protagonists and antagonists.

Inspiration: By examining unhealthy and healthy decision-making, students further gain an understanding of the effects of one’s individual decision/personal behavior on the collective. Students also explore the importance of alternatives to unhealthy and unethical behavior.

Suggested Activity:

- Aid students in defining “antagonist” and “protagonist.” Students can consider the following texts, in order to examine healthy and unhealthy behaviors: *Mufaro’s Beautiful Daughters: An African Tale*, *The Rough-Face Girl (from Algonquin Indian folklore)*, *The Princess Who Lost Her Hair: An Akamba Legend (East Africa)*, *Child of the Sun: A Cuban Legend*, *Timothy Tolliver and the Bully Basher: A Story About Bullying*, *A Living Robot, and its Young Inventor*; Older students can explore *Lord of the Flies* by William Golding or *The Bully* by Paul Langan

Reflection: Have students discuss the following: What healthy and unhealthy decisions were made by the protagonists and antagonists? What were the effects of their decisions? How might you reflect a healthy or unhealthy decision through movement?

★ Lesson Idea: Dance It Out: Expression Through Movement

Objective: Students will be able to develop choreography that expresses various emotions that are experienced throughout the school day.

Inspiration: This idea highlights social-emotional learning within our students and aids self-awareness.

Suggested Activity:

- Encourage students to use dialogue and/or sounds to accompany this choreographed piece. This can also be done in narrative form. For example, another student can actually narrate a story based on the choreography displayed.

Reflection: Address the following: How might you express “a day in the life of a student” through movement? What kind of story is told through this choreography? How is the viewer/observer able to distinguish the various emotions shown through the choreography?

★ Lesson Idea: “I Rep Hard for My City”: NYC

Objective: Students will be able to examine the unique and “nuanced” aspects of NYC through choreography/movement.

Inspiration: Students can begin to appreciate and reflect upon the reasons why NYC is visited by so many people, and how they can help maintain the positive aspects or improve upon the “less desirable” characteristics of NYC.

Suggested Activity:

- Students can create choreography or movement that highlights aspects such as public transportation, the parks, monuments, buildings, the skyline, etc.

Reflection: Have students answer the following questions: How can our students express pride in their city and its surroundings? What is unique about each borough?

★ Lesson Idea: The “Trickster” in African Folklore

Objective: Students will be able to create movement or choreography based on a tale of a “trickster” from African folklore.

Inspiration: It is imperative that students be exposed/introduced to various folklore. This enables them to make connections and comparisons to other characters in literature.

Suggested Activity:

- Read and discuss the tale of Anansi (African Folklore). You may assign multiple students the role of Anansi.

Reflection: Have students show their movement for the “trickster.” Students should also discuss the following: How did you approach this piece? How does your “trickster” move?

THEATER

★ Unit: Storytelling- Oral Traditions

Objective: Students will have the opportunity to talk about what makes a good story, look at the oral tradition of storytelling, and compare and contrast stories from two different cultural traditions then draw on their understanding of different types of narratives to inspire and enrich their own storytelling.

Suggested Unit Outline:

- What Makes a Good Story?
 - Begin by activating students' existing knowledge about stories:
 - What is a story? How is a story told?
 - Who tells stories?
 - What makes a good story?
 - Show the Oral Traditions QuickTime Video and ask students to think about and discuss what the narrator says about stories. (<http://www.pbslearningmedia.org/resource/echo07.lan.stories.totem/oral-traditions/>)
 - Introduce the term "oral tradition" and ask students to consider why stories might be spoken versus written down. Are the stories of their own lives — their class, school, and families? written, spoken, or recorded in other ways? Who tells them? Who are they for?
 - Ask them to think about what it would be like to have no written or electronic way to save a story. How could it be made to last?
- Stories in the Oral Tradition

- Explain that students will now watch a story called "How Raven Gave Light to the World," one of many stories that have been told and passed down by the people who live on the Northern coast of Alaska.
- Show The Raven Story (<http://www.pbslearningmedia.org/resource/echo07.lan.stories.raven/the-raven-story/>). Then, create groups (of varying student ability and disposition) and ask students to consider and discuss the following questions:
 - Who is Raven?
 - What does he do?
 - How would you describe Raven? (What words would you use?)
 - Raven is sometimes described as a "trickster." What might this mean?
- Introduce the Maui and the Creation of the Islands QuickTime Video (<http://www.pbslearningmedia.org/resource/echo07.lan.stories.maui/maui-and-the-creation-of-the-islands/>) by explaining that this story comes from Hawaii and is about how the islands came to be. After the students have watched the video, ask them to consider and discuss these questions as a whole class:
 - Who is Maui?
 - What does he do? (Raven brings stars, moon, and sun to the world; Maui pulls the islands out of the ocean. Stories about creation, or how things came to be, are among the oldest stories people tell. *Why are stories of this kind important? Why do people like to tell them over and over?*)
- Your Creation
 - Have students begin to work on their stories. They should choose any story ideas that interest them, but their final story will need to include the key elements of good storytelling, such as characters, a problem to solve, a resolution, and a setting.
 - After students have worked on their stories for 20-30 minutes, ask them to exchange what they have done with a peer. Ask each student to look at his or her partner's story, sharing observations and questions based on the following list of questions:
 - Does the story have a beginning, middle, and end?
 - Who is the main character?
 - What is the setting?
 - What big events occur?
 - What is the problem to solve?
 - How does the problem get solved?
 - What did I learn from it?
 - What do I still wonder about?
 - After exchanging feedback with their peers, students should continue to work on their stories. To assess students' progress, ask listeners and readers how they might extend what they have learned about stories through this experience, and what story topics they might explore next.

★ Lesson Idea: "I Am.": Hopes & Dreams

Objective: Students will be able to explore personal hopes and dreams through the use of storytelling.

Inspiration: Exploring the paradigm of optimism in terms of hopes and dreams provides a concrete, tangible introduction to the term, which lends itself effectively to exploration through theatrical devices. More importantly, thinking in these terms, enables our students to make connections and provides relevance.

Suggested Activity: Suggested Storytelling Prompts: "A Dream is a Wish Your Heart Makes..."; "If I Had 3 Wishes..." "If I Had 1 Wish", "I Know I Can..."

Reflection: How do we tell/create a story that illuminates hopes and dreams? What is the importance of the personal narrative?

★ Lesson Idea: "We Are...": Speaking it into Existence

Objective: Students will be able to explore communal hopes and dreams through the use of spoken word. Students will be able to create a collaborative piece comprised of personal and communal ideas.

Inspiration: Building upon the previous lesson of personal hopes and dreams (scaffolding), students will now look outward to examine the importance of multiple voices/narratives related to hopes and dreams.

Suggested Activity:

- Have the class watch a spoken word piece performed by other students. Observe how they perform their poems and what they use to grab the attention of their audience. Watch the gestures of their hands and movements as they perform.
- Explain that students will collectively create a spoken word piece about their hopes and dreams.
 - Brainstorm some keywords or phrases that can inspire them to begin writing.
- Lead the creative process and write the poem on the board.
 - Remind students that this is a free flowing writing experience. For instance, you can incorporate commas, brackets, or dashes into your poem. Your audience will not see your poem –they will hear it. For this reason, there are no rules regarding the number of beats in spoken word poetry.
- After the poem is written, talk about tips on performing the poem. All students should perform the poem once in their own manner and style and feel comfortable.
- Tips for Writing Poetry
 - Use Concrete Language: (incorporate certain words or phrases that create vivid images, sounds, actions and other feelings and sensations in your readers.
 - Use Repetition: of a phrase or descriptions of an image.
 - Incorporate Rhyme: The use of rhyming in your poem can add to your performance and make it more entertaining and fun to follow for your audience. Use elements of surprise and moderation when incorporating rhyme into your spoken word poetry.
 - Attitude: It is essential that a spoken word poem is able to capture the feelings that the poet has and convey them to their audience and the rest of the world. Be sure that your poem incorporates a certain attitude or feeling to your audience.
 - Persona: You can portray any feelings that you want to in your poetry. For example, you choose to write your poem in the voice of someone else, or take on the opinion of another person that might be different from your own. Be creative and have fun with the subject you choose.
- Tips for Performing Poetry
 - Posture: Be sure to stand up straight with your shoulders back, chin up, and head high. Look confident and assertive.
 - Eye Contact: Make eye contact with your audience, and do not star at the floor, your paper, or in one particular spot the entire time.
 - Project: Speak loudly and clearly enough to ensure that your entire audience can hear your voice.
 - Enunciate: Do not mumble.
 - Facial Expressions: Use facial expressions when you are performing spoken word poetry. This will help your audience get an idea of a point you want to get at or your emotions that are involved with your words.

Reflection: What is the power behind the meta/communal narrative? What are some things that we may all be hopeful for or desire? How does spoken word lend itself to this exploration?

★ Lesson Idea: The Impact

Objective: Students will be able to analyze and explore the impact of hopes and dreams by exploring positive scenarios through the use of improvisation.

Inspiration: Exploring the impact of how positive thinking encourages our students to recognize the importance of the individual and collective voice and provides a lens through which to view a myriad of circumstances. This encourages habits of the mind of promoting positivity daily.

Suggested Activity:

- Divide the class into 4 groups, each group can improvise the following positive scenarios.
- Discuss the feeling and emotion related to each of the scenarios and talk about the how this can impact or affect someone greatly.

- Receiving your diploma at graduation
- Making your first meal for you and a family member or friend
- Making someone smile
- Helping someone in need
- Applying for college

Reflection: How can hoping and dreaming impact students positively in the midst of various circumstances? How does hoping and dreaming affect the individual student and the collective student body?

★ Lesson Idea: “You Don’t Have to Be A Star to be in My Show!”

Objective: Students will be able to cast their own skit, but must use at least one person they do not know well as a character in their tales.

Inspiration: This not only incorporates leadership, but, it aids students in navigating group work/projects/assignments.

Suggested Activity:

- Select 5 “directors.” Each “director” will cast their script or story but must choose at least one student who they do not know well.
- Use the class time for students to rehearse their short skit and perform at the end of class.

Reflection: How did you interact with your selected cast members? How did you find the directing role to be? Did you come across any problems when rehearsing? What advice would you give to someone who is directing a scene or skit?

MUSIC

★ Unit: What is Jazz

Objective: Students will participate in class discussions about jazz music, compare improvisation sections, listen to various jazz musicians and compare and contrast their individual sounds.

Suggested Unit Outline:

- What is Jazz?
 - America’s Music
- What is improvisation?
 - In jazz, it is when musicians perform a different interpretation each time they play the same tune.
- Jazz is like a language
 - With Jazz, because of its improvisational aspect, the musicians are communicating the “emotion of the moment;” that is, the emotion they are feeling WHILE they are performing.
- Way vs. What
 - In jazz, it's more about the *way* a song is played, rather than *what* song is played.
- Jazz Recordings
 - Audio: Chameleon - Herbie Hancock, How High The Moon - Ella Fitzgerald, Lonely Woman - Ornette Coleman, Main Stem - Duke Ellington, Take Five - The Dave Brubeck Quartet, The Entertainer - John Arpin
- Musical Elements of Jazz
 - Notes, melody, chords
- Jazz Sounds
 - Instruments, particular sound, responsibility of each instrument
 - Audio: A Night in Tunisia - Charlie Parker, Giant Steps - John Coltrane, St. Thomas - Sonny Rollins, Take Five - The Dave Brubeck Quartet
- Rhythm
 - The beat, tempo, swing
 - The Swing Era
 - Audio: Swing Eighth Notes - Mark Gridley, Jumpin' At The Woodside - Count Basie, Chameleon - Herbie Hancock

- Where did Jazz come from?
 - New Orleans via Africa and Europe
 - Why New Orleans?
 - African American Experience
 - Louis Armstrong
 - Jazz is all over the world
 - Audio: Working Man Blues - Louis Armstrong

★ Lesson Idea: Music from Across America

Objective: Students will identify the families of musical instruments and their typical sounds and distinguish various styles and genres of American music.

Inspiration: Discuss the rich diversity of American music and how music reflects community and culture. How are emotions expressed through sound and music? Talk about how music evokes emotion.

Suggested Activity:

- Students will listen to a variety of popular, traditional and ethnic American music -- from the evocative sounds of Native American drumming to the lively sounds of Zydeco music from Louisiana. To develop their listening skills, students will use worksheets to record their impressions about the music they hear.
*For the full lesson plan, please see: <http://edsitement.neh.gov/lesson-plan/music-across-america#sect-preparation>

Reflection: In addition to learning about musical instruments and the geographic and cultural context of music, students will contemplate and share their personal responses to music.

★ Lesson Idea: "What Am I?"

Objective: Students will listen and analyze Will.i.am's song, "What Am I?" and will discuss self-awareness, strengths and weaknesses, and personality/individuality. They will draw out the message of "I'll keep getting stronger."

Inspiration: Have students share a word that describes them. "What I am is _____."

Suggested Activity:

- Ask each student to think about one word that sends a positive connotation about their best friend and have them write it on the board.
- Briefly discuss why they are considered a good friend and why their friend thinks they are a good friend.
- Hand out the lyrics and listen to the song, "What Am I?" by Will.i.am.
- Discuss the lyrics and help them draw out the message of strength and improvement.
- Have students create short 4-8 line rhyme that describes their strongest characteristic or personality trait.
- Start by brainstorming and jotting down words of phrases that describe those traits.
- Have students volunteer to share their rhyme.

Reflection: How can hoping and dreaming impact students positively in the midst of various circumstances? How does hoping and dreaming affect each of us? How do these inspirational songs make people feel?

★ Lesson Idea: Sound, Tone & Rhythm

Objective: Students will focus on the musicality of poetry by reading out loud or playing a recording of Edgar Allan Poe's "The Bells" and "The City and the Sea." As a group, the class will discuss the tone, rhythm, and sounds of the poems before referencing a written analysis of the mood and devices for each poem.

Inspiration: In reading a poem, we should first relax and experience the poem's music. Learning to hear how a poem communicates is often an important first step in understanding what it communicates.

Suggested Activity:

- Like many other poets and critics, Poe linked poetry to music. Play a recorded recitation of "The Bells" to the class and ask the class to characterize the tone and rhythm of each section of the poem. Point out how the third line of each section sets its "key"— "merriment," "happiness," "terror," and "solemn thought," respectively—and encourage students to find words in each section that help create that mood, such as "tinkle," "liquid," "scream," "groan," etc.

- Discuss the use of sound values to underscore these effects—e.g., the e sounds in the third section (“scream,” shriek”) and the o sounds in the fourth (“groan,” “monotone,” “tolls”).
- Give an essentially flat and uninflected reading of “The City in the Sea,” and then play a professional recording of the poem.
- Ask your students the following questions: *What is the intended effect of “The City in the Sea”? What specific sound devices are used to try to achieve that effect? How successful is the poem in achieving its intentions?*

Reflection: Ask students to examine the four sections of “The Bells” and then create a colorful picture depicting each section. Have them describe its dominant mood and pointing out key terms or poetic devices used to create that mood.

★ Lesson Idea: Live vs. Studio versions

Objective: Students will listen to a variety of live and studio version musical selections and use the worksheet, “Hear, Think, Wonder” to describe their observations of the music. Engage students in a discussion about their ideas on why music sounds different “live” vs. “in the studio.” Introduce mixing and mastering and discuss the roles of a recording engineer (oversees the technical aspects of the piece and fixes any problems) and a producer (oversees the creative direction of the piece).

Inspiration: Is live music better than recorded? What are some similarities and differences in terms of performance level?

Suggested Activity:

- Create a list of songs that have live and studio recordings. Select music from various genres.
- Have students use this worksheet to write their initial thoughts on the two versions of the song.
http://www.scholastic.com/teachers/sites/default/files/posts/u133/pdfs/hear_think_wonder_song_study.pdf
- Engage students in a discussion about their ideas on why music sounds different “live” vs. “in the studio.”
- Introduce mixing and mastering and discuss the roles of a recording engineer (oversees the technical aspects of the piece and fixes any problems) and a producer (oversees the creative direction of the piece).

Reflection: Think about your favorite artists and bands you listen to. Do you watch their live performances? Would you rather listen to their live recording or studio version? Why?

Cycle 3: The Image of Excellence

Most students are encouraged to strive for excellence in multiple facets of their lives. The performing arts provide ample opportunity to explore the idea of excellence holistically, and, in doing so, students can begin and continue to view themselves in this image.

DANCE

★ Unit: A Look into Famous Dance Performances

Objective: Students will have the opportunity to view a variety of dance forms of famous dance performances and discuss the elements of an outstanding performance and how to improve performance skills.

Suggested Unit Outline:

- Famous Dance Performances:
 - Tchaikovsky: Swan Lake - The Kirov Ballet
 - West Side Story: Jets VS. Sharks
 - The Rockettes
 - Michael Jackson: Smooth Criminal
 - Alvin Ailey: Revelations
 - Savion Glover & Gregory Hines (tap)
- Performance Skills
 - Never dance alone, even in a solo

- Include the audience (involving them can actually lessen your anxiety or stage fright).
- Be aware of other dancers in your group.
- Make eye contact, direct your energy to one person within the audience or project your energy to the others around you, and use or respond to the energy of others give to you.
- The Eyes Have It!
 - Facial expression
 - Real or sincere facial expression often has more to do with the eyes than with the mouth.
 - Truly SEE, LOOK, and TAKE IN the world through your eyes as you dance.
 - As for the rest of the face, be natural. While a smile can be important during certain types of dances, it will not match the mood in all dances.
 - Relax the lower jaw. This will improve any type of expression and, if fitting, make possible a smile that comes easily but is not plastered to your face.
- Understand Musicality
 - While counting helps dancers to be precise and together in their movement, musicality in performance is expressed through more than just counting beats.
 - Fill spaces in the music and movement, not letting the energy or intent drop between shapes or between counts.
 - Utilize dynamics - incorporate crescendo and decrescendo (sudden or gradual changes in the quality of the movement) that often reflect or work within the accompanying music or score.
 - Understand what part of the music (rhythm, melody, counterpoint, etc.) the dance-maker is using to inspire their movement.
- Confidence
 - Not to be confused with attitude: Trust in yourself and your fellow dancers.
- Great dancers are actors as well!
 - Be familiar with the time period or origin of the dance, understand the emotions of a piece or have an idea of what the choreographer is trying to express or intend.

★ Lesson Idea: This is Why We Rock!

Objective: Students will be able to create movement, gestures, and/or full choreographed pieces that reflect a positive self-concept or attributes. Based on the piece, students will be asked to interpret what attributes are reflected through these movement/choreographed works.

Inspiration: Students benefit from making connections between the verbal and the physical. By demonstrating the ability to articulate these connections and their importance, students continually enhance literacy.

Suggested Activity:

- Students can explore verbal expression and body language. Consider a “chant” or “cheer” that accompanies the movement and highlights a positive self-concept.

Reflection: Students will answer the following: What attributes were reflected throughout these works? How were these characteristics reflected through movement or gesture? How did you feel during the process of creating this original work or choreography?

★ Lesson Idea: Honoring Your Personal Hero/Heroine

Objective: Students will be able to build choreography that honors a hero/heroine in his or her personal life.

Inspiration: This assignment encourages students to identify the value of acknowledging a hero/heroine in his/her personal life.

Suggested Activity: Students will create a “tale of living legends” by displaying each choreographed piece. Students should try to arrange this performance in a way that tells a story.

Reflection: Have students share some facts about his or her hero/heroine and tell which aspects served as inspiration for the choreography.

★ Lesson Idea: Put Your Best Foot Forward

Objective: Students will be able to exhibit effective auditioning techniques through the performance of comedic and dramatic monologues.

Inspiration: Some students will perform professionally. Although not all will do so, many transferrable skills come from training for the stage.

Suggested Activity: Students will select from various texts to perform comedic and dramatic monologues. Students will perform mock auditions and will research audition requirements for performing arts schools, colleges, universities, or conservatories.

<http://www.ace-your-audition.com/monologues-for-teens.html>, <http://www.freedrama.net/small1t.html>,

<http://www.actorama.com/monologues/cat/funnymonologuesforgirls>

Reflection: Did you feel nervous when “auditioning” your routine? What are some strategies that helped you to stay focused? What did you find most difficult when preparing for an audition?

★ Lesson Idea: Happy Dance!

Objective: Students will be able to select an uplifting/inspirational song that promotes optimistic thinking and create a movement-based piece to highlight the song’s message.

Inspiration: How is movement connected to social-emotional learning? How can one emote through movement?

Suggested Activity:

- The teacher will choose 5 songs that send a positive message to the listeners.
- Divide the students in pairs or in groups of 3. Explain that they will create movement phrases that go along with one verse and the chorus.
- Students should experiment with various “uplifting” movements that portray the optimistic or positive message of the song.
- Use the elements of dance unit to help each group choreograph their piece.
- Include specific technique into their warm up or exercises.
- Have each pair perform it at the end of the week.

Reflection: Students can explore the importance of the mind-body connection and can begin to encourage habits of the mind that place an emphasis on optimistic thinking.

THEATER

★ Unit: Musical Theater: An American Art Form Exploring Cultural & Social Identities

Objective: Students will get a brief intro to the beginning of musical theater, starting with Opera/Operettas, Vaudeville/Variety shows 1700’s-1800’s.

Suggested Unit Outline:

- Immigration and Racial Tension
- Socio-Economic climate of the time
- Important Musical Theater timeline
 - The Birth of American Musical Theater: 1904-1919
 - Broadway Music & Melody: 1920-1932
 - Hard Times 1933-1942
 - Golden Age 1944-1959
 - Changing Times 1960-1979

- Second Century 1980-Present

★ Lesson Idea: “Who Am I?”

Objective: Students will be able to create a short tale about his or her name. (If students do, by chance, know how they were named, they may use this to create the tale.) Each tale must have a beginning, middle, and end. This will be shared with a student that he or she does not know well.

Inspiration: This imaginative approach allows students to think about identity creatively and challenges students to create a narrative based on both personal experience and imagination.

Suggested Activity:

- Prior to class, ask students to research the history and evolution of their first and last names.
 - “What is the history of your name?”
 - How did you get your first name?
 - Where did your middle name, if you have one, come from?
 - What is the origin of your last name?
 - What meanings have these names had throughout history?
 - What types of people had this last name (consider professions, ethnicities, etc.)?
 - How do changes in spelling or pronunciation reflect your family’s history?
 - Are any of these names unique or common?
- WARM-UP/DO-NOW: “If you had to change your name, what ideas or factors would you consider in choosing a name? Why? Are there certain names that you like? What are they? Which name would you choose? Why?” After a few minutes, allow students time to share their answers. Do you think names are important? Why or why not? Why do you like the names you like and dislike the names you don’t? Do associations play a part in whether or not one likes a name?
- As a class, read and discuss the article, “And if It’s a Boy, Will it Be Lleh?” (http://www.nytimes.com/learning/teachers/featured_articles/20060519friday.html) focusing on the following questions:
 - What does the name Neveah mean?
 - Why is it so popular?
 - Who is likely to have sparked the beginning of this trend?
 - What names did Neveah surpass in popularity in 2005?
 - What documentation is there to indicate the rise in the name’s popularity?
 - Among which groups has the name raised most in popularity?
- Divide students into pairs. Each student will have the opportunity to ask and answer questions about his or her first name. It is permissible if questions are similar to those answered prior to class, as it will reinforce student understanding and may stimulate further discussion. Questions to consider include:
 - What is the meaning of your name?
 - What other names were being considered when you were born?
 - Do you have a middle name? How was it decided upon?
 - If you were the opposite gender, did your parents or guardians have a different name chosen for you?
 - Do you like your name? Why or why not?
 - What do you like most and/or least about your name?
 - Is your name gender or culture specific? If so, how?
 - How many people in your family or in your life have the same name?
 - Were you named after someone specific? If so, does this affect how you are treated or how you are expected to act?
 - Do you have a nickname? If so, how did you get it? If not, do you wish you had one? Why or why not?
- Once interviews are completed, allow students time to organize all their notes and begin writing a creative piece about how their names originated. Encourage students to use this activity as a way to celebrate their uniqueness and individuality. Their work may take the form of a poem, story, a fictional dialogue, song, etc.

Reflection: Have students present their work-- celebrating their individuality as it relates to their names.

★ Lesson Idea: "You're Going to Know My Name!"

Objective: Students will be able to perform their "Name Tales" for the entire group.

Inspiration: Students will provide constructive feedback, post-performance. (The "Sandwich Method" can be used, when giving peer feedback.)

Suggested Activity: Each student will present their original piece about their name then receive feedback from the class. Students giving feedback will use the "Sandwich Method." *Positive Feedback | Criticism | Positive Feedback*

Reflection: How do you feel when receiving feedback or criticism from someone? How can you take the negative criticism and use that to your advantage? How do you deliver criticism to someone else? Encourage students to think about their comments before saying them out loud.

★ Lesson Idea: "Beat for the Gods!": Design for costume and Set

Objective: Without realizing it the student's will be able to think about all the design principles as they participate in the following activities.

Inspiration: Musicals are really good at highlighting the elements of design and the way characters and ideas are exaggerated and brought to life.

Suggested Activity:

- Review the 7 basic principles of design:
 - Drama (Direction)
 - Students (Shape)
 - Like (Line)
 - To (Tone)
 - Create (Color)
 - Silly (Space)
 - Theatre (Texture)
- To get student's thinking about these have a selection of images that focus on or combine of number of the design principles. Discuss the effect of the image in capturing a sense of mood and atmosphere. Artworks or photographs would be great here.
- Costume:
 - Toilet Paper Costumes: Use toilet paper to design and dress up a student as a soldier, nurse, doctor, race car driver, bride, etc.
 - Body Cut Outs: Using large rolls of paper, each student gets a large piece. They pair up and one person traces the other and vice versa. You can then either have student's use permanent markers, crayons, paint. Create a costume representation of their partner thinking about clothing, shoes, accessories, hair and make-up. Stick them up on the classroom wall as a celebration of their designs.
 - Select a Scene: Find a selection of scenes or stage directions from one or a variety of plays and get student's to think about how they would design the costumes for those characters. Reading the scenes out loud gives away more clues as to character and look. You can create a template to get them to pencil in the costume and color it in.
 - Write About It: A writing activity that could be attached to this exercise is one where we get the student's to explain which elements of design they have used and why. How does it link back to the character, the scene, the play as a whole?
- Set:
 - Look through the Director's Kaleidoscope: Find pictures of actual sets and print them out onto large pieces of paper in color. Divide the students into groups and together they go to a "set design station" which has one of the pictures, a sheet with the elements of drama on it and a sheet with the elements of design on it. Underneath the picture, leave space for the students to add their thoughts about mood, atmosphere, any other elements of drama or elements of design.

- Looking from the Bird's Eye: Find a selection of theater sets and have students draw the set from both a Bird's Eye View as well as a front on view. You might also like to explore the various stage spaces around your school and discuss how setting this same scene would be different depending on where it is being performed.
- Dress the Set: If you have the resources and/or a bit of ingenuity and creativity use what is available to you to get you and your student's to actually create a real life set. Present a scene for a guest audience. You might even like to incorporate your costume designs from the "Select a Scene" exercise here.

Reflection: What are your thoughts on looking at the process of set and costume design in a theatre production? We explored the idea that the main jobs of the creative production crew is to interpret a script so that it reflects the playwright's intentions as well as the director's creative vision.

★ Lesson Idea: A Variety Show in the Making!

Objective: Under the direction of the teacher, students will plan a variety show incorporating various acts. Include dance routines, skits, songs, talks & discussions etc.

Inspiration: Think about performance quality and show this can help students feel comfortable on stage in front of an audience.

Suggested Activity:

- Use class time to gather thoughts and brainstorm on the all the acts that will be participating the variety show. Select a theme and include theater, dance and music sets.
- Rehearse for the main event!

Reflection: Talk and discuss the run of show and the mix of topics and sets. This includes the "rhythm" of the show. Should you include a host? Reflect on the planning process of putting a show on. What can you observe?

MUSIC

★ Unit Plan: The Music in Poetry—presented by the Smithsonian Institution

The lessons in this issue introduce students to the rhythms of poetry. The focus is on two poetic forms that originated as forms of song: the BALLAD stanza, found throughout British and American literature, and the BLUES stanzas of Harlem Renaissance poet Langston Hughes. The exercises take poetry off the page and put it into terms of movement, physical space, and, finally, music.

Objective: Students are introduced to two poetic forms that originated as forms of song, Ballad and Blues, as well as several poetic devices such as iamb, measure, and rhythm. Students will read several examples of both forms of poetry and learn about the history behind their origin.

Inspiration: For centuries, unlettered people of Britain and America preserved an important body of early English literature: story songs, or ballads, which were passed along from singer to singer. Some ballads that originated in the Middle Ages are still with us, not as relics of history but as the roots of living music.

Suggested Activity: *To access the full lesson plan, please visit:
http://www.smithsonianeducation.org/publications/siycwinter_06.pdf

Reflection Activity: "There is no rhythm in the world without movement first," says Langston Hughes. What do you think he means by this?

★ Lesson Idea: Seeing and Feeling Sound Vibrations

Objective: Students will examine the existence of sound by listening to and seeing sound waves while conducting a set of simple activities in class. Students describe sound in terms of its pitch, volume and frequency.

Inspiration: Sound energy can be seen as well as heard! Describe how sound is created by the vibration of certain objects. As the vibration changes, so does the sound.

Suggested Activity: *print the Seeing Sounds Worksheet here:

http://content.teachengineering.org/content/cub_/activities/cub_energy2/cub_energy2_lesson05_activity1_worksheet.pdf
Materials List

- Each student needs:
 - Seeing Sounds Worksheet
- For each pair of students or activity station:
 - Tuning Fork Station: Tuning fork (available at a musical instruments store), cup of water (or ping pong ball)
 - Milk Container-Reflector Station: Cardboard milk container, scissors, tissue paper, tape, small mirror, flashlight
 - Spatula Blade Station: Spatula (metal or plastic)
 - Rubber Band on Doorknob Station: Rubber bands, doorknob on a door
 - Boom Box Station: Boom box, balloons, paper plate, small pieces of paper
- Introduction
 - We are going to explore three characteristics of sound energy today — pitch, volume and frequency. Volume is how loud a sound is (greater amplitude), pitch is how high a sound is (short wavelength = high pitch), and frequency is how fast a sound wave is moving (high frequency = short wavelength = high pitch). These three properties really help us describe sound energy.
 - Can you see sound energy? Can you feel sound energy? Well, let's find out! Everybody stand up! Now shake your body! Shake all your body parts as much as you can! When something moves back and forth, it is said to vibrate. Can you see your neighbor's body vibrating? Well, sound is made by vibrations that are usually too fast to see.
 - Have the students hum their favorite song while gently placing their fingers on their throat. What do they feel? (Answer: They are feeling the vibrations of their vocal chords, which vibrate to make sound.)
 - The vibrations you feel when you hum are how we make and hear sound. Biomedical engineers are especially interested in sound energy; they design devices that help people who cannot speak or hear be able to create or identify sound waves. You may be familiar with hearing aids, which are devices created by engineers. Using their understanding of sound energy, engineers create equipment to help people hear.
 - In today's activity, we are going to examine how we can see and feel sound energy using pitch, volume and frequency.
- Vocabulary/Definitions
 - Biomedical engineer: Engineers who solve medical problems in health care and medical services. They work with doctors and medical scientists to develop and apply the latest technologies, such as microcomputers, electronics and lasers. Also called bioengineers.
 - Frequency: The rate of vibrations in different pitches. Low pitch sounds have lower frequencies (and longer wavelengths).
 - Pitch: The highness or lowness of a sound. Related to the wavelength and frequency of a noise. Short wavelength equates to high frequency and subsequently high pitch.
 - Sound energy: Audible energy that is released when you talk, play musical instruments or slam a door.
 - Sound wave: A longitudinal pressure wave of audible or inaudible sound.
 - Vibration: When something moves back and forth, it is said to vibrate. Sound is made by vibrations that are usually too fast to see.
 - Volume: When sound becomes louder or softer. A measurement of amplitude.
 - Wave: A disturbance that travels through a medium, such as air or water.
- Before the Activity
 - Gather the materials for each station.
 - Make copies of the Seeing Sounds Worksheet, one per student.

- This may be either an entire class demonstration or a student team activity. Either have the class perform each activity station together, or set up stations around the room and have students conduct each activity station in small groups.
- Tuning Fork
 - Strike a tuning fork and place one of its tines against a cup of water or ping-pong ball.
 - Discuss what happened to the ping-pong ball. Why did it move?
- Milk Container-Reflector
 - Cut a large hole (~9 cm [3.5 inches] in diameter) in the side of a cardboard milk container.
 - Tape a small mirror (sized smaller than the hole) on the middle of a piece of tissue paper.
 - Tape the tissue paper (with mirror) taut across the hole.
 - Have a student hold the milk carton as if s/he were pouring, and talk down into the open end of the carton while another student shines a flashlight on the mirror at an angle that reflects it on the wall. Talk in different voices: loud and soft, high pitch and low pitch.
 - Discuss what happens to the light on the wall when the student is talking (creating sound waves).
- Spatula Blade
 - Place the tip of a spatula blade on a desk or table with the handle extending over the side.
 - Pull the handle down and let go.
 - Discuss what happens when the handle is let go? What does the spatula look like? Do you hear anything? Describe the volume, pitch and frequency of what you observe. These vibrations are similar to what goes on in your vocal chords when you talk.
- Rubber Bands on Doorknob
 - Fasten a rubber band to a doorknob, pull it taut, and pluck it.
 - Discuss what happens when the rubber band is plucked? What does the rubber band look like? Do you hear anything? Describe the volume, pitch and frequency of what you observe. These vibrations are similar to what goes on in your vocal chords when you talk.
- Boom Box
 - Hold a blown-up balloon in front of a boom box speaker and turn up the volume.
 - Observe what happens to the balloon when the volume is turned up.
 - Place a paper plate with small pieces of paper on it on top of the boom box.
 - Observe what happens to the pieces of paper as you turn up the volume.
- Conclusion
 - Discuss with the students what they have seen and felt. Come to a class consensus: Can you see and feel sound energy? Sound energy is a useful form of energy for sensing and detecting vibrations. Engineers use sound energy to help people see and feel things that they would not otherwise be able to, like what is going on deep inside a human body, far under the surface of the Earth, and deep below the sea to the ocean floor. Engineers also design medical devices, such as hearing aids, that help people hear things they may not be able to normally hear.

Reflection: Discuss how engineers study sound waves to help people who cannot hear or talk. How many different things can you think of that use sound energy? (Possible answers: Radio, television, car horn, telephone, crosswalk signal, smoke alarm, oven timer, etc.)

★ Lesson Idea: Popular Music and Videos

Objective: Students are introduced to the concept of pop culture and the role that it plays in their lives. Students will examine the importance of videos to the music industry and the role that music plays in popular culture. Students will have the opportunity to interview each other about their musical preferences and this information will be tallied as a class. Activities include: viewing and listening to videos, with and without sound, in order to analyze aesthetic visual elements; exploring the history of the music video; and independent projects on music videos for selected musical genres.

Inspiration: Do you find yourself watching every music video of your favorite artists and songs?

Suggested Activity:

- Pairs *Tally the results of questions 1,2 and 3 to determine the music and listening habits of your students.
 - Have students share a favorite popular song. Each student will conduct an interview of the following questions:
 - How much time do you spend listening to music each day?
 - What is your favorite type of music?
 - What is it that you really like about the music you shared today?
 - Do you like the music loud or soft? why?
 - The first time you saw the music video to this song; did it match your interpretation from just listening to it?
 - Does the video of the song influence your liking of it?
 - Have you ever seen this artist or band live? Did they meet your expectations?
- Viewing & Listening
 - Have students watch a music video of a song they are unfamiliar with- without turning on the sound- and record their impressions based on visual presentation. Consider camera angles, lighting, imagery, characterization, tone. Is it silly, serious, abstract?
 - Have them listen to the lyrics of the song itself, without the visuals and record their impressions. Consider style of music, lyric content, themes, imagery, rhyme and repetition.
 - Once finished, ask students to write their observations for presentation in groups or as a class. In their conclusions they should consider:
 - are the video and song compatible? Do they tell the same story?
 - were they predisposed in their interpretation of the song after seeing the video?
 - does the video add depth or value to the song?
 - which would convince them more to buy a CD? seeing a video or hearing a song?
- The Evolution of the Rock Video
 - Rock videos are a fairly recent phenomenon, emerging as a mainstay for popular culture in the early 1980's.
 - Have a discussion about the pioneers of Rock like The Beatles, Elvis Presley, David Bowie and Michael Jackson.
 - Can students identify any trends in these videos over the last 10-15 years?
 - How do you think these videos can mold attitudes toward music?
 - Think about the performers you know and their music videos. Who do you think spends the most on their videos?
- Video Themes
 - Students will think critically and analyze the videos for a particular style of music. Students will select a type of music that interests them (hip hop, alternative rock, rap, soul, rock, funk, metal) and record and analyze 5 music videos that they feel are reflective of that style. Students should consider:
 - What is the overall message of these videos?
 - What are the similarities and differences between these videos?
 - How are the following individuals depicted in their videos?
 - visible minorities
 - teens
 - women
 - men
 - parents
 - authority figures
 - What lifestyle choices are promoted in these videos?
 - What trends in popular culture have been inspired by these videos?
 - How has this music influenced their lives?

Reflection: Have students present their observations using clips from their videos to augment their opinions.

★ Lesson Idea: Rhythm & Art: Gesture Drawing

Objective: Students will explore connections between music and visual art by creating a series of line drawings influenced by various genres of music.

Inspiration: Let's draw connections between music and art. For example, expansive waves are created by sounds that travel in space until they are received by our auditory sense (ears). Our brain interprets the sound and instructs the body in the proper response; for example, instead of moving the whole body, we move the hand. Compare these sound waves to the organic lines in gesture drawings.

Suggested Activity:

- Ask students to use their left hands to tap on their desks while their right hands draw in the air, using different movements (move diagonally, up, down, left, right, in circles, in zig-zags, etc.). Synchronize the movements of both hands. When the left hand taps the table, the right hand should move. Students should try different speeds: first tap very slow, then less slow; tap fast, then very fast. Discuss how different motions or tapping affected hand motion drawing.
- Play music in the background, in the following order:
 - Cuban music (drums)
 - Cuban music (strings)
 - Flamenco
 - Classical music
 - Jazz
 - Contemporary music
- Following the melody, have students start a gesture drawing on paper using organic lines. Organic lines are the types of lines found in nature. They are irregular, curved, and often fluid. They convey a sense of gracefulness, dynamism, and spontaneity. The pencil mark may be fast, slow, light, dark, smooth, rough, or broken, depending upon rhythm and tempo.
- Over the next few days, students should create between 4-6 gesture drawings per the following activities on newsprint paper. The goal is for students to make visual connections to their auditory experiences.
 - **Exercise 1: Straight Lines.** Play flute and/or guitar solo music in the background. Fill the page with straight lines only. The lines can be horizontal, or diagonal. Move from one edge of the paper to the opposite side.
 - **Exercise 2: Curved Lines.** Play music containing drum solos in the background. Fill the page with curved lines only. The lines can be positioned vertically, horizontally, or diagonally. Move from one edge of the paper to the opposite side.
 - **Exercise 3: Curved and Straight Lines.** Play classical music or jazz in the background. Fill the page with curved and straight lines only. The directions of lines can be vertical, horizontal, or diagonal. Move from one edge of the paper to the opposite side.

Reflection: Ask students to look over all of their drawings and ask them the following questions.

- Besides curved and straight lines, what else can you find in the drawings?
- What other lines can you see (zig-zag, spiral, converged, parallel, intermittent lines, etc.)?
- Describe how each genre of music influenced your gesture drawing. What did you like about this activity?

★ Lesson Idea: Music: A Greater Purpose

Objective: Students will explore and draw a link between poetry employed in modern day hip-hop or pop songs. This can help students explore unfamiliar or forgotten literary devices through familiar songs that they can relate to and enjoy.

Inspiration: Songs can become an anthem for change, inspire hope, and give people a voice. Socially conscious music has the ability to galvanize people to action.

Suggested Activity: Select two-three songs to discuss.

- Examples of socially conscious music videos

- Macklemore – Same Love
- Black Eyed Peas – Where is the Love?
- The Roots – Dear God 2.0
- Tupac – Keep Ya Head Up
- Lupe Fiasco - Words I Never Said
- Examples of Poetic Devices: alliteration, assonance, simile, internal rhyme, end/slant rhyme

Reflection: Have students will work together to write their own bars or lines of poetry. Encourage the students to incorporate both socially conscious themes important to them and poetic devices/rhyme schemes into their poems or songs.

Arts Standards

Developmental Considerations:

This curriculum is designed for a range of students, aged K-12. Each lesson should be prepared with consideration for the artistic development and learning abilities of each child. The New York City Department of Education’s *Blueprint for Teaching and Learning* should be consulted for each developmental stage. For your reference, please visit the webpage.

Five Major Strands of Arts Learning to Consider:

1. **Art Making:** The art-making strands indicate what students should be able to accomplish at the end of benchmark years: second, fifth, eighth, and twelfth grades. These charts provide “snapshots” of the learning process—the skills, knowledge, and appreciation that should be mastered in selected areas, and how these are honed as students mature.
2. **Literacy in the Performing Arts:** Students develop a working knowledge of performing arts language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing. They recognize their roles as articulate, literate artists when communicating with their families, schools, and communities.
3. **Making Connections:** This strand provides social, cultural, and historical contexts in which students may understand various art genres, while indicating links to other disciplines in the curriculum. Students are expected to apply knowledge and skills learned in class to assist them in interpreting the world around them.
4. **Community and Cultural Resources:** New York City is rich in community and cultural resources. Students should be actively engaged with the art exhibits, museums, galleries, schools, studios, community-based organizations, libraries, and artists that contribute to the cultural and economic vitality of the city. These resources are integral to the development of young artists, expanding their horizons and enhancing the instruction they receive in school.
5. **Careers and Lifelong Learning:** The career-building skills learned in art activities are those required in all other fields of endeavor: goal setting, planning, and working independently and in teams. While some students will pursue careers in art-related fields, all students should come to regard art as an important means of expression and as source of lifelong enjoyment.

**Please note that each standard listed below is a benchmark goal for what students should have learned by the end of each grade level range, i.e. K-5, what all students should know by the end of 5th grade. For more detailed objectives under each benchmark, please visit The New York City Department of Education’s *Blueprint for Teaching and Learning*.

Kindergarten through Grade 5 Benchmarks:

<u>Dance</u>	<ul style="list-style-type: none"> * Through movement exploration, observation, replication and recall, students develop kinesthetic and self-awareness; understand dance concepts; and build fine and large motor skills. They invent dance movements to create their own short dances; learn basic vocabulary of various dance forms and simple dances; reflect upon their own and others’ work; and understand the purpose, routine and behavior of a dance class. * Students expand their dance vocabulary of words and symbols to further refine their understanding and communication of ideas and themes in dance. They practice constructive criticism using dance language, and explore the elements that contribute to expression and meaning in dance. * Students understand the significance of dance in their own and other cultures, explore creativity in dance in
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	<p>response to other arts and subject themes, use video technology for reflection, and relate dance to personal health.</p> <ul style="list-style-type: none"> ✱ Students illuminate their relationship to dance by exploring dances of different cultures and periods, find shared elements among the arts, use video and interactive technology to support dance learning, and analyze the effects of dance on body and mind.
<u>Theater</u>	<ul style="list-style-type: none"> ✱ Students continue to activate and expand their imaginations, and explore the analytical, concentration and process skills associated with acting. ✱ Students exercise and refine the actor’s instrument—the body, voice and mind—through ongoing exploration of the physical, vocal, characterization and staging components of acting. ✱ Students participate in a variety of group and solo activities in rehearsal and performance, demonstrating self-discipline and the ability to work collaboratively. ✱ Students gain skills as emergent playwrights by identifying and using elements of dramatic literature in writing, theater exercises and activities. ✱ Students investigate the various management and artistic roles of the director. ✱ Students use theater vocabulary to communicate basic directorial concepts and ideas to actors and designers. ✱ Students work constructively with peers engaging in guided activities as emerging directors. ✱ Students examine theater history to further understand its social and cultural context. ✱ Students practice constructive responses to theater performance using observable evidence to support opinion.
<u>Music</u>	<ul style="list-style-type: none"> ✱ Students engage in activities to experience elements of music. ✱ Students develop awareness of human expression through music making. ✱ Students discover the singing voice and build technique singing and playing instruments. ✱ Students show respect for their instruments, music materials, and learning environment. ✱ Students learn routines that contribute to positive music-making experiences. ✱ Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. ✱ Students realize that music reflects composers’ emotions, ideas, imagination, and cultural context. ✱ Students make connections between music and personal feelings.

Grade 6 through Grade 8 Benchmarks:

<u>Dance</u>	<ul style="list-style-type: none"> ✱ Students apply an understanding of choreographic principles and structures when learning, developing, and performing dances, demonstrate the ability to self-correct in response to suggestions, and develop personal technical goals for improving dance skills. ✱ Through critical and practical investigation, students develop the vocabulary and concepts to discuss dances and dance making in terms of style, structure and design. They expand their understanding of the origins of and connections between dance styles in the ongoing evolution of the art form. ✱ Through research and analysis, students gain a sense of the development of dance styles through history. They increase their understanding of musical structures and qualities in relation to dance, and integrate other art forms in the creation of dance pieces. . ✱ They identify goals for personal growth, and begin to look at next steps.
<u>Theater</u>	<ul style="list-style-type: none"> ✱ Students enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, spoken word, physical theater, story theater, or musical theater. ✱ Students continue to develop the processes and the analytical and imaginative skills associated with acting. ✱ Students enhance and develop their performance skills while learning to work in diverse styles and forms. ✱ Students will increase their range of expression as playwrights through the use of vocabulary and dramatic structure, and by exploring various theatrical styles and forms. ✱ Working alone and in groups, students begin to recognize and articulate their personal vision and the cultural context of their work. ✱ Students develop a holistic understanding of theater and the diverse skills required of a director. ✱ Students become competent in the basic elements of directing and recognize the work of directors in theater productions. ✱ Students apply an understanding of dramatic text and theater history in their critical responses as they enhance their skills to critique live performance.

	<ul style="list-style-type: none"> * Students use vocabulary that is authentic and integral to theater. * Students share their theater learning by performing for others. * Students cultivate a personal response to an affinity for theater as a part of their lives.
<u>Music</u>	<ul style="list-style-type: none"> * Students apply understanding of elements of music through performance activities. * Students become aware of themselves as musicians through performance, improvisation, and composition. * Students build and apply vocal and instrumental technique. * Students take responsibility for their instruments, music materials, and learning environment. * Students follow established routines that contribute to positive music-making experiences. * Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. * Students identify vocal and instrumental music. * Students realize that music reflects composers' emotions, ideas, imagination, and cultural context. * Students make connections between music and personal feelings. * Students identify the various aspects/options of lifelong music involvement. * Students extend their music-making experiences beyond the school community. * Students define and categorize various aspects/options of lifelong music involvement.

Grade 9 through Grade 12 Benchmarks:

<u>Dance</u>	<ul style="list-style-type: none"> * Students teach and demonstrate for peers, create improvisational problems for class exploration, develop a repertoire of their own choreography and other works, engage in all aspects of performance and production, and demonstrate the ability to self-correct without suggestion. * Through critical analysis and comparison, students gain verbal, written and practical fluency in dance styles and concepts, incorporating their understanding into their work as emerging choreographers and performers.
<u>Theater</u>	<ul style="list-style-type: none"> * Students increase their ability as imaginative and analytical actors while continuing to participate as collaborative ensemble members. * Students demonstrate the ability to reflect on and think critically about their work. * Through sequential and sustained activities in various theater forms, like commedia d'ell Arte, students improve upon and gain new performance skills. * Lead workshop or series of exercises for fellow students in at least one of the following areas, through which the students demonstrate understanding of and proficiency in: speech and voice, improvisation, movement. * Students perform in a program of scenes, monologues and structured improvisations that includes works from a variety of styles, periods, genres and cultures. * Students develop their ability as playwrights in a variety of theatrical styles and forms. * Students explore personal voice and individual expression by applying diverse conventions of dramatic writing to their original work. * Students refine their ability as playwrights to express point of view and personal vision. * Students develop their communicative, personal, imaginative and analytical skills while investigating the role of the director.
<u>Music</u>	<ul style="list-style-type: none"> * Students synthesize elements of music, notation, and performance practice. * Students emerge as artists through performance, improvisation, and composition. * Students integrate vocal and instrumental technique, artistry, historical context, and performance practice. * Students assume leadership roles specific to performance, ensemble, and classroom. * Students create and critique ensemble music-making procedures and behaviors. * Students explore music in the following areas: Elements, Notation, Vocabulary, Genre/Style, Instruments, Voices, Ensembles, Production and Technology. * Students develop expertise in vocal and instrumental music. * Students demonstrate an understanding of correlations to music's role in society in a variety of contexts. * Students demonstrate an understanding of the ways in which musical elements, artistic development, and processes interrelate. * Students creatively express their personal connections to a wide variety of musical styles. * Students develop awareness of issues that shape and affect various musical communications in the world. * Students express informed opinions. * Students demonstrate lifelong music involvement.

Vocabulary Words

DANCE

abstract
 accent
 accumulation
 across the Floor
 alignment
 allegro
 arabesque
 asymmetrical
 attitude
 axial
 balance
 ball change
 ballet: plié, relevé, chasse
 call and Response
 canon
 center
 choreography
 contrast
 crossover
 energy (sharp, smooth, shaky, strong)
 fall/Recover

floor Patterns
 force/Energy
 general Space (locomotor)
 gesture
 gliding/bouncy, heavy/light
 improvisation transposition
 isolation
 parallel
 phrase
 point/flex
 positions of the feet
 pull/push, fall/recover
 quality of movement
 quarter
 relationships (over/under, in front/behind, etc.)
 repetition
 retrograde
 rondo
 round/arch
 self-space (non-locomotor)

speed (fast, slow, moderate)
 stage crew
 stage directions: up stage/down stage/
 center
 stage manager
 style-specific vocabulary
 sustained
 swinging
 theme
 time/space
 transition
 turned out
 turn-out/rotation
 unity
 upstage/downstage directions (forward, backward, sideways, up/down)
 upstaging
 variation
 variety

THEATER

accents and dialects
 action
 antagonist
 audience etiquette
 backstage
 blackout
 Blocking
 blocking
 cast
 gesture
 hero/heroine
 improvisation
 inciting incident
 lighting
 lighting designer
 major themes
 makeup
 monologues/dialogue
 movement
 movement and stage-composition
 music
 narrative
 narrator
 pantomime
 physicalization

casting
 character
 character Choice
 climax
 composition
 concept
 conflict
 costume
 costume Designer
 place
 playwright
 playwright's Intention
 plot
 posture/gesture
 production elements
 projection
 prop master
 proscenium stage
 reactions
 rehearsal
 rising Action
 scene
 scene Breaks
 scenery
 scenic Elements

costumes
 crew
 denouement
 dialogue
 diction
 director
 exposition
 facial Expression
 falling action
 script
 sequence
 set
 set designer
 set, costume
 setting: environment, time & place
 sound
 sound designer
 speech patterns
 stage crew
 stage fright
 stage manager
 time
 vocal pitch
 volume/tempo

MUSIC

a cappella
 AB form
 ABA form
 ABC form
 accidental
 allegro
 alto
 anatomy
 andante
 arco
 articulate
 aural
 ballad
 band
 bar line
 Baroque
 bass
 beat
 bow lift
 bow speed
 bow weight
 brass family
 call & response
 cannon
 cello
 chant
 chord
 chorus
 Classical
 clef
 coda
 composer
 piano (*p*)
 pickup note
 pitch
 pizzicato
 posture
 pulse
 quarter note
 quartet
 refrain
 register
 repeat
 rest
 rhythm
 ritardando
 round
 scale

concert
 crescendo
 da capo
 decrescendo
 diaphragm
 dictation
 double bar
 downbeat
 down-bow
 drums
 duet
 dynamics
 echo
 eighth note
 embouchure
 ensemble
 etiquette
 fermata
 fine
 first ending
 flat
 forte (*f*)
 grand staff
 guitar
 half note
 harmony
 improvisation
 instrument
 interlude
 interval
 intonation
 I-V-I Chord Progression
 score
 second ending
 sensory
 sharp
 silence
 sing
 soft
 solo
 soprano
 speaking voice
 staccato
 staff
 steady beat
 strings family
 tempo
 tenor

jazz
 key signature
 larynx
 ledger line
 legato
 lento
 lullaby
 lyrics
 major
 measure
 melodic shape
 melody
 meter
 metronome
 mezzo forte (*mf*)
 mezzo piano (*mp*)
 minor
 moderato
 mood
 motif
 natural
 notation
 note
 nursery rhyme
 octave
 opera
 oral Tradition
 pattern
 pentatonic
 percussion family
 performance

 theme
 timbre
 time signature
 title
 tonic
 treble clef
 trombone
 trumpet
 unison
 verse
 viola
 violin
 voice
 warm up
 whole note

Sample Lesson Plans

Before diving into planning and implementing a lesson plan it is essential to consider the mode of learning that is most effective for each of your students. Many students learn through various channels- visual, tactile, auditory, written or kinesthetic, for example- one or more of these may be the dominant learning style for a particular student. Within the first few days of your class, be sure to familiarize yourself with the students and make sure you pay close attention to each student's learning style. For every lesson plan created, it is important that you incorporate multiple learning styles for diverse students you may find in your classroom.

SAMPLE LESSON PLAN

DANCE

Instructor: Miss Example	Site: Middle School Academy
Date(s): 9/7/2015	Grade(s): 6 th -8 th
Discipline: <input type="checkbox"/> Theater <input checked="" type="checkbox"/> Dance <input type="checkbox"/> Music	Length of Lesson: 45 minutes- 1 hour, 1 day
Specify: Modern Dance	Lesson Title: Creating an ABA-Form Dance
Instructional Objectives: Use action words to itemize the skills and abilities the students will develop to complete the lesson <ul style="list-style-type: none"> Distinguish how it feels to perform a sharp vs. a smooth movement. Perform movement that looks distinctly smooth or sharp. Improvise and choreograph a dance that has sharp and smooth movements. Define and perform a dance in ABA form. 	
Motivation: Bring in opportunities to create interests through questions, discussion and/or visual example Resource Used: Arabian and Chinese Dances from The Nutcracker A. Watch the video excerpt "Arabian and Chinese Dances from <i>The Nutcracker</i> ." B. Discuss: Which dance has primarily smooth energy and which sharp? Did the two dances give you different feelings?	
Instructional Plan: Please list warm up, main activity and cool down 1) Warm Up: <i>Introduce the Concept by Asking Students:</i> <ul style="list-style-type: none"> What kind of movement can you think of that would be very sharp? Ex: hitting drum, kicking in martial arts, throwing ball What would be an example of very smooth movement? Ex: a bird riding on an air current, smoke floating in air, ice skating Introduce the videos followed by discussion (<i>See Motivation</i>) 2) Two Activities used to introduce ABA choreography: I. RESPOND TO WORDS: <i>Directions-</i> See what it feels like to move sharply and smoothly. Given a word, decide whether it has sharp or smooth energy. Move anywhere in the room with the energy of that word. Be careful not to touch anyone else in the space. (<i>Ex:</i> sharp: bounce, burst, dab, dart, explode, flick, jab, jitter, march, poke VERSUS smooth: float, gush, meander, ooze, soar, sway, glide, melt) Many words could be performed either sharply or smoothly, like twist, stretch, bend. Encourage students to try each word in a variety of ways. <ul style="list-style-type: none"> Can you bounce on something other than your feet? Can you flick with a body part other than your hands? Try your foot or head. Can you gush as if you were a waterfall? How about a small stream? Can you glide high and low? Remind students to focus in the direction they are jabbing (jab high, low, right, left, behind, in front, etc. Ooze slowly and then quickly) Allowing the students to fully explore the movement possibilities of each word. II. MIRRORING <i>Directions-</i> Work in pairs and mirror your partner's movements. Begin with slow, smooth movements. Change leaders and progress to sharp. Which are easier to follow: smooth movements or sharp movements? [answer: smooth movements] 3) Main Activity/Choreography: Create a Dance: (<i>groups of 5-7 people</i>) Create a dance in ABA form. Begin with the B part of the dance: the body. Use the following steps to create the dance: <ol style="list-style-type: none"> One person finds a repetitive sharp or smooth movement to do with a particular body part(s). The next person adds on to the first person's movement with a contrasting movement and a different use of body parts and/or levels. Now go back and create Part A, which is the introduction. Find a method of moving from part A to B. Everyone should find his or her own unique way of doing this. You might all start frozen on stage in a shape or you might start off stage. Try to use a locomotor movement that is in the same character as your movement in part B. Return to part A moving backwards this time. Note: Be sure your dance has contrasts in your use of the body, space, time, and force. 4) Presentation and observation of each groups work	
Vocabulary: List specific words you will introduce in the lesson ABA form, force or energy, improvisation, sharp/smooth, gestural, postural	
Recap: Questions that enable students to synthesize what they've learned <ul style="list-style-type: none"> Watch each group's performance. Observe and ask: Did the performers clearly show the difference between the smooth and sharp movements? Was there contrast in the dance? Varying use of space and use of body (individual vs. group movement, use of body parts), timing, and force? Were you able to see the ABA structure of the dance? 	
Assessment: General progress of students towards the overall goal of the class <ul style="list-style-type: none"> Are students able to make sense of and communicate ideas with movement? Are students able to analyze their own and others' performances? 	
Notes & Comments:	Supplies & Equipment: Selections of music that express smooth and sharp movements

SAMPLE LESSON PLAN

THEATER

Instructor: Miss Example	Site: Academy
Date(s): Week of September 7 th (1 week)	Grade(s): 7 th -8 th OR High School
Discipline: <input checked="" type="checkbox"/> Theater <input type="checkbox"/> Dance <input type="checkbox"/> Music Specify: Drama	Length of Lesson: 45 minutes; 1 week
	Lesson Title: Character Motivation
Instructional Objectives: Use action words to itemize the skills and abilities the students will develop to complete the lesson <ul style="list-style-type: none"> Students analyze scripts or text to discover characters' motivations. Students analyze how actors employ performance elements to develop characters and achieve a desired response. Students apply the elements of performance to their own characters. Students analyze one of Shakespeare's protagonists/antagonists and present a monologue or video to demonstrate a personal interpretation of character motivation and experience. 	
Motivation: Bring in opportunities to create interests through questions, discussion and/or visual example Shakespeare: Scene from Hamlet Shakespeare: Scene from Much Ado About Nothing	
Instructional Plan: Please list warm up, main activity and cool down Day 1: Objective-- Understand how characters—specifically Hamlet and Benedick—are portrayed and analyzed by dramatic artists and audiences based on human experience, condition, desire, and motivation. Discuss: Why is it important for actors to gain empathy from the audience? Why must the audience be able to identify with the characters? Discuss empathy, motivation, and conflict. <ul style="list-style-type: none"> Ask students to reflect on a time when they had to make a tough decision that would greatly influence their lives and possibly change their relationship with someone. How did they feel physically? Mentally? Ask students to write about the experience and their feelings. Review vocabulary list Watch scenes from play & look for how the actors use elements of performance in their <i>characterizations</i> of Hamlet and Benedick. Discuss in small groups and report to class. Note: Students will take notes and list specific examples of how each performer uses the elements of performance. <ul style="list-style-type: none"> Question: Can you identify with the characters? What outcome do you wish for these characters? Day 2: Students select a protagonist or antagonist from any one of Shakespeare's plays and do one of these two activities: <ul style="list-style-type: none"> Select a significant monologue from that character to perform for the class, either by ad lib, improvisation, or memorization, to convey the conflict and motivation of the character, keeping in mind the desired response from the audience. Create a short scene demonstrating how the world might be perceived through the selected character's eyes. It should be a point-of-view segment. Students may work in groups, but the groups should be small enough for all members to benefit. This may require a preparatory lesson on the use of multimedia teaching shot composition and framing in video production. See Resources for help. Day 3 Students should perform and/or show their productions in class. Ask the class to analyze and critique the performances	
Vocabulary: List specific words you will introduce in the lesson antagonist, characterization, conflict, diction, elements of performance, monologue, motivation, projection, protagonist, soliloquy	
Recap: Questions that enable students to synthesize what they've learned Once students perform and show their pieces in class they should be able to critique performances and answer the following: <ul style="list-style-type: none"> How effective was the character portrayal? The elements of performance? The character motivation? What did you learn about the character? Did you discover anything new about the character from the portrayal? What would you change about the performance? Why? 	
Assessment: General progress of students towards the overall goal of the class <ul style="list-style-type: none"> Are students able to portray a character on stage? Are the students able to memorize lines for a performance? Do students have a strong understanding of character analysis? Do students understand Shakespearean plots, characters and elements? 	
Notes & Comments: This lesson is designed to be used once students have become familiar with various Shakespeare plays and characters.	Supplies & Equipment: Shakespeare plays, TV/Computer, Journals

SAMPLE LESSON PLAN

MUSIC

Instructor: Miss Example	Site: 109K
Date(s): 9/7/2015 - 9/11/2015	Grade(s): 6 th - 8 th
Discipline: <input type="checkbox"/> Theater <input type="checkbox"/> Dance <input checked="" type="checkbox"/> Music Specify: General Music	Length of Lesson: 45 minutes
	Lesson Title: Caribbean Music: Calypso
Instructional Objectives: Use action words to itemize the skills and abilities the students will develop to complete the lesson The students will listen and view a presentation on the history of Calypso style music. The students will locate & identify Trinidad and Tobago on a map. The students will listen to musical examples of steel drums.	
Motivation: Bring in opportunities to create interests through questions, discussion and/or visual example <ul style="list-style-type: none"> • Short slide presentation • <u>World map</u>- pin point the Caribbean and label/identify various countries on the map. • <u>Video</u>- Performance of steel pan band playing familiar songs they can recognize. • <u>Songs</u>- <i>The Banana Boat Song (Day-O)</i>- Harry Belafonte 	
Instructional Plan: Please list warm up, main activity and cool down <ul style="list-style-type: none"> • <u>Do Now:</u> List (U.S) American music that were strongly influenced by African Music (blues, gospel, soul, jazz, rap rock, pop, etc.) (short discussion) • <u>Help students find Trinidad, Tobago, Western Africa, India, England, Spain and France on the map or globe.</u>-Today, Trinidad is part of a small country called Trinidad and Tobago. Tobago was once owned by Spain, then by England and many people came to the islands from India and France as well as West Africa. These people brought their favorite traditions and songs with them. When they settled on Trinidad, they heard each other's music, and eventually the African-Trinidadians invented a kind of music that sounded a little bit African and European. • <u>Short Slides:</u> Educate students on certain topics such as cruelties and injustices and that Africans were brought to Central American, South American and Caribbean countries in the early 1800's. Discuss "misleading promises" that led to a kind of "indentured servitude." • <u>Introduce "Calypso"</u> Calypso began as a type of protest music. African-Trinidadians in the 1800's were not allowed to talk as they worked, but they were allowed to sing. Improvised words that commented on the latest news and sometimes on life in general, featured sarcasm and wit. eg: <i>The Banana Boat Song (Day-O)</i>- Harry Belafonte- Call and Response work song • <u>Timeline:</u> 1884-banned playing of skin drums (what did the Calypsonians do? created instruments from bamboo) - *briefly cross reference Sound, Physics and Music. 1930's Calypsonians started to make the drums out of metal objects. Mention WWII • <u>Show photos of various steel pans-</u> The Calypso bands didn't just pick up pots and pans and beat on them. They found useful objects and work on them until they became musical instruments. (metal shipping containers, paint cans, garbage cans) A good instrument maker could often shape a pan so that it would play different pitches when it was hit in different spots. • <u>Professional Instrument Makers-</u> Today, pans are crafted that are specialized in playing melody, harmony, bass or rhythm • <u>Recap/class discussion</u> 	
Vocabulary: List specific words you will introduce in the lesson Acoustic, calypso, slavery, steel pan, Tobago, Call & Response, indentured servitude, skin drums, Trinidad	
Recap: Questions that enable students to synthesize what they've learned <ul style="list-style-type: none"> • What is the national instrument of Trinidad and Tobago? • What is calypso? • Describe why steel pans were created? • Describe how science correlates with how the steel pan drum is made. 	
Assessment: General progress of students towards the overall goal of the class <ul style="list-style-type: none"> • Are students able to describe the sound and origin of steel pan drums? • Can students identify the following countries on a map? Trinidad, Tobago, India, England, Spain and France. 	
Notes & Comments: <ul style="list-style-type: none"> • Cross references History, Geography and Science • <u>Note:</u> The steel drum is the only acoustic (non-electric) instrument invented in the 20th century. 	Supplies & Equipment: <ul style="list-style-type: none"> • Globe or map of the Americas • Audio player, photos of steel pan drums • Videos or live demo of performances • Projector for short slide presentation

SAMPLE LESSON PLAN

MUSIC PRODUCTION

Instructor: Miss Example	Site: Bronx HS of Visual Arts
Date(s): 9/7/2015	Grade(s): 9 th -12 th
Discipline: <input type="checkbox"/> Theater <input type="checkbox"/> Dance <input checked="" type="checkbox"/> Music Specify: Music Production	Length of Lesson: 50 minutes
	Lesson Title: Introduction to Loops
Instructional Objectives: Use action words to itemize the skills and abilities the students will develop to complete the lesson The students will understand the concept of loops and how they can be applied in many musical situations. The students will be able to record and edit sound using GarageBand. The students will effectively browse, select and insert loops onto a track within GarageBand.	
Motivation: Bring in opportunities to create interests through questions, discussion and/or visual example <ul style="list-style-type: none"> Watermelon Man by Herbie Hancock Videos which illustrate use of loops (www.youtube.com/watch?v=10rCS8qpq20) 	
Instructional Plan: Please list warm up, main activity and cool down <ul style="list-style-type: none"> As students walk into class, <i>Watermelon Man</i> by Herbie Hancock will be playing. The class will listen to the song again, but this time they will note what musical elements are introduced and after how many bars. Introduce "Loops"- ex: on projector: small segment of sound that can be easily repeated, stacked and transformed. Play videos which illustrate the use of loops (mini class discussion) <u>Hands on-</u> Students will open GarageBand, select New Project and Loops. Creating your first loop together! (use projector & screen) <ul style="list-style-type: none"> Click "Beats," find "2-step Boxer Beat," click and drag to "1" on the track window. Drag "2 step flux beat" to 2 on the window. The teacher will explain difference in file types: <i>Blue files</i> are WAV files and cannot be directly edited using the score view, but they can still be tuned. <i>Green files</i> are MIDI files and may be edited using the score view. Students will click on the flux beat, open the score editor and adjust the key of the track one half-step. Students will click on the Boxer beat, open the score editor, click on any note and move it up or down using the arrow keys. Students will repeat the Boxer loop by dragging the top left corner of a track when the circular arrow appears. Students will crop their loop by dragging the beginning and end of a track to the desired section when the two sided arrows appear. <u>Activity-</u> Create a song that is at least 45 seconds to 1 minute in length using loops. <ul style="list-style-type: none"> Students must use a minimum of 10 loops Students are encouraged to utilize the pan setting to create more of an "environment" of sound. Songs should follow common phrase structures – 4 to 8 bar phrases. Upon completion of their song, students will export them into iTunes. Once the students have completed their loop compositions we will have an open discussion of critiquing each composition. 	
Vocabulary: List specific words you will introduce in the lesson boxer beat, export, Garage Band, MIDI, track, crop, flux beat, loop, phrase, WAV	
Recap: Questions that enable students to synthesize what they've learned <ul style="list-style-type: none"> Are students able to work in the DAW independently? Can students create short musical phrases based upon loops that are available within GarageBand? 	
Assessment: General progress of students towards the overall goal of the class <ul style="list-style-type: none"> Are students completing assignments with minimal to no assistance? Understanding of phrasing is evident in organization of loops, panning is used 	
Notes & Comments: <ul style="list-style-type: none"> Cross references Math and Technology 	Supplies & Equipment: <ul style="list-style-type: none"> Apple workstation (iPad, MacBook, iMac)/GarageBand Headphones & microphone projector & Screen

