

SY 2018-2019

PERFORMING ARTS

Pathways To Success
Technology and the Arts



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newyorkedge.org



Pathways To Success

Technology & The Arts

Performing Arts Curriculum
2018-2019 School Year

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Theme	Pathways to Success: <i>Technology & the Arts</i>
Performing Arts Subtheme	Pathways to Success, Careers in the Performing Arts, Responsibility, Leadership, Teamwork, Individual Talents
Definition	Technology has become a big part of not just our everyday life, but also of art making and sharing. The internet and social media have increased engagement and made art a more participatory experience; they have helped make arts audiences more diverse and has increased access to the arts by breaking geographic constraints. In addition, technology has created communities among artists by offering platforms where they can share and market their work. Technology has enhanced the ability of Directors and talent seekers to book talent. For all these reasons, this year, the Performing Arts curriculum has been built around empowering our young artists to take charge and responsibility of technology and use it to grow and develop pathways to success.
Synopsis	This curriculum will guide youth in evaluating the impact technology has in the way we create and experience art. It will encourage them to collaborate and use technology to create performing arts pieces that celebrate culture, people and art history. Finally, this curriculum will empower youth to take ownership of creating who they want to be and decide how to combine art and technology to contribute to society.
Objectives	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Explore how the arts and technology are important means of expression. ● Learn how their interest and talents can be transformed into a career in the Performing Arts. ● Take on leadership roles. ● Experiment with the different components that make up a performing art piece. ● Be challenged each season to create and present professional work through solo, duet and ensemble work. ● Experience and develop curiosity, interest, and enjoyment in their own talents and creativity, as well as that of others. ● Define and categorize various aspects/options of lifelong involvement in the Performing Arts. ● Effectively use the language, concepts, and principles of Performing Arts. ● Communicate thoughts and ideas through various genres of the Performing Arts. ● Develop receptiveness to performing art forms across time, place and cultures, and perceive the significance of these art forms as an integral part of life. ● Evaluate their impact in shaping society and its parts.

<p>Learning Standards for the Arts</p>	<ul style="list-style-type: none"> ● <u>Creating</u> - Conceiving and developing new artistic ideas and work. ● <u>Performing/Presenting</u> - Interpreting and sharing artistic work. ● <u>Responding</u> - Understanding and evaluating how the arts convey meaning. ● <u>Connecting</u> - Relating artistic ideas and work with personal meaning and external context.
<p>Culminating Events</p>	<p>Our sites have the opportunity to host a culminating event during the school year. This is a great opportunity to bring the school's community together, and to engage family, friends, and staff in what the students are learning. Culminating events may range from small, intimate performances to larger scale performing arts showcases.</p>
<p>Guiding Principles (GP)</p>	<ul style="list-style-type: none"> ● Leadership Development – to promote youth’s self-regulation, social awareness, and relationship skills, encouraging them to take responsibility in making a positive impact inside and outside of the classroom studio. ● Social Emotional Learning – to nurture a youth’s self-worth, empathy for others, relationship building skills, and responsible decision making to help them become effective community members. ● Progressive Learning – to teach the basics to all youth and create a strong foundation for learning, then provide challenges that allow youth to use their own creative thinking skills. ● Emphasis on Performance and Presentation – to set performance goals allowing youth to work towards tangible end products that become artistic contributions to society.
<p>Essential Questions</p>	<ul style="list-style-type: none"> ● How has technology enhanced the way we experience the Performing Arts? ● How can technology and the Performing Arts be used to create awareness within our communities and worldwide? ● In what ways does access to technology support artistic growth and development? ● What transferable life skills can our students learn from the Performing Arts? ● How do the Performing Arts build our students’ empathy, creativity, curiosity, resourcefulness, sociability, integrity, resilience and self awareness? ● In what ways do the Performing Arts support our youth to excel at home, in school and in their communities?

Professional Development Overview

The New York Edge Art Department prides itself on hiring accomplished performing and visual artists across a wide array of disciplines. We understand to be a successful school-based teaching artist, one must be equal parts artist, educator, and youth developer.

This understanding informs the focus and formatting of our department's mandatory professional development workshops (PDs) offered throughout the school year. We are committed to providing you with and connecting you to the resources you need to feel confident in teaching your unique art form to your classroom studio.

Throughout the year, we will come together for PDs that strive to help you:

- ★ **DESIGN** exciting youth-centered projects
- ★ **CREATE** skill-building, project-focused lesson plans
- ★ **FACILITATE** engaging and inclusive classes
- ★ **PRODUCE** a culminating work that the youth, staff, and community take pride in

Every PD is a hands-on workshop led by master teaching artists who model the classroom management and teaching techniques while challenging you to grow as a teaching artist, committed to Creative Youth Development (CYD). You will learn/practice:

- ★ Games / Activities that build community and / or skills
- ★ Tools for effective classroom management
- ★ Creative approaches for the exploration of the SY curriculum theme
- ★ Techniques to ensure routine practice of New York Edge's Guiding Principles: *Social and Emotional Learning, Leadership Building, Progressive Learning, with Emphasis on Presentation and Showcase.*

Our PDs are also an excellent opportunity to network with peers, learn from one another's vast and varied experience, and check in with the Art Department staff about needed support.

Professional Development : Synopses

*Subject to change

1. **PATHWAYS to SUCCESS: Integrated Technology : *Introduction to the SY Arts Curriculum***
Explore the 2018 – 2019 SY Theme through small-team discussion and art production inspired by the Pathways to Success Guiding Questions. Gain familiarity of the SY Curriculum and hear an overview of the Art Department's events and expectations.
2. **CLASSROOM PRESENCE: *Teaching Artist Magic Across the Disciplines***
By popular demand! Discover and share creative and effective ways to establish a safe and inclusive practice within your youth community. Practice simple techniques, that when used consistently, will make your job so much easier. Troubleshoot the “big issues” learning from one another's experiences. Review, and contribute to, our Teaching Artists' Best Practices for the success of your youth, and you, this school year and beyond.
3. **CREATIVE YOUTH DEVELOPMENT: *Guiding Principles in Practice***
“CYD is a recently-coined term for a longstanding community of practice that intentionally integrates the arts, sciences, and humanities with youth development principles, sparking young people's creativity and building critical learning and life skills that they can carry into adulthood.” We'll examine how New York Edge's Guiding Principles align with CYD's objectives and why that's important. Utilizing lesson ideas from the Visual and Performing Arts Curriculums, small groups will experiment with incorporating New York Edge Guiding Principles into components of an arts lesson plan. There will be opportunities for our Teaching Artists to lead the workshop's greater community during our Share-case.
4. **IT'S ALL FUN AND GAMES: *Building Excitement for Lifelong Arts and Learning***
Direct from field! We learn better when we are having fun. We teach better when we're having fun too! So many of you do a great job using your art discipline to modify community building games. Many others excel at teaching art-specific skills by making games out of it. Keep an eye out for an email requesting a description of a game you use for skill building and/or community building. We'll ask you to include how you play it and why. We may even ask you to lead it at the PD. For extra consideration – tie it in to the SY Curriculum Theme and/or New York Edge's Guiding Principles. Then, come dressed to move and/or get messy!
5. **FINISHING STRONG: *Youth-Centering Delivers Big***
By popular demand! With the end of the year showcases looming the organization's expectations are high. And with the higher temperatures your youth are racing out the door at the end of the school day – already in summer mode. We will brainstorm ideas on how to get our young artists to “buy in” (again and again). Hint: If you've been building leaders all year, you'll be ahead of the game. In small groups, we will practice re-engaging youth, when the pressure is high, and our patience is low. Finally, we will share your highlights from a year of learning and leading. We'll request your pictures and videos be emailed to us ahead of the PD.

Teaching Artists' Best Practices

Know Your Youth	Have reasonable expectations based on grade level and experience. Know what they are interested in collectively and individually. Check-in, regularly, to see how they're doing in and out of the program.
Create A Positive Environment	Engage interests in a tone that builds courage & confidence to try new things. Do not show affection by "teasing". This works against your end goal. Relate to them with respect and they will know to do the same with one another and you.
Work With Tutor Counselors	Your tutor counselor should function at minimum your assistant and at maximum your co-facilitator. Meet with them before activity time, give them the day's rundown, tell them what you need from them specifically, and get their agreement. If they aren't doing their part, respectfully give them direction.
Control The classroom	Establish routine, a community agreement, clear expectations and consequences. Use them regularly. In addition, recognize the best management tools are engaging well timed and structured activities.
Engagement Before Information	Youth actively engaged in art exploration, are more open to information because the relevance and impact are clearer. With that, they are more likely to retain and use the new knowledge.
Plan Thoroughly	It is better to over plan, so that you have flexibility in activities and materials to go where the class experience leads you. Fail to plan? Plan to fail.
Make It Fun	Play is an essential aspect of the artistic experience. Remember. Design activities youth will get excited by the challenge. Make it central to your work.
Clear Instructions	Prepare clarity. Write them out. Say them out loud. Run them by a friend and get feedback on their ease. Any uncertainty will lead to disengagement, and that leads to classroom management issues.
Scaffold	Give youth the framework of the day's activity and the timeframe in which you'll be working. When youth understand the general shape of things they can relax into the process and produce better art.
Go Step By Step	Design activities that challenges at an interesting STILL accomplishable level. Each step should be more challenging than the last to keep engagement The complexity of the work will grow as the youth build skills at each level.
Time For Reflection	Leave time to check in with youth on their art experiences of the day.
Be Who You Are	Share your enthusiasm, personality, and abilities. Show that being authentically you is preferred.
Stay Fresh	Share excitement & enthusiasm with your youth every time you are with them. Remember that being a TA requires you being equal parts artist, educator, and youth developer. What is worth doing isn't easy. It is, however, fun & rewarding.
Quick Tips	Learn your youth's names as quickly as possible. Arrive early and prepared so you can focus. Never promise things that might not happen. Mirror back youth's answers. Lead by example. Model expert communication and professionalism.

Glimpse Into The Disciplines

New York Edge aims to empower our youth to express themselves, build discipline, leadership, teamwork, open-mindedness, tolerance, reliability, and self awareness through the exploration of the performing arts. The arts play an essential part in developing youths' transferable life-skills. In each discipline, students will learn how to communicate ideas, tell stories, give and receive feedback, and present in front of an audience, while learning the fundamental elements of each genre. In addition, students will be able to make social, cultural, historical connections, and connect to other disciplines.

DANCE

The dance discipline at New York Edge includes, but is not limited to, Traditional Jazz, African, Folk, Hip-Hop, Ballet, Contemporary, Modern, Ballroom, Step and Cheer. Students will explore the history of different dance forms, learn technical vocabulary, observe, explore, replicate, reproduce, and choreograph movement. Students will be able to develop discipline through learning the routine and structure of a dance class, and self-awareness through reflecting upon their own work, as well as watching and supporting others' work.

MUSIC

The music discipline at New York Edge, includes but is not limited to, Marching Band, Music Theory, Music Production, Chorus, Voice, and African Drums. The music program is designed to challenge students while building confidence to share their musical expressions. Students will develop an understanding and appreciation of music, learn notation and rhythm, sing/play harmony, strengthen their ears, explore cultural world music, musical eras, and understand basic music theory.

THEATER

The theater discipline at New York Edge includes, but is not limited to, Improvisation, Drama, Comedy, Musical Theater, Stage, and On-Camera Work. Students will develop confidence in self-expression, by practicing the skills of effective communication; voice, body, and facial expression. Students will also become stronger collaborators and creative problem-solvers through practice of the storytelling skills of character, relationship, objective, conflict, and resolution. Whether exploring diverse theatrical styles, the works of famous playwrights, or writing original pieces, our theater students will build the confidence to share their work in performances.

A Look At The Seasons

Seasons: Our school year is divided into three seasons or cycles.

- ★ Season 1 - September to December
- ★ Season 2 - January to March
- ★ Season 3 - April to June

Events: At the beginning of each season, site directors sign up for the events they wish to participate in. Each site is required to take part in at least one visual or performing arts event each season, as well as hold one on-site *Culminating Event* for the school year.

- ★ **Major Events** - Girl Redesigned Pt. 1: *Art Day*, Girl Redesigned Pt. 2: *Fashion Runway & Performance, Step Competition, and Spring Arts Showcase.*
- ★ **On-site Projects** - Site based projects, offered by the Art Department throughout the year, that can only be applied to the season it is offered in.
- ★ **Cultural Celebratory Months:** Site-based projects you can create for your students and can be applied to *any* season. To get credit, you must write up a lesson plan, document your process, and email your end product through pictures and video to artdept@newyorkedge.org!

School Year Calendar: We have included a School Year Calendar for your convenience. Communicate with your site director about which events your site is participating in so you can plan out your lesson plans ahead of time.

Lesson Plans: We have included sample lesson plans in this curriculum that you can use as references or inspiration for your lesson and project planning. The sample lesson plans are designed around our seasonal events and our Cultural Celebratory Months. There are also blank lesson and project planning templates included in the *Resources & Materials* (pg 41) for your convenience. Please feel free to contact Ydhelca Pérez if you need support with your lesson planning.

School Year 2018-2019 Art Events Calendar

Season 1: September - December

Shadow Play	Video Story In 60 Seconds	*Art Day	Earthworks Mandala	T-Shirt Design Contest	Apollo Theater Workshop
On-site <i>visual arts</i> project where students represent the theme of moving shadows using any arts medium	On-site <i>visual & performing arts</i> project creating a plot synopsis of an original or retold story captured in a 60 sec video	A day of <i>visual & performing arts</i> designed to build self- confidence & empowerment through art workshops	On-site <i>visual arts</i> project where students collect found and / or recycled materials to create a mandala	On-site <i>visual arts</i> project where students create a shirt design and/or logo for the Annual STEP Competition	On-site <i>performing arts</i> workshops for students to work with teaching artists from the Apollo Theater

Season 2: January - March

Songwriters Circle Contest	3v3 Elite Sock Design	Showcase Auditions	Spelling Bee Banner Contest	Diorama 2k19	*Girl Redesigned: Runway & Performance
On-site <i>performing arts</i> project where young musicians create an original song, and submit into a contest	On-site <i>visual arts</i> project to design a sock then bring to 3v3 sports event to transfer the drawing designs onto real socks	<i>Performing arts</i> students audition to be a part of the performances at the *10th Annual Spring Arts Showcase	On-site <i>visual arts</i> project where students create a competitive banner to represent the site at the Spelling Bee	On-site <i>visual arts</i> project where students collaborate on a diorama focusing on the 4 elements of life	<i>Visual/Perf. arts</i> students that began their creations at *Art Day, showcase them for the runway/stage

Season 3: April - June

Instagram Dance Challenge	*Step Competition	From 2D to 3D	Interactive Art	*10th Annual Spring Showcase	Apollo Theater Workshop
On-site <i>performing arts</i> contest where students post a dance using a song given by Art Department	<i>Performing arts</i> competition where students compete for the best beginners and advanced STEP routine	On-site <i>visual arts</i> project where students create a 2D sketch then turn it into 3D using found materials	On-site <i>visual arts</i> project where students create interactive artwork to present for the Spring Arts Showcase	<i>Performing/Visual arts</i> showcase and gallery where students present the art they've been working on throughout the SY	On-site <i>performing arts</i> workshops for students to work with teaching artists from the Apollo Theater

Cultural Celebratory Months Acceptable For On-Site Projects

Hispanic Heritage 9/15-10/15	American Indian Heritage 11/1-11/30	Black History 2/1-2/28	Women's History 3/1-3/31	Asian Pacific American Heritage 5/1-5/31	Caribbean American Heritage 6/1-6/30
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On-site *visual/performing arts* projects that sites may choose as an event in lieu of these Art Department Events. These cultural celebratory months can be themes to visual or performing arts pieces. Teaching artists are required to send in a lesson plan, documentation of the process, and final photos / videos of the project.

*Major Events: Exhibition Opportunities & Culminating Events

**Did You Know?* Each site is required to participate in one art event per season.*

Season 1



Events

*Art Day
Video Story in 60 Seconds
Apollo Theater Workshops

*Girl Redesigned Part 1: Art Day

Art Day is part of the New York Edge Art Department's educational series for New York Edge students designed to empower and build self-confidence. Students participate in a day of workshops around fashion & design, music, dance, step, theater arts, and spoken word. The objective is to connect self-expression to leadership, social awareness, and technology.

Sample Lesson Plans

The following are suggested lesson plans for the season's events. Please feel free to adjust the lessons to fit your specialty and your classes. In addition, you can use these lesson plans in other seasons.

DANCE: LATIN DANCE



Specialist: Ms. Ydhelca
Art Genre: Dance
Grade Level: Middle School
Date: Sept 18, 2018

Lesson Title: Social Dances of the Dominican Republic & Puerto Rico	Lesson Duration: 5-6 sessions (1.5 hr each) # of sessions / weeks / days / hours
Theme: Hispanic Heritage Month	Project: Passing on the Knowledge
<p>Student Objective: At the end of this session youth will be able to...</p> <ul style="list-style-type: none"> Understand the origins of the social dances: Salsa, Merengue and Bachata. Listen to the music associated with these dances. Explore the relationship between the music and the dances. See videos of social dances. Learn the basic steps for these social dances. Dance with other classmates and present to the rest of the class. 	

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Key Vocabulary: At the end of this session youth will be able to identify the following technical words...

Bachata, Salsa, Merengue, Social Dancing, Traditional Dances, Basic Step, Cross Body lead
Leader, Follower, Shines, Partnerwork

Materials, Supplies, Space:

Radio, Large room with space for 15 students free of obstructions

Videos of social dancing

Music: Salsa, Bachata, Merengue

Famous Performers of Bachata and Salsa that have been made famous through Social Media

Structure of Lesson:

Introduction & Instruction: It is Hispanic Heritage Month. Talk about what that means for the students and how they celebrate it if they do. Show videos of social dancing and how the Hispanic communities celebrate. Talk about the origins of Merengue (day 1), Bachata (Day 2), Salsa (day 3)

Warm Up & Community Build:

Day 1: Line game: Step into the line if: You have listened to Merengue music; If you have danced merengue before; if you have attended a latin house party; if you have done partner dancing; if you have been taught these dances in your household.

Day 2: Play merengue music and have students dance the basic steps learned day 1. (Have students rotate)

Day 3: Play Bachata music and have students dance the basic steps learned Day 2. (Have students rotate)

Day 4: Play Salsa music and have students dance the basic steps learned day 3. (Have students rotate)

Day 5: Play a game: How much do you know about Hispanic Social Dances: We will have 3 groups. I will play a song for each group, your group will write everything it remembers about the dance.

- Origin- country (1pt.)
- What is the basic timing (3pts.)
- Bonus: Team demonstration of the dance to the timing of the music. (5pts)

Day 6: Hang 2 Flip chart paper reading *Social Dancing* and *Passing Down Tradition*. Have students pick one to talk about. Then have them answer: Why is this important? How does it create community? What are the benefits? Have you ever been a part of it?

Activity & Practice: Go over the basic steps in

- Merengue: Shines & Partnerwork (day 1)
- Bachata: Shines & Partnerwork (day 2)
- Salsa: Shines & Partnerwork (days 3 & 4)
- Teach students a short piece of choreography using the moves learned. (Days 1-4)
- Break students into small groups have them create a short choreography using the basic moves in one of the Dances learned. (Day 5)
- **Passing on the knowledge Video Project:** Create a video of all the things you have learned about Hispanic Heritage month to be shared on Social Media. (Day 6)

Share & Reflect:

Break students into groups and have each group present to the rest of the class what they have

been working on.

Have the students watching (the audience) give structured feedback:

I like that _____ because _____

I noticed that _____

I wonder if _____

Inspiration:

Latin Touch Dance Academy Video: <https://youtu.be/557Q-7E3T6s>

This Dance academy has developed and grown into an international Dance Academy strictly through social media. They have “Touch” teams all over the world. These teams all learn the same choreography and then perform it. The idea is that if you belong to an Island Touch team in NY (New York Touch) and you go to London you would be able to perform with a member of the London Touch team because the choreography is international. This is an example of how Technology and Dance work together to create community and inclusion globally. This also shows how we do not need to be in a place physically in order to teach/pass on knowledge to others all thanks to technology.

Specialist Reflection: What worked / didn't work in this lesson?



Specialist: Y. Perez
Art Genre: Digital Music
Grade Level: Middle Schoolers
Date: September, 2018

Lesson Title: The Magic of Making sound	Lesson Duration: 1.5 hr session
Theme: Storytelling with Sound	Project: Video Story in 60 Seconds
<p>Student Objective: At the end of this session youth will be able to...</p> <p>Understand the art of Foley Create sounds out of normal everyday objects Add sound to picture/scene/video Work with others to tell a story using sound</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words...</p> <p>FOLEY: the art of recreating sound to film/video/media. These reproduced sounds can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass. SOUND PROP: Materials used to create sound. FOLEY ARTISTS: Artists that recreate sound effects for movies/videos/media already filmed.</p>	
<p>Materials, Supplies, Space:</p> <ul style="list-style-type: none"> - 4 "Mystery boxes" with the following in it: Piece of wood, High heel shoe, Sound recording device, Piece of heavy fabric, Foil Paper, Leaves, Keys, cardboard box, paper bag, coins, Plastic container.... (these are just ideas, use what you feel would support the short films you choose to do in the main activity.) - 4 iPad/laptop/computer/Phone (a device where you can play a youtube video) - 4 recording devices 	
<p>Structure of Lesson:</p> <p>Introduction & Instruction: Today we are going to start working on a project that involves creating sounds out of everyday objects in order to tell a story. In order to do that we are going to learn about something called THE ART OF FOLEY.</p> <p>Show Foley Video: https://youtu.be/UO3N_PRIqX0 Ask after: What is the ART OF FOLEY? Who created it? What is it used for? What do we call the artists who recreate sound effects for movies?</p> <p>Warm Up & Community Build: Explain: We are going to play a game. Make a horizontal line facing the back of the room away from me. I am going to play a sound and when you know what the sound is, you will turn around to face me with your hand up. Do not say what you think the sound is until you are called on. The person who answers correctly gets to come up and chooses/creates the next sound.</p>	

(Use pre-recorded sounds if possible otherwise you can create the sound live. -heels clacking, Shaking keys, crumpling aluminum foil, knocking on a door etc.)

Activity & Practice:

- Choose one of the short stories in the following youtube video to do WITH the students. <https://youtu.be/DTIG86JKhI0>
- Play the story without sound and work with the students to add the sound using the SOUND PROPS you have put in the Mystery boxes. Explain what a Sound Prop is.
- Break students into 4 small groups. Assign each group a different short film from the Youtube video to work on. Explain that they are to watch the short film with the sound OFF. and recreate all the sound for the action on the screen using the materials in their Mystery Box. Encourage the students to get creative and to think outside the box.

Share & Reflect:

Share: Have each group present to the rest of the class what they have been working on. Have the students watching (the audience) give structured feedback:

I like that _____ because _____

I noticed that _____

I wonder if _____

Reflect/Wrap Up:

ASK: How easy/challenging was the process of recreating sound effects and telling a story with it? How important was teamwork in this activity? How did it feel to work with others on this activity? How many of you would like to be Foley Artists?

Explain: Today you were all FOLEY ARTISTS.

Inspiration:

The Art of Foley Video: https://youtu.be/UO3N_PRIgX0

Specialist Reflection: What worked / didn't work in this lesson?



Specialist: Ms. Ydhelca
Art Genre: Theater
Grade Level: Elementary
Date: November 19, 2018

Lesson Title: The first Thanksgiving Day	Lesson Duration: 1 hour 30 min
Theme: American Indian Heritage Month	Project: The Story of the First Thanksgiving Play
Student Objective: At the end of this session youth will be able to... Understand the origin of Thanksgiving Perform The Story of the First Thanksgiving	
Key Vocabulary: At the end of this session youth will be able to identify the following technical words... Native Americans, Pilgrims, The Mayflower, Wigwams, Stage Voice	
Materials, Supplies, Space: The First Thanksgiving Day Skit Ample space free of obstructions	
Structure of Lesson: Introduction & Instruction: Ask: Does anyone know what we are celebrating this month? Explain: It is American Indian Heritage Month. Talk about what that means for the students and how they celebrate it if they do. Make a connection to the Thanksgiving Holiday. Warm Up & Community Build: Play <u>Did You?</u> – Have the students make two lines on opposite sides of the room of each other and have lines face in. Explain that the game is NONVERBAL . That you will ask a question and if their answer is yes, they cross to the other side. If the answer is no, they stay where they are. Start with questions that will have everyone moving – like did you come to school today? As the game progresses ask more interesting questions to get to know the youth and help connect them to the story. Examples: <ul style="list-style-type: none"> o Have you ever met a Native American Indian before? o Have you celebrated Thanksgiving? o Did you ever feel like you could make a difference in someone’s life? o Did you ever teach someone something special? o Did you ever wish someone did something special for you? 	
Activity & Practice: Hand out The First Thanksgiving Day Skit. Ask for volunteers to read the story. During the reading make sure the students understand who THE PILGRIMS, NATIVE AMERICANS, THE MAYFLOWER were and what is a WIGWAM. Have them practice PROJECTING	

THEIR VOICE. Have them repeat lines in different volumes. Low, medium high. Discuss the importance of using your STAGE VOICE as an actor in a live theater.

- Break students into small groups and assign each group member a character from the story. If you have more than 4 in a group two or three students can read the lines together. Make sure everyone has a part.
- Have the students work in their groups and go over the lines.

Share & Reflect:

Run the story with all the groups. Have the students follow along as the other groups are going so they can keep track. Remind students to use their STAGE VOICES.

Wrap Up: Ask students what they learn from the story, How easy/difficult was it to read your lines while projecting your voice and using your theater voice?

Inspiration:

Native American Indian Heritage Month
Thanksgiving

Specialist Reflection: What worked / didn't work in this lesson?

LESSON PLAN RESOURCES

The First Thanksgiving Day Skit

In each group you will have the following Cast Members.

Cast: Native American 1, Native American 2, Pilgrim 1, Pilgrim 2, 4 speakers

Group 1:

Speaker 1:

This is the story of the first Thanksgiving.

Speaker 2:

Here are the Native Americans. They have lived on their land for many, many years. They grew vegetables, hunted animals, fished, and ate other things like berries to survive.

Speaker 3:

They built their own homes, called wigwams. These homes protected them from the sun, rain and wind. Their wigwams also keep them warm in the wintertime.

Speaker 4:

Here are the Pilgrims. They sailed the ocean for many, many days and many, many nights from their home called England.

Group 2:

Speaker 1:

Their ship had a name. It was called the Mayflower. They finally spotted land and got off their ship at a place called Plymouth.

Speaker 2:

One day across the water the Native Americans spotted this big ship!

Speaker 3:

The Native Americans hid in the woods and watched many people called Pilgrims come off of the ship to live on the Native American's land.

Speaker 4:

The Pilgrims got busy making their own homes and planting seeds in the ground. The Native Americans stayed hidden in the woods from the Pilgrims.

Group 3:

Speaker 1:

The Native Americans watched how the Pilgrims seeds' did not grow and how the Pilgrims starved in the winter. Some even died from the lack of food and from the diseases they brought with them!

Speaker 2:

The Pilgrims had a problem. The seeds they brought from their home in England

would not grow in this new land!

Speaker 3:

The Pilgrims starved that first winter and some of them died from starvation! That is until they met the Native Americans!

Speaker 4:

The Native Americans decided to no longer hide from the Pilgrims, but decided to teach them how to survive.

Group 4:

Speaker 1:

They showed the Pilgrims how to hunt, fish, and grow food in their soil. They also showed the Pilgrims how to make medicines from things found on the land.

Speaker 2:

The Pilgrims were so very happy at harvest! They finally had plenty of food to eat! Thanks to the Native Americans they would not starve this winter!

ALL: This is the story of the first Thanksgiving Day!

Speaker 3:

The Pilgrims decided to have a big feast and celebrate having plenty to eat!

Speaker 4:

The Native Americans heard some gunfire and decided to figure out what was going on. The Pilgrims were celebrating and having a big feast because they were thankful for such a great harvest.

Group 1:

Speaker 1:

The Pilgrims invited the Native Americans to join them. They went out for a hunt and brought more food to share.

Speaker 2:

There was plenty for everyone! They celebrated for 3 whole days! They were all very Thankful!

Speaker 3: THE END

SEASON 2



Events:

Showcase Auditions & Workshops - February

*Girl Redesigned Part 2: Fashion Runway & Performance - March

Songwriters Circle Contest - March

Celebrating History & Culture in the Arts:

- ★ Black History Month - February
- ★ Women's History Month - March

*Girl Redesigned Part 2: Fashion Runway & Performance

Girl Redesigned is a two-part educational series for New York Edge students designed to build self-confidence and empowerment. Through this series of lessons students will learn that art has the power to transform perceptions of identity and reality. This is an opportunity to use artistic expression to explore difficult social situations and work collaboratively to find solutions. **Girl Redesigned: Fashion**

Runway & Performance is the culminating event of the series. The lineup includes performances by students participating in performing arts and music activities, alongside a runway fashion show featuring New York Edge fashion design students presenting their original designs.

*Showcase Auditions & Workshops

Audition your Performing Arts Piece at this annual event to be seen early on in the process and be viewed in person! This is to be considered for our annual spring arts showcase performed at the Skirball Center for the Performing Arts at NYU. It is a formal, professional event for your students to be part of. 12-14 acts get selected and we look for originality, creativity, precision, technique, content and quality. Participating sites will receive a professional performing arts workshop at this event!

SEASON 2: Sample Lesson Plans

DANCE: HIP HOP



Specialist: Ms. Ydhelca
Art Genre: Dance: Hip Hop
Grade Level: Middle School / High School
Date: May, 2018

Lesson Title: Hip Hop in NYC	Lesson Duration: 1hr 30 min session # of sessions / weeks / days / hours
Theme: History of Hip Hop	Project: Bounce, Rock and Groove!
<p>Student Objective: At the end of this session youth will be able to...</p> <p>Understand the origin of Hip-Hop Identify the fundamentals of hip-hop dances Create and perform choreography using the fundamentals of hip-hop dances.</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words...</p> <p>Bouncing, Rocking, and Groovin</p>	
<p>Materials, Supplies, Space: History of Hip Hop YouTube video clip: https://youtu.be/D5ZpQ73R_z4 Ample open space for dancing Radio and Hip Hop music</p>	
<p>Structure of Lesson:</p> <p>Introduction & Instruction INTRODUCTION: This week we will be talking about the history of Hip Hop... ASK: What do you think of when you hear the words Hip-Hop? What do you like/dislike about Hip-Hop? Which Hip-Hop Artists do you listen to and why? Where do you think Hip-Hop was born?</p> <p>Show YouTube Video: History of Hip Hop in the Bronx - Arts in the City https://youtu.be/D5ZpQ73R_z4</p> <p>Warm Up & Community Build WARM UP: Warm up routine, Stretch, Strength training</p> <p>COMMUNITY BUILD: Split class into 4 teams. EXPLAIN: I will play a hip hop song, when you hear the song you will run to the front of the room and try and guess the name of the song (1Pt) and the artist (1Pt). The team with the most points at the end of the game wins.</p>	

Activity & Practice

MAIN ACTIVITY:

Teach the students a piece of choreography that explores the elements of BOUNCING, ROCKING, and GROOVIN. Explain the qualities of each of these elements as you teach the choreography.

Review the choreography in the **center**.

Pick some traveling steps from your choreography and have the students do it **across the floor**.

Group Work: Break the students into groups and have them practice the choreography and **ADD** 1 bar of 8 counts that incorporate *two* of the elements of hip-hop learned: bouncing, rocking, and/or groovin.

Share & Reflect

SHARE:

Have each team perform the choreography they have been working on including the 8 counts they added at the end.

REFLECT:

Ask the "audience members" to guess the two elements the performing group chose to include in their dance.

Ask: How can you tell that was the element this group was working with? If you couldn't tell, what made it difficult to be able to tell?

Wrap Up:

Ask: What did you learn about Hip Hop today that you didn't know before?

Do you think that Technology has contributed to the growth of Hip Hop? How?

Was there anything that surprised you about the history of Hip Hop?

Which of the elements of Hip-Hop we learned today is the easiest/most challenging for you to dance?

Example / Inspiration:

Black History Month

History and evolution of Hip-Hop

Specialist Reflection: What worked / didn't work in this lesson?



Specialist: MS. Terry
Art Genre: Music/Voice
Grade Level: Middle School
Date: January 30, 2019

Lesson Title: INTRODUCTION to The Lyrical Hook	Lesson Duration: 1hr session (Intro) # of sessions / weeks / days / hours
Theme: Memory	Project: Songwriters Circle Contest
Student Objective: At the end of this session youth will be able to... Create short memorable phrases of music that stick with the listener	
Key Vocabulary: At the end of this session youth will be able to identify the following technical words... hook, lyric, melody, rhythm, theme	
Materials, Supplies, Space: Words on cards to draw for song association game, loose leaf paper, pencils, Phrases on cards	
<p>Structure of Lesson:</p> <p>Introduction & Instruction</p> <p>INTRODUCTION: A lyrical <u>HOOK</u> is a musical idea, often a short riff, passage, or phrase, that is used in popular music to make a song appealing and to "catch the ear of the listener". The term generally applies to popular music, especially rock, R&B, hip hop, dance, and pop. In these genres, the hook is often found in, or consists of, the chorus. A hook often incorporates the main motif for a piece of music</p> <p>INSTRUCTION: Listen to examples of songs with acclaimed hooks, one list is provided below.</p> <p>ASK: What do the songs have in common? Which songs were catchier? Why? What makes them memorable?</p> <p>Warm Up & Community Build</p> <p>WARM UP: Stretch, Breathe, Vocalize</p> <p>COMMUNITY BUILD: Split class into 4 or 5 small teams. Supply each team with a piece of paper and pencil. Give each team 2 minutes to create a team name (place on paper) and choose a team captain.</p> <p>EXPLAIN: The captains will come to the center of the space and pull a word from the hat. When the facilitator says, "Go", the captains will race back to their team and share the word. The team will write as many titles to songs they can think of that contain that word in its <u>LYRICS</u>. When time is called, the captains will bring their sheet of paper to the facilitator. While the facilitator tallies the sheets, each team will</p>	

choose one song from their list that they can share out (maximum 1 minute). A bonus point is awarded to teams that sing the “hook” of the song. Play 2 or 3 rounds (if time allows.)

Activity & Practice

MAIN ACTIVITY:

Create small teams (pairs or trios). Give each team a card that has a common phrase, saying, motto, or philosophy like, *Love conquers all* or *Time heals all wounds*. Challenge each small team to create a hook that conveys the THEME on the card. The youth can use the specific words on the card or choose others that have similar meanings.

The hook should be:

Short

Easy to remember

Singable MELODY

Fun RHYTHM

Catchy

Share & Reflect

SHARE:

Invite each team to come up and share their hook and teach it to the others.

REFLECT:

Gauge the youth’s understanding of a song’s hook by asking open-ended questions. Like, “What made their Hook successful?”

Example / Inspiration:

Billboard 25 Best Catchy Songs of All Time - [HERE](#)

<https://www.billboard.com/articles/columns/pop-shop/6731053/greatest-catchiest-pop-hooks-ever>

Words for Song Association Game:

Cry, Happy, Love, Bye, Sun, Dance, Why, Beautiful, Road, Down, Life, Day, Night, Crazy, Wish

Phrases for Hook Creation:

Love conquers all, Time heals all wounds, Life goes on, Sorry don’t mean a thing, Age is just a number, Tomorrow’s another day, Better late than never, Be careful what you wish for.

Specialist Reflection: What worked / didn’t work in this lesson?

THEATER: SPOKEN WORD



Specialist: Ms. Ydhelca
Art Genre: Spoken Word
Grade Level: High School
Date: October 21, 2018

Lesson Title: It's your TONE	Lesson Duration: 1 session (1.5 hr each) # of sessions / weeks / days / hours
Theme: Women's History Month	Project: Celebrating the women in our lives
<p>Student Objective: At the end of this session youth will be able to...</p> <p>Understand Tone and how it affects emotions/mood in poetry Practice "mapping" a poem on their own, in a precise and nuanced way Perform, give and received feedback.</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words...</p> <p>Tone, Mood, Stanza, Tone Mapping</p>	
<p>Materials, Supplies, Space:</p> <p>Maya Angelou's Poem "Phenomenal Woman" Paper and Pencils Tone Mapping Worksheets Tone List Hat with different moods in it</p>	
<p>Structure of Lesson:</p> <p>Introduction & Instruction: It is Women's History Month. Talk about what that means for the students and how they celebrate it if they do. Ask: Who are the women in your family that you celebrate and why? Talk about Maya Angelou. Ask students if they have heard of her and what they know about her.</p> <p>Play the Youtube Video. "Phenomenal Woman" By Maya Angelou - YouTube Video</p> <p>Define TONE: The tone of a poem is the writer's attitude toward the subject or audience. Example: The tone in a poem of praise is approval. In a satire, you feel irony.</p> <p>Ask: What is the TONE of this poem as it is performed by Dr. Angelou? Does the tone change or does it stay the same throughout the performance? If it does, how does it change?</p> <p>Ask: What is the MOOD of the poem?</p>	

If **tone** is the author's attitude toward a subject, then **mood** is how we are made to feel as readers/audience, or the emotion evoked by the author.

Activity & Practice:

Mapping Tone:

- Hand out Mapping Tone worksheet 1. (First Stanza Filled in Section , Blank Tone)
- Play the YouTube video of Maya Angelou's poem again and go over the first stanza. Section by section work with the students to figure out the tone of the line as Dr. Angelou performs it.
- Discuss the mood the tone of the line creates for the audience.

- Go over the first STANZA again and change the tone for each section. Have students recite the sections in the new indicated tone. Then try different tones for the same line. Discuss how the tone affects the mood of the section.

Group Work:

- Break students into partners: Have them pick a mood out of a hat. Students will work together, pick a stanza and Map out the tone of each section in order to create the mood they want to create for the audience.

Share & Reflect:

Have each duo present to the rest of the class what they have come up with. Have the students watching (the audience) give structured feedback to the performers.

They should answer:

WHAT WAS THE MOOD OF THIS STANZA AS PERFORMED BY THIS DUO?

Performers will share the mood they aimed to create.

Ask the audience: Did the performers achieve their goal? How? Why? Why not?

Wrap Up: What did you learn today about Mood and Tone that you didn't know before? How easy/challenging was it to figure out what tone to use with the different sections of the poem? How was it working with a partner? How did it support/challenge your performance?

Inspiration:

Dr. Maya Angelou

Women History Month

Specialist Reflection: What worked / didn't work in this lesson?

RESOURCES FOR SPOKEN WORD LESSON

Phenomenal Woman

By: Maya Angelou

Pretty women wonder where my secret lies.

I'm not cute or built to suit a fashion model's size

But when I start to tell them,
They think I'm telling lies.

I say,

It's in the reach of my arms

The span of my hips,

The stride of my step,

The curl of my lips.

I'm a woman

Phenomenally.

Phenomenal woman,

That's me.

I walk into a room

Just as cool as you please,

And to a man,

The fellows stand or

Fall down on their knees.

Then they swarm around me,

A hive of honey bees.

I say,

It's the fire in my eyes,

And the flash of my teeth,

The swing in my waist,

And the joy in my feet.

I'm a woman

Phenomenally.

Phenomenal woman,

That's me.

Men themselves have wondered
What they see in me.

They try so much

But they can't touch

My inner mystery.

When I try to show them

They say they still can't see.

I say,

It's in the arch of my back,

The sun of my smile,

The ride of my breasts,

The grace of my style.

I'm a woman

Phenomenally.

Phenomenal woman,

That's me.

Now you understand

Just why my head's not bowed.

I don't shout or jump about

Or have to talk real loud.

When you see me passing

It ought to make you proud.

I say,

It's in the click of my heels,

The bend of my hair,

the palm of my hand,

The need of my care,

'Cause I'm a woman

Phenomenally.

Phenomenal woman,

That's me.

TONE MAPPING

Listen to the poem “Phenomenal Woman” by Maya Angelou and write in the tone she is using in her reading/performance and the mood she is creating in the first stanza of the poem. (Remember: Tone is how you say it, Mood is how it’s received)

SECTION	TONE & MOOD
<i>Pretty women wonder where my secret lies.</i>	Tone: Mood:
<i>I'm not cute or built to suit a fashion model's size</i>	Tone: Mood:
<i>But when I start to tell them, They think I'm telling lies.</i>	Tone: Mood:
<i>I say,</i>	Tone: Mood:
<i>It's in the reach of my arms The span of my hips, The stride of my step, The curl of my lips.</i>	Tone: Mood:
<i>I'm a woman</i>	Tone: Mood:
<i>Phenomenally.</i>	Tone: Mood:
<i>Phenomenal woman,</i>	Tone: Mood:
<i>That's me.</i>	Tone: Mood:

tone mapping

Pick a stanza in Maya Angelou's poem "Phenomenal Woman"

And decide the tone you wish to use to perform each section. (serious, humorous, amused, angry, playful, cheerful, sad, confident, confused, etc.) Once you have mapped out your stanza, practice using the tones as you say the lines and see how it affects the mood of the line. (romantic, realistic, optimistic, pessimistic, gloomy, mournful, sorrowful, etc.)

SECTION	TONE

Tone List

The following is a list of tones that students may find in poems. It is not comprehensive, and students should be encouraged to add to it as needed; as the teacher, you should also feel free to trim it to suit your students and class level. Keep in mind that the longer the list is, the more nuanced and powerful your students' emotional vocabulary will be. You may download a Tone List from the Teacher's Guide on the Poetry Out Loud website.

<https://www.poetryoutloud.org/uploads/documents/Tone-Map-Terms.pdf>

abrasive	discouraged	lingering	self-justifying
abusive	disdainful	loving	self-mocking
accepting	disrespectful	marveling	self-pitying
admiring	distracted	melancholy	self-satisfied
adoring	doubtful	mistrustful	sentimental
affectionate	dramatic	mocking	serious
amused	dreamy	mysterious	severe
angry	dry	naïve	sharp
anxious	ecstatic	neutral	shocked
apologetic	entranced	nostalgic	silly
apprehensive	enthusiastic	objective	sly
approving	exhilarated	peaceful	smug
argumentative	fanciful	pessimistic	solemn
awe-struck	fearful	pitiful	somber
bitter	fond	playful	stern
boastful	forceful	poignant	straightforward
bored	frightened	pragmatic	stunned
calm	frivolous	proud	subdued
caressing	ghoulish	provocative	swaggering
cavalier	giddy	questioning	sweet
childish	guarded	rallying	sympathetic
cold	guilty	reflective	taunting
complimentary	happy	reminiscing	tense
condescending	harsh	reproachful	thoughtful
confident	heavy-hearted	resigned	threatening
confused	horrified	respectful	tired
contemptuous	humorous	restrained	touchy
critical	hypercritical	reverent	uncertain
curt	indifferent	rude	upset
cutting	indignant	sad	urgent
cynical	ironic	sarcastic	vexed
defamatory	irreverent	satirical	vibrant
Despairing	joking	satisfied	wary
detached	joyful	seductive	whimsical
didactic	languid	self-critical	withering
disbelieving	Light-hearted	self-dramatizing	zealous

Season 3



Events

***Step Competition - March**

Instagram Dance Challenge - March/April

Cultural Celebratory Months:

- Asian Pacific American Heritage Month — May

- Caribbean American Heritage Month — June

***9th Annual Spring Arts Showcase - June**

** - Major events.*

***Step Competition**

It's more than the rhythm. It's more than the dancing. It's more than the music. It's stepping! These step routines are aimed at promoting physical health and teamwork through stepping. This competition gives New York Edge students the opportunity to showcase their talent through the art of stepping, while enjoying a fun and safe environment. Our activity specialists teach the fundamentals of stepping through teamwork, healthy competition and good sportsmanship. Regardless of the participants' level of experience they are able to step in the New York Edge program to improve their technical proficiency and fundamental elements.

***Spring Showcase**

The event showcases a variety of talent, ranging from dancing and singing to drawings and paintings. The performance portion of the Spring Showcase features 12-14 performances; only these acts from over 110 of the New York Edge schools that can audition will be selected to perform at the showcase. Acts range from musical theater performances, a cappella chorus, dramatic works, video presentation, various dance styles, step, drumline and more. The visual arts gallery displays more than 200 pieces of artwork from more than 250 student artworks ranging from grades K-12 from various schools throughout New York!

SEASON 3: Sample Lesson Plans

DANCE: STEP



Specialist: Ms. Ydhelca
Art Genre: Dance: Step
Grade Level: Elementary
Date: May, 2019

Lesson Title: Call and Response	Lesson Duration: 1hr 30 min session # of sessions / weeks / days / hours
Theme: The Rhythm in our Bodies	Project: Stepping into our Future
<p>Student Objective: At the end of this session youth will be able to...</p> <p>Understand Call and Response Clap and Stomp a rhythmic pattern Explore moving the Left and Right side of the body</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words...</p> <p>Call & Response, Projecting your Voice, Right and Left, Rhythm, Synchronization.</p>	
<p>Materials, Supplies, Space: Open space free of obstruction</p>	
<p>Structure of Lesson:</p> <p>Introduction & Instruction INTRODUCTION: Today we are going to be learning about CALL & RESPONSE. ASK: Does anyone know what that is? Where do you do Call & Response aside from Step class? (In school, when the teacher takes attendance, Teachers says your Name and you say Here. That's a call & Response.) Today we will be experimenting with Vocal call & responses as well as rhythmic ones using our hands and our feet.</p> <p>Warm Up & Community Build WARM UP: Warm up routine: Stretch and Vocal Warm Up (Vocal warm up can be the students counting out loud while they shake their hands, then their legs. Explain: Shake your Right hand for 8 counts; Left hand 8 counts, Right Leg 8 counts, Left Leg 8 counts. Then 4s, 2s, 1s. And shake it all off.</p> <p>COMMUNITY BUILD: EXPLAIN: We will be doing a call and response game. Have the students make a circle. Starting on one end of the circle, the first person will Clap, Stomp, or Clap AND Stomp a rhythm and the rest of us will try to repeat it. (model it for the students). If time permits do it again and this time much faster.</p> <p>Activity & Practice MAIN ACTIVITY: Short Routine: "We are going to be working on a short routine. To start we are going to count to four." (Have the students practice counting to four.) "Now, when</p>	

you count it is important for you to PROJECT YOUR VOICE."

ASK: Anyone know what that means? Explain the difference between screaming and Projecting your Voice. If students catch on quickly, talk to them about breathing and speaking from your diaphragm. (To practice speaking from your diaphragm, you can ask the students to place their hands on their bellies.)

Let students practice counting & Projecting their voices.

Add Marching forward for 4 counts. Speak to the students about stomping and making sure they are making noise when they step. Also talk about SYNCHRONIZATION. The importance of being together when marching.

Put Marching and Counting together. (Count to 4, March for 4cts, March while counting for 4cts.) have students practice this a few times.

Add clapping. Step with your right foot and Clap, Step with your left foot and Clap
Put it together: March while counting for 4, Step Clap, Step Clap.

Continue adding to the routine according to the level of your class. Make sure to combine Voice, Stepping and Clapping. Remind Students To project their voices & stay together (synchronized)

CALL & RESPONSE: Practice a **vocal** call and response with the whole class. You do the Call and have them do the response. Then allow other students to do the Call and the rest of the class to respond. Again emphasize projecting your voice, synchronization and Rhythm.

Incorporate the Call & Response to the routine you taught the students.

Group Work: Break students up into groups and have them practice the final routine they learned. If you feel the class is up to it, have the students add 4-8 counts of their own rhythmic movement.

Share & Reflect

SHARE:

Have each team perform the routine they have been working on including the 4-8 counts they added at the end.

Have the students watching (the audience) give the performers structured feedback:

I like that _____ because _____

I noticed that _____

I wonder if _____

Ask: Did this group project their voices? Stay synchronized? Keep the Rhythm?

REFLECT/Wrap Up:

Ask: What was challenging/Easy about projecting your voice? Synchronizing with others? Keeping the rhythm with different parts of the body?

How did your group decide what choreography to add at the end of the routine?

Of the two types of Call and Responses we explored today (vocal & Rhythmic using body parts) which one is the easiest/most challenging for you to perform?

Example / Inspiration:

Example of a pattern you can do with beginners after they have learned some basics.

<https://www.youtube.com/watch?v=OFb0EUlkYac>

Specialist Reflection: What worked / didn't work in this lesson?



Specialist: Ms. Ydhelca
Art Genre: Music
Grade Level: Middle School
Date: June 3, 2019

Lesson Title: Bob Marley	Lesson Duration: 1hr session (Intro) # of sessions / weeks / days / hours
Theme: Caribbean American Heritage Month	Project: Caribbean Music & Cultural Icons
<p>Student Objective: At the end of this session youth will be able to...</p> <p>Have an understanding of who Bob Marley was</p> <p>Listen to his music</p> <p>Understand the impact/influence he had on the music world</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words...</p> <p>Reggae</p> <p>Social Change Advocate</p> <p>Rastafarian</p> <p>Rhythm</p> <p>Metronome</p>	
<p>Materials, Supplies, Space:</p> <p>Bob Marley Short Biography</p> <p>Bob Marley's Music: https://youtu.be/UvhGgTDjUJ8</p>	
<p>Structure of Lesson:</p> <p>Introduction & Instruction</p> <p>INTRODUCTION: It's Caribbean American History Month. Discuss what that means</p> <p>Ask: How do you celebrate Caribbean American History Month if you do?</p> <p>Play a Bob Marley song.</p> <p>ASK: Does anyone know who this singer is? What if anything do you know about him? How did you hear about him? What Kind of music is this?</p> <p>Warm Up & Community Build</p> <p>Graffiti Wall: On the top of 4 flip charts write a name of a Bob Marley Song. (suggested: "One Love," "Sun is Shining" " Get Up, Stand Up" "Stir it Up")</p> <p>Divide students into 4 groups and assign them a flip chart and song to work with.</p> <p>EXPLAIN: Create a graffiti wall using words and drawings that represent what you think the song is about based on the title. Students will have 10 minutes to create their wall.</p>	

ASK: Have you heard the song? How did you decide on what words and images to use in your wall? Which songs have words and/or images in common? What do you think that means?

Activity & Practice

MAIN ACTIVITY:

Small Team Challenge: Break class into 4 groups.

EXPLAIN: A lot of Bob Marley's songs involve CALL & RESPONSE. Ask if anyone know what that is. Give an example.

Tell the students they will be broken into groups. Each group will be creating a 6 phrase rhythmic CALL AND RESPONSE using body percussion. The phrases will be 4 counts each and can be regulated by human METRONOME or a digital metronome.

Share & Reflect

SHARE:

Invite each team to come up and share their creation to the others. Each team will lead the rest of the class in the call and response. Ask the "audience" to give feedback:

ASK: How did the rhythm created affect the mood? Were you able to identify the Metronome?

REFLECT/Wrap Up:

Ask: What did you learn about Bob Marley today that you didn't know before? How easy/challenging was it to create rhythmic phrases? How did you decide who would be your metronome? What were the challenges of the metronome? How close did your responders get to what you were offering in your call and what could you have done differently if they didn't match your rhythm?

Example / Inspiration:

Bob Marley, Caribbean American Heritage Month

"One Love" <https://youtu.be/vdB-8eLEW8g>

"Stir it Up" <https://youtu.be/S3UqvWk8-uw>

"Sun is Shining" <https://youtu.be/UOoHTcuORcY>

"Get Up, Stand Up" <https://youtu.be/X2W3aG8uizA>

Specialist Reflection: What worked / didn't work in this lesson?

LESSON RESOURCES

BOB MARLEY: Quick Biography

Bob Marley was born Robert Nesta Marley on February 6, 1945 in Saint Ann, [Jamaica](#). His father, Norval Sinclair Marley, was a white Englishman and his mother, Cedelia Booker, was a black Jamaican. Bob Marley died of cancer in Miami, FL on May 11, 1981. Marley had 12 children, four by his wife Rita, and was a devout [Rastafarian](#).

Early Life

Bob Marley's father died when he was 10 years old, and his mother moved with him to Kingston's Trenchtown neighborhood after his death.

As a young teen, he befriended Bunny Wailer, and they learned to play music together. At 14, Marley dropped out of school to learn the welding trade, and spent his spare time jamming with Bunny Wailer and [ska](#) musician Joe Higgs.

Early Recordings and the Formation of the Wailers

Bob Marley recorded his first two singles in 1962, but neither garnered much interest at the time. In 1963, he began a ska band with Bunny Wailer and [Peter Tosh](#) that was originally called "The Teenagers." Later it became "The Wailing Rudeboys," then "The Wailing Wailers," and finally just "The Wailers." Their early Studio One hits, which were recorded in the popular [rocksteady](#) style, included "Simmer Down" (1964) and "Soul Rebel" (1965), both written by Marley.

Marriage and Religious Conversion

Marley married Rita Anderson in 1966, and spent a few months living in Delaware with his mother. When Marley returned to Jamaica, he began practicing the Rastafarian faith, and began growing his signature dreadlocks.

As a devout Rasta, [Marley partook in the ritual usage of ganja \(marijuana\)](#).

Worldwide Success

The Wailers' 1974 album *Burnin'* contained "I Shot The Sheriff" and "Get Up, Stand Up," both of which gathered cult followings in both the U.S. and Europe. The same year, however, the Wailers broke up to pursue solo careers.

At this point, Marley had made a full transition from [ska](#) and rocksteady to a new style, which would forever be called [reggae](#).

Bob Marley & the Wailers

Bob Marley continued to tour and record as "Bob Marley & the Wailers," though he was the only original Wailer in the group. In 1975, "No Woman, No Cry" became Bob

Marley's first major breakthrough hit song, and his subsequent album *Rastaman Vibration* became a Billboard Top 10 Album.

Political and Religious Activism

Bob Marley spent much of the late 1970s trying to promote peace and cultural understanding within Jamaica, despite being shot (along with his wife and manager, who also survived) before a peace concert. He also acted as a willing cultural ambassador for the Jamaican people and the Rastafarian religion. He remains revered as a prophet by many, and certainly a religious and cultural icon by many more.

Death

In 1977, Marley found a wound on his foot, which he believed to be a soccer injury, but was later discovered to be malignant melanoma. Doctors recommended an amputation of his toe, but he refused for religious reasons. The cancer eventually spread. When he finally decided to get medical help (in 1980), the cancer had become terminal.

He wanted to die in Jamaica, but could not withstand the flight home, and died in Miami. His final recording, at Pittsburgh's Stanley Theatre, was recorded and released for posterity as *Bob Marley and the Wailers Live Forever*.

Legacy

Bob Marley is revered the world over, both as the defining figure of [Jamaican music](#) and as a spiritual leader. His wife Rita carries on his work as she sees fit, and his sons Damian "Jr. Gong," Julian, [Ziggy](#), Stephen, Ky-Mani, as well as his daughters, Cedelia and Sharon, carry on his musical legacy (the other siblings do not play music professionally).

Honors and Awards Bestowed Upon Bob Marley

Among the awards and honors that have been given to Bob Marley are a spot in the Rock and Roll Hall of Fame and a [Grammy](#) Lifetime Achievement Award.

His songs and albums have also won numerous honors, such as Time Magazine's Album of the Century (for *Exodus*) and BBC's Song of the Millennium for "One Love."



Specialist: Ms. Ydhelca
Art Genre: Theater
Grade Level: Middle School
Date: April 15, 2019

Lesson Title: Performance quality on Stage	Lesson Duration: 1hr and 30 min session
Theme: Performance Techniques	Project: Spring Showcase/Culminating Event
<p>Student Objective: At the end of this session youth will be able to... Understand and practice their performance quality by Projecting their voice on stage, hitting their mark, cheating out and moving full out to fill the stage as needed by the scene.</p>	
<p>Key Vocabulary: At the end of this session youth will be able to identify the following technical words... Voice Projection is the strength of speaking or singing whereby the voice is used loudly and clearly. Stage Presence refers to the certain charisma and charm that a theater actor or performer possesses that draws in an audience and commands their full attention. Hitting Your Mark means that you do your action, would it be dialogue, or movement, at a specific location on set. Cheating Out means that the performer readjusts his or her body with an audience in mind.</p>	
<p>Materials, Supplies, Space: Stage or large space free of obstructions, props for scenes.</p>	
<p>Structure of Lesson: Introduction & Instruction INTRODUCTION: Today we are going to be working on our STAGE PRESENCE in order to enhance the piece we are working on for the Spring Showcase. To do so we are going to be learning and practicing PROJECTING YOUR VOICE, CHEATING OUT AND HITTING YOUR MARK.</p> <p style="padding-left: 40px;">ASK: Anyone know what it means to PROJECT YOUR VOICE? Can you give me an example of what it means to project your voice? Anyone know what HITTING YOUR MARK means? Why do you think it's important in a scene for the actors to hit their marks? What does it mean when an actor is CHEATING OUT?</p> <p>Warm Up & Community Build</p> <p>WARM UP: Shake Down Warm Up – speak 8-7-6-5-4-3-2-1 while shaking the right hand, then left hand, then right foot, then left foot. Repeat starting from 7 down to</p>	

1, next time 6 down to 1.

COMMUNITY BUILD:

Split class into pairs.

EXPLAIN: In pairs; stand face to face. Recite the lines- “Floppy Fluffy Puppies” start at normal speaking volume for the first few times. Then take a step backwards and say the lines a little louder, step back again and get louder. Take turns saying the line and with each step back get louder and louder, only take another step back when you can both hear each other.

Activity & Practice

MAIN ACTIVITY: Have students work on the piece you will be presenting at the Showcase or your site’s Culminating Event.

EXPLAIN: We are going to be working on our Showcase/Culminating Event Piece (example: Charlotte’s Web). I will be assigning you a scene and a partner to work with. You will have 15 minutes to work on your assigned scene with your partner.

After assigning the scenes and characters. Give students tape to mark spots on the stage. (students can also use props like chairs, stools or places on stage (upstage left, Downstage right, center stage) as the mark they must hit.

ASK: does everyone know who they are playing?

Emphasize that the students will be working on performance quality: Projecting your voice, Cheating Out and Hitting Your Mark.

For each scene have the students mark on “stage” where they need to stand to say their lines. If the character is traveling on stage mark his/her start and end point.

Walk around while students are working to support students with their scenes.

Share & Reflect

SHARE:

Invite each pair to come up and share their scene. Have the students watching sit in the back of the room/auditorium as far away from the performers as possible and at the end give the performers feedback:

ASK: Did the actors in this scene hit their mark?, project their voice? Cheat out? Was it easy/challenging to hear the actors in this scene? Why? What do you think they can do differently?

REFLECT:

Gauge the youth’s understanding of performance quality by asking open-ended questions. Like, “What made their scene successful?”

Reiterate the importance of being seen and heard on stage and therefore the importance of practicing the performance techniques worked on today.

Example / Inspiration:

Youtube video on tips for projecting your voice:

<https://youtu.be/rtkowhNPm1s>

Specialist Reflection: What worked / didn’t work in this lesson?

RESOURCES & MATERIALS

Inside Your Classroom Studio...

Today...

TITLE

Having a chart

DO NOW

of the lesson for
the day can be a

ACTIVITY

great way to stay
organized and

SHARING

focused!

WRAP UP

Community
AGREEMENT

1. BE PRESENT

2. KEEP AN OPEN MIND

3. Have fun!

Create a classroom agreement to remind
students of appropriate classroom behavior.

Vocabulary

Keep a running list of vocabulary
to build academic language! Use
vocab throughout the lesson then
ask your students to use them
during the feedback.

1. **IMPROVISATION** is creating or
performing something spontaneously or
making something from whatever is
available.

2. **PERSEVERANCE** is having steady
persistence in spite of difficulties,
obstacles, or discouragement.

LESSON PLAN WORKSHEET

Lesson plans are essential in preparing for an activity. Having mapped out your lesson will eliminate down 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 guidelines for what should be included in your lesson plans.

Lesson Title: Name of the activity you are planning, i.e. “Dancing Salsa”, “Introduction to the Color Wheel”, “Introduction to Basketball”, etc.

Student Objectives: Describe what the students will be able to do by the end of the lesson. Use action words to itemize the skills and abilities the students will develop to complete the lesson.

TIP: Key ACTION words: learn, explore, understand, create, express, experience, practice, evaluate, reflect etc.

The objectives will also support you in assessing if your students met the day’s goal at the end of your lesson.

IMPORTANT: Please note this difference between YOUR objectives (written on your lesson plan) and the KID-FRIENDLY objective (written on the board)

Your objective: Student will communicate non-verbally to solve problems.

Kid-friendly objective: Working together as a team.

TIP: Your kid-friendly objective should be ONE overarching goal for the day.

Lesson Duration: The lesson can take up one session or multiple days. Give the number of sessions/weeks/days/hours required to complete the lesson. (i.e. “Three 45 minute sessions”)

Theme: Include here the overarching subject you will be discussing for the week/month/season. If your site has its own themes include them here. (ex: *Performance quality, Hispanic Heritage, etc.*)

Project: Students should always be working towards an end goal; a project that they will present at the end of the class, week, season or school year. This can be a season event you are taking part in or a project you have planned for the day.

Key Vocabulary: List the specific vocabulary words you will discuss in the lesson.

Materials, Supplies, Space: List all the materials and supplies you will need in order to complete the lesson. Keep in mind, you may not need any supplies or equipment to complete your lesson. Include the space you will need to complete your lesson. (Example: Open space free of obstruction, pencil, paper, markers, a sound system, music, handouts)

Structure of Lesson: Describe 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.

Introduction & Instruction (I DO): In this section, you welcome campers, review your community agreements, review what you did last class/week, and explain the structure of the day and the day's objectives. This is also where you talk about your theme and use discussion, audios or visuals to inspire your students. (e.g. read a story, show a video of a performance or listen to a song.)

Warm Up & Community Building (WE DO): Finding common ground and areas for exploration with any community is an effective way to build a safe place for creativity. Find games and activities that bring people together. Name games, relate relays, and activities like *Did you?* And tongue twisters, can work across disciplines and age ranges.

Activity & Practice (YOU DO): In this part of the lesson, give students skill building activities they do on their own (without you). Have them practice the skills they have learned and put them into action.

Share & Reflect

Share: Sharing during a lesson allows students to work on Performance and Presentation skills. It's where students have the opportunity to share their art and learn how to give and receive feedback from.

Reflect: Wrapping up your lesson is crucial to assessing whether or not your students reached the objectives you set for the lesson. This is where you ask questions and engage the students in overall discussion about what they took away from the day's lesson, what they have learned and how they feel about the process. (e.g. What was easy/challenging about creating a dance with other students?)

Specialist Reflection: This section of the lesson plan is for the teaching artists to reflect on what took place during the lesson. This is for you. Write in what worked and didn't work in the lesson and use the information to create future lessons for your classes.



Specialist:
Art Genre:
Grade Level:
Date:

Lesson Title:	Lesson Duration: # of sessions / weeks / days / hours
Theme:	Project:
Student Objective: At the end of this session youth will be able to...	
Key Vocabulary: At the end of this session youth will be able to identify the following technical words...	
Materials, Supplies, Space:	
Structure of Lesson: Introduction & Instruction Warm Up & Community Build Activity & Practice Share & Reflect	
Example / Inspiration:	
Specialist Reflection: What worked / didn't work in this lesson?	

PROJECT NAME:
DESCRIPTION:

OF SESSIONS:
CULMINATION DATE:

Session	Skill-Building Objective(s)	Skill Building Activities	Project Objective(s)	Project Activities
1				
2				
3				
4				
5				

ACADEMIC VOCABULARY

Dance Vocabulary

- ABSTRACT
- ACCENT
- ACCUMULATION
- ACROSS THE FLOOR
- ALIGNMENT
- ALLEGRO
- ARABESQUE
- AUDITION
- ASYMMETRICAL
- ATTITUDE
- AXIAL
- BODY
- BALANCE
- BALL CHANGE
- BALLET; PLIÉ, RELEVÉ, CHASSÉ, TENDÚ
- CALL AND RESPONSE
- CANON
- CENTER
- CHOREOGRAPHY
- CONTRACTION
- CONTRAST
- CROSSOVER
- DIRECTION
- DURATION
- BACKSTAGE
- BLACKOUT
- BREAK A LEG
- CALL
- CALLBACKS
- COSTUMES
- CUE
- CURTAIN CALL
- DOWNSTAGE
- DRESS REHEARSAL
- DRESSING ROOMS
- DROP
- ENERGY (Sharp, Smooth, Shaky, Strong, Heavy, Light, Bound, Flowing)
- ENSEMBLE
- ENTRANCE
- EXIT
- FALL/RECOVER
- FLOOR PATTERNS
- FOCUS
- FORCE/ENERGY (SEE ENERGY)
- FRONT OF HOUSE
- FULL OUT (Dancing Full Out)
- GENERAL SPACE (Locomotor)
- GESTURE
- GLIDING/BOUNCY
- HEAVY/LIGHT
- HOUSE
- IMPROVISATION
- INTENTION
- INTERMISSION
- ISOLATION
- LEVELS (Low, Medium, High)
- MARKING (Marking Movement)
- MIRRORING
- MOVEMENT (Locomotive, Non-locomotive)
- NOTES
- OFF BROADWAY
- OFFSTAGE
- PARALLEL
- PATHWAY
- PHRASE
- POINT/FLEX
- POSITIONS OF THE FEET AND BODY (First, Second, Third, Fourth, Fifth)
- PROPS
- PULL/PUSH
- QUALITY OF MOVEMENT
- REAR OF HOUSE
- REHEARSAL
- RELEASE
- REPETITION
- RETROGRADE
- RHYTHM
- RONDE JAMBE
- RONDO ROUND/ARCH
- ROTATION
- RUN-THROUGH
- SPACE
- SPEED (FAST, SLOW, MODERATE)
- STAGE LEFT / RIGHT
- STAGE CREW
- STAGE DIRECTIONS: UP STAGE/DOWN STAGE/CENTER
- SUSTAINED
- SUSPEND
- SWINGING
- TECH
- TECHNICAL REHEARSAL
- TEMPO
- THEME
- TIME
- TRANSITION
- TURNED OUT/TURN-OUT
- UNISON
- UPSTAGING
- VARIATION/VARIETY
- WARM-UP
- WINGS

Music Vocabulary

- 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
- CONCERT
- CUE
- 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
- 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
- PATTERN
- PENTATONIC
- PERCUSSION FAMILY
- PERFORMANCE
- PIANO (P)
- PICKUP
- PITCH
- PIZZICATO
- POSTURE
- PROGRESSION
- PULSE
- QUARTER NOTE
- QUARTET
- REFRAIN
- REGISTER
- REPEAT
- REST
- RHYTHM
- RITARDANDO
- ROUND
- SCALE
- TRADITION
- THEME
- TIMBRE
- TIME SIGNATURE
- TITLE
- TONIC
- TREBLE CLEF
- TROMBONE
- TRUMPET
- UNISON
- VERSE
- VIOLA
- VIOLIN
- VOICE
- WARM UP
- WHOLE NOTE

Theater Vocabulary

THEATER: BASICS

- ACT
- ACTOR
- APRON STAGE
- ASM
- AUDITION
- AUDITORIUM
- BACKSTAGE
- BLACKOUT
- BLOCKING
- BREAK A LEG
- CALL
- CALLBACKS
- CAST
- CASTING
- COMPANY
- COSTUMES
- CUE
- CURTAIN CALL
- DIALOGUE
- DIRECTOR
- DOWNSTAGE
- DRESS REHEARSAL
- DRESSING ROOMS
- ENTRANCE
- EXIT
- FRONT OF HOUSE
- GREEN ROOM
- HOUSE
- MARKING OUT
- MATINEE
- NON-VERBAL
- OFFSTAGE
- PROPS
- REAR OF HOUSE
- RUN
- SCENE
- SCENERY
- SET
- STAGE LEFT / RIGHT
- STAGE MANAGER
- TECH
- TECHNICAL REHEARSAL
- UPSTAGE

THEATER: LEVEL UP

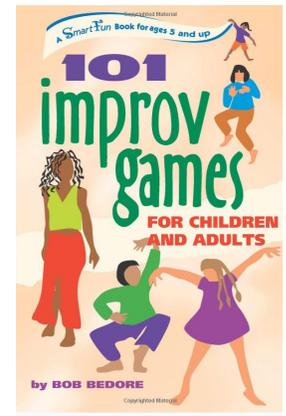
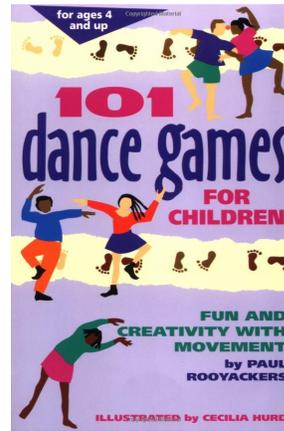
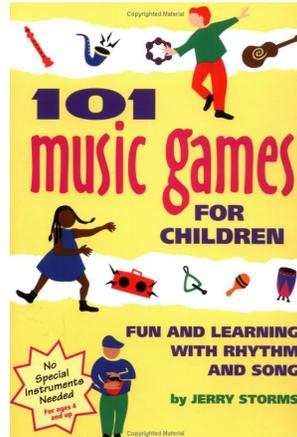
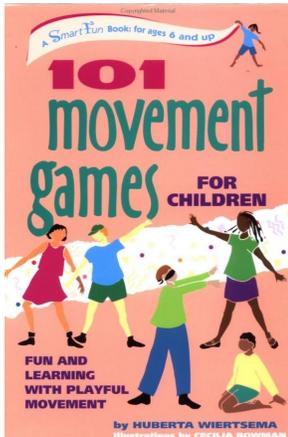
- VISUAL CUE
- WINGS
- AD LIB
- ANTAGONIST
- ASIDE
- ASSISTANT DIRECTOR
- AUDITION
- BEAT
- BELT VOICE
- BROADWAY
- CENTRE STAGE
- CHARACTER
- CHARACTERISATION
- CHEAT OUT
- CHEWING THE SCENERY
- CHOREOGRAPHY
- CHORUS
- COMIC RELIEF
- COMEDY
- CONFLICT
- CURTAIN
- DESIGN
- DIALECT
- DIALOGUE
- DICTION
- DRAMA
- ENSEMBLE
- EPILOGUE
- EQUITY
- EXEUNT
- EXPOSITION
- FARCE
- FORESHADOWING
- FOURTH WALL
- FLAT
- FREEZE FRAME
- GENRE
- HIT YOUR MARK
- IMPROVISATION
- INTENTION
- INTERNAL MONOLOGUE

- INTERMISSION
- LEG
- LEGIT VOICE
- MASK
- MELODRAMA
- MIME
- MIRRORING
- MONOLOGUE
- MOTIVATION
- MYTH
- NON-TRADITIONAL CASTING
- NOTES
- OBJECTIVE
- OBSTACLE
- OFF BROADWAY
- OVERTURE
- PACE
- PHYSICAL THEATRE
- PIANO-VOCAL
- PRE PRODUCTION
- PROLOGUE
- PROTAGONIST
- READ THROUGH
- REHEARSAL
- RESOLUTION
- RUN-THROUGH
- SCRIPT
- STOCK CHARACTER
- SUBTEXT
- SWING
- TABLE READ
- THESPIAN
- TRAGEDY
- TYPECAST
- VIGNETTE
- WARM-UP
- WINGS

Books, Apps & Online Resources

The following books and online resources are supportive when creating your lesson plans, coming up with activities and getting ideas on how to teach your youth. The free applications will support you with specific needs. Browse through and see what works for you and your youth.

BOOKS



ONLINE RESOURCES

PERFORMING ARTS: Dance, Music & Theater

<https://www.teachervision.com/search?subject=Drama+and+Performing+Arts|Art%2C+Music+and+Drama>

Pathways to every child's success: <https://www.rootsofaction.com/explore/>

Lesson Plans for Celebrating holidays in your classroom

<https://www.teachervision.com/holiday>

Black History Month Lessons & Resources, Grades 9-12

<http://www.nea.org/tools/lessons/bhm-curriculum-resources-grades9-12.html>

Lessons, How tos, standards for Educators:

<http://artsedge.kennedy-center.org/educators/lessons.aspx>

Children & The Arts: <https://www.childrenandarts.org.uk/teaching-resources>

Free Steam & Arts Integration Lesson Plans:

<https://educationcloset.com/arts-integration-lessons/>

ARTS Partnership: Arts Reaching and Teaching in Schools:

<https://education.byu.edu/arts/lessons/>

TedEd: Performing Arts

https://ed.ted.com/lessons?content_type=originals&category=performing-arts&direction=desc&sort=publish-date

DANCE

PE CENTRAL: Lesson Ideas for Dance Teachers

<https://www.pecentral.org/lessonideas/searchresults.asp?category=56>

Hip Hop and Step with Young Mozart Lesson

<https://www.pecentral.org/lessonideas/ViewLesson.asp?ID=12795#.W2iMSlVKgdU>

National Dance Week: Lesson ideas for dance classes

<http://www.nationaldanceweek.org/index.php/activities/curriculum>

MUSIC

Making Music Fun: music resources to download and print.

<https://makingmusicfun.net/>

National Association for Music Education: books, lessons & black history month ideas

<https://nafme.org/my-classroom/>

Classical music Lesson plan ideas:

<http://www.classicsforkids.com/teachers/lessonplans.php>

THEATER

Drama Resources: Teaching tools & Resources:

<https://dramaresource.com/teaching/>

Theater Folk - Drama teacher resources

<https://www.theatrefolk.com/free-resources>

Poetry/Spoken Word

<https://www.poetryoutloud.org/teaching-resources/lesson-plans>

Drama

<https://www.childdrama.com/lessons.html#typetop>

<http://www.danvilleschools.net/cms/One.aspx?portalId=18347&pageId=3121190>

Ydhelca Pérez | Performing Arts Coordinator
New York Edge | Yperez@newyorkedge.org

FREE APPS

DANCE

SongMark: SongMark helps dancers teach, choreograph, and rehearse more efficiently.

- Manipulate music, slow down songs
- Keep track of timestamps when choreographing
- Set loops
- Convert YouTube videos to MP3 files, import/download your saved cuts for future use, transfer tracks to/from your computer

Magisto: Magisto turns your everyday videos and photos into exciting, memorable movies. (You can use this app for projects like *The Instagram Dance Challenge*)

- Create simple edits to videos, like trimming and combining clips together
- Add effects or audio
- Auto stabilize videos, add transitions between clips, integrate photos, or throw a filter over the video
- Share your finished masterpiece straight to Instagram

Ballet Lite: This is a great tool to have for ballet dancers and teachers.

- Gives the basics of ballet terminology, spelling and correct technique.
- Good to use if you're looking for new ballet moves to challenge your students with

MUSIC

Ear Trainer is an educational tool designed for musicians, music students and anyone interested in improving ones musical ear.

- Explore 160 individual exercises covering intervals, chords, scales and relative pitch

Garage Band: This digital audio workstation and music sequencer provides a multi-layered platform from which to learn and compose music.

- Discover over 100 synthesized instruments that can be used to create music tracks. The user's own voice or instrumentals can also be recorded into the production to generate digital files for multiple tracks that can be controlled and edited.

THEATER

Index Card: A corkboard writing app that makes it easy to capture, organize, and compile your ideas. Whether you are an author, screenwriter, or academic researcher, Index Card can help you become a more efficient, organized writer.

Vocal Warm-Ups & Tongue Twisters: This app allows you to explore vocal routines as though you are rehearsing with a recorded group of fellow singers, or with only the piano and the vocal teacher giving advice.

- Tongue twisters, tips for auditions and a Starting-Note Finder are included

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.

Blueprint Standards for Teaching and Learning

**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 by [Clicking here](http://schools.nyc.gov/offices/teachlearn/arts/blueprints/dance-blueprint.html).
<http://schools.nyc.gov/offices/teachlearn/arts/blueprints/dance-blueprint.html>

This can support you in setting expectations for your students and creating grade appropriate lesson plans.

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 response to other arts and subject themes, use video technology for reflection, and relate dance to personal health.* 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.
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<p><u>Theater</u></p>	<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.
<p><u>Music</u></p>	<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 composer's' 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.* 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 composer's' 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.
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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 dell'Arte, students improve upon and gain new performance skills.

	<ul style="list-style-type: none"> * 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.