

ARTS INTEGRATED LESSONS

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ARTS LESSONS

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The Arts in Grade 2

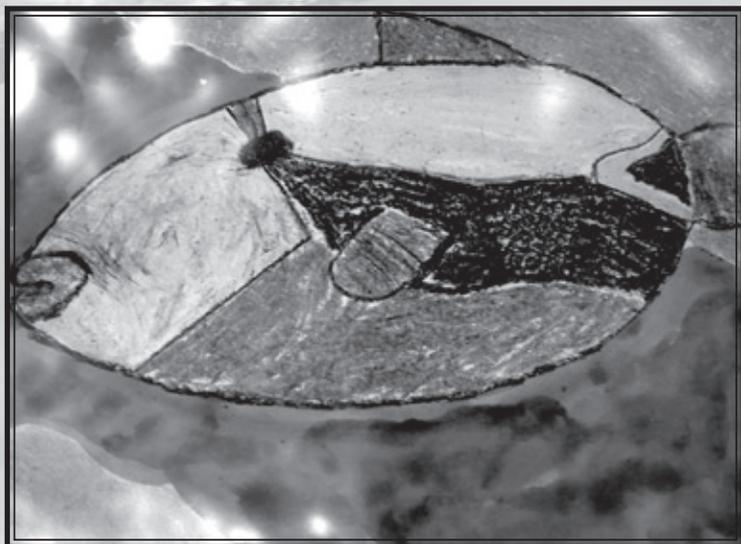
Arts instruction in the second grade facilitates use of imagination, sensory awareness, and auditory and visual recall. Students create based on personal interpretations of varied themes related to activities and events in their lives. Second grade students begin the process of taking and giving feedback about creative work of self and others in appropriate ways.

In grade two, student work shows use of arts elements for a purpose and students learn to make judgments about work based on perceived features. Discussion with students is essential to their continued success and to the teacher's ability to plan the next step in the learning process. Asking questions that must be answered both physically and verbally will help to assess gaps between kinesthetic and cognitive understanding. Students are questioned often about concepts/skills that have been covered in past lessons. Teachers advance the quality of student work by setting and clarifying standards.

Although it is not necessary to perform in every class, teachers frequently allow students to share with each other in small ways. For example, when students are improvising, half the class may watch while the other half performs. This kind of activity allows students to attain additional visual knowledge of the concept and tests their observation skills when they are questioned about what they have seen. The arts help second graders to interact constructively in groups, developing effective interpersonal relationships.

Arts instruction in second grade focuses on organizing ideas and elements as part of creative and scientific inquiry processes. Students learn step-by-step procedures and strategies to organize ideas and topics. Students look for meanings, reasons and intent, and use data to make predictions. Looking at works of art, music, theatre, and dance can enhance students' skills in communication, comprehension, and interpretation in any content area.

Humuhumunukunukuapua`a - Camaryn Yokota



Arts Standards and Benchmarks

Standard 1: Visual Arts – Understand and apply art materials, techniques, and processes in the creation of original works of art and understand how the visual arts communicate a variety of ideas, feelings, and experiences.

Standard 2: Music – Understand and apply elements of music and understand how music communicates ideas, feelings, and experiences across cultures.

Standard 3: Drama and Theatre – Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history.

Standard 4: Dance – Understand and apply elements of dance, appreciate how dance communicates meaning, and recognize its role across cultures and throughout history.

Topic	Code	Benchmark
How the Arts are Organized	FA.2.1.1	Use the element of space and the principles of repetition and variety, with a variety of art media.
	FA.2.2.1	Demonstrate rhythmic notation of whole notes, half notes, quarter notes, eighth notes and quarter rests.
	FA.2.2.2	Use melodic notation of simple four-beat patterns using three different pitches on a staff.
	FA.2.3.1	Use physical movements, rhythms, and voice to express simple feelings, character, and plot.
	FA.2.3.2	Create simple costumes, scenery, and props.
	FA.2.4.1	Apply the element of space and pathways to create simple movement sequences.
	FA.2.4.2	Demonstrate the element of time, tempo, beat, duration, and rhythm.
	FA.2.4.3	Use simple partner skills during movement sequences.

Topic	Code	Benchmark
How the Arts Communicate	FA.2.1.2	Use color to convey mood in works of art.
	FA.2.1.3	Describe different responses to the same work of art.
	FA.2.2.3	Sing or play repeating rhythmic or melodic patterns.
	FA.2.3.3	Interpret the ideas and morals of theatrical works.
	FA.2.4.4	Create movement sequences that express a mood.

Topic	Code	Benchmark
How the Arts Shape and Reflect Culture	FA.2.1.4	Investigate how art is used in celebrations, festivals, and customs of selected cultures from the past and present.
	FA.2.2.4	Describe instrument families and sounds from various cultures.
	FA.2.3.4	Assess how various styles of theatrical production relate to culture.
	FA.2.4.5	Compare dances from a variety of cultures.

Framework for Linking the Arts to other Core Areas

Language Arts

HOW THE *Arts* ARE ORGANIZED

Students explore how works of art – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

	Language Arts Benchmarks
2.3.2	Identify the story elements of character, plot, and setting.
2.3.3	Identify basic characteristics of familiar genres (e.g., stories, poems, textbook).
2.5.1	Choose and maintain a focus in a single piece of writing.
2.5.3	Use a beginning, middle, and ending in a piece of writing.

HOW THE *Arts* COMMUNICATE

Students also come to understand that the arts exist for a variety of purposes, or functions. Artists make work to communicate. By studying “How the Arts Communicate,” students build literacy and develop critical thinking, analysis, and interpretive skills.

	Language Arts Benchmarks
2.2.2	Make, confirm, and modify predictions about a text.
2.6.1	Use oral language to obtain information, complete a task, and share ideas with others.
2.6.2	Give an oral presentation to share information with peers.
2.6.3	Express ideas through drama activities (e.g., role playing, skills, puppetry, choral reading, story telling).
2.6.4	Use appropriate social conventions in various large and small group situations.
2.6.5	Give feedback to a speaker to promote mutual understanding.
2.6.6	Adjust pacing, volume, and intonation appropriate to content and purpose.
2.6.7	Use simple gestures and eye contact to complement and enhance verbal messages.
2.7.1	Add details and information to support ideas when speaking.
2.7.2	Organize ideas in a simple organization pattern or logical sequence so listeners can understand them.

Math

HOW THE *Arts* ARE ORGANIZED

Students explore how works of arts – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

	Math Benchmarks
2.1.3	Represent fractions with denominators no larger than ten using pictures, numbers, words, or models.
2.2.2	Demonstrate multiplication as repeated addition of equal groups.
2.3.2	Use a variety of strategies to solve problems involving addition and subtraction of two-digit numbers.
2.5.1	Compare and sort two- and three-dimensional shapes according to selected attributes.
2.6.1	Demonstrate flips, slides, and turns by moving shapes.
2.6.2	Recognize line symmetry in plane figures and create pictures with line symmetry.
2.9.2	Use different forms (e.g., concrete, pictorial, numerical) to represent the same basic pattern.
2.9.3	Demonstrate and explain the difference between repeating patterns and growing patterns.
2.10.1	Create a word/story problem for a given number sentence.

Science

HOW THE *Arts* ARE ORGANIZED

Students explore how works of arts – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

Science Benchmarks	
2.1.1	Develop predictions based on observations.
2.2.1	Describe changes that have occurred in society as a result of new technologies.
2.4.1	Explain how plants and animals go through life cycles.
2.5.1	Identify distinct environments and the different kinds of organisms each environment supports.

Social Studies

HOW THE *Arts* ARE ORGANIZED

Students explore how works of arts – dance, scenes, songs, or images – are organized. Just as the elements of writing (words, sentences) can be organized into a variety of forms (essays, poems), so are the arts organized by elements and principles.

Social Studies Benchmarks	
2.1.1	Construct timelines to sequence events.

HOW THE *Arts* COMMUNICATE

Students also come to understand that the arts exist for a variety of purposes, or functions. Artists make work to communicate. By studying “How the Arts Communicate,” students build literacy and develop critical thinking, analysis, and interpretive skills.

Social Studies Benchmarks	
2.2.1	Investigate the history of families using level-appropriate primary sources (e.g., artifacts, photographs, interviews, documents).

HOW THE *Arts* SHAPE & REFLECT CULTURE

The arts also connect people across time and cultures. Through the study of the arts, students gain a greater understanding of their own culture as well as prepare for global citizenship.

Social Studies Benchmarks	
2.6.1	Describe ways in which own and others cultures express their cultural beliefs and practices through music and art.

Mask Symmetry

Title: Mask Symmetry	Grade: 2	Art Discipline: Visual Arts	Time Frame: 60 minutes
Lesson Overview: Students draw and paint symmetrical and asymmetrical paint masks focusing on contrast and value through color.			

GLO(s): 3. Complex Thinker; 4 Quality Producer

Arts Benchmark: How the Arts Communicate – FA.2.1.2: Use color to convey mood in works of art.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Consistently use color to convey mood in works of art.	Usually use color to convey mood in works of art.	Sometimes use color to convey mood in works of art.	Rarely use color to convey mood in works of art.
Key Arts Vocabulary: symmetrical, asymmetrical, balance, monochromatic, tint, shade, contrast, value, mood			

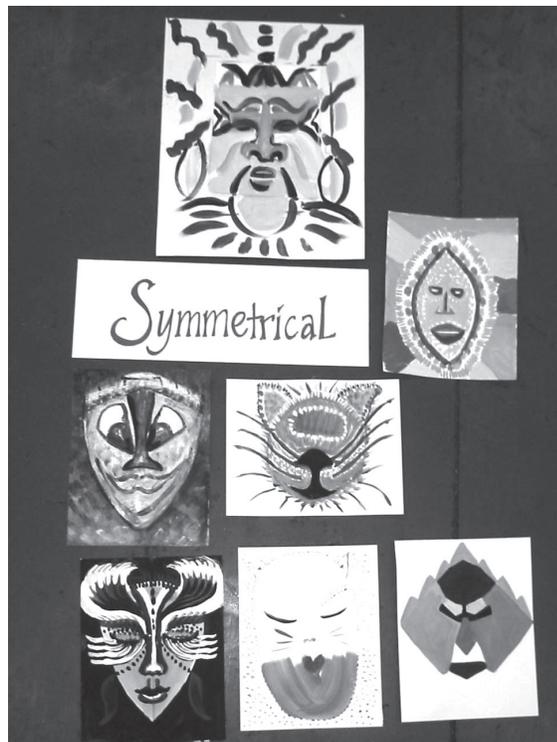
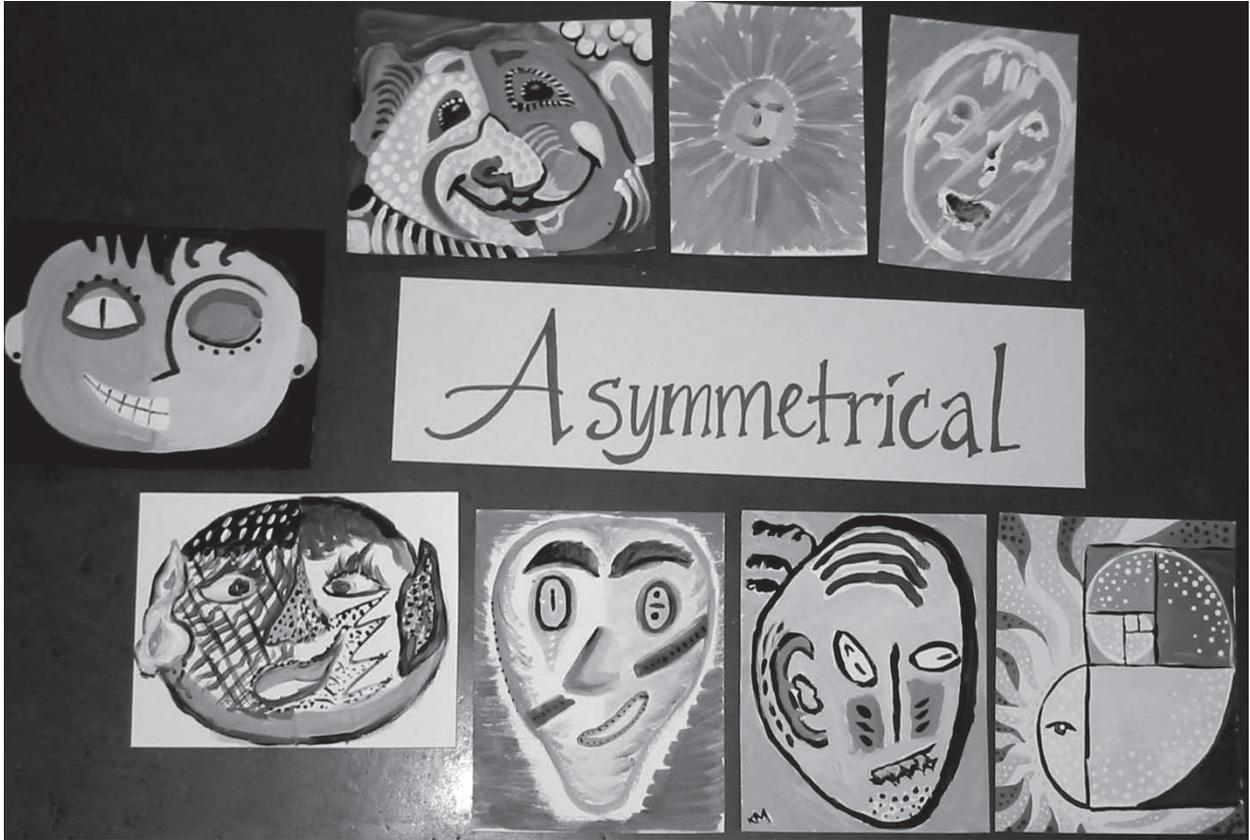
Content Area Benchmark: Symmetry: MA.2.6.2: Recognize line symmetry in plane figures and create pictures with line symmetry.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Consistently recognize line symmetry in plane figures and create pictures with line symmetry.	Usually recognize line symmetry in plane figures and create pictures with line symmetry.	Sometimes recognize line symmetry in plane figures and create pictures with line symmetry.	Rarely recognize line symmetry in plane figures and create pictures with line symmetry.

Classroom Set Up: Gathering for demonstration. Cleared desks for painting of masks.
<p>Materials & Equipment needed:</p> <ul style="list-style-type: none"> • Drawing pencils • Liquid tempera paint in white, black, primary, secondary colors • Oak tag, approximately 6 x 8 inches, 2 per student • Small watercolor brushes • Water in cups, paper towels, Styrofoam plates for palettes • Arts vocabulary words printed on large cards <p>Mask Prints CP6015-W, Crystal Resources 1-800-255-8629; (See www.crystalproductions.html)</p> <p>Additional information available at: http://cti.itc.virginia.edu/~bcr/African_Mask.html http://www.mexicanmasks.us/ http://www.cln.org/themes/masks.html</p> <p>Academy of Arts Lending Library has masks available for borrowing to share with students.</p>
Teaching Tips: Prep water cups and paint palettes, pencils, paper, brushes, paper towels prior to lesson. For paint palettes, place a quarter size dot of white and black tempera on Styrofoam plates. Add the primary or secondary color dot as each student decides on a color.

# Minutes	Procedure	Create	Perform	Respond
15	<p>(Teacher note: Gather students around your demonstration table. Introduce word cards for vocabulary - symmetrical, asymmetrical, monochromatic, tint, shade, contrast, value.)</p> <p>Look at the various masks. Some are from the past and some are more current. (Teacher note: Share background information on a few of the masks.)</p> <p>What are some common shapes that you see in the masks? Which are symmetrical? Asymmetrical?</p> <p>Watch me as I draw two mask designs on my two pieces of paper. One will be symmetrical and the other will be asymmetrical. (Teacher note: Demonstrate drawing using common shapes in the design.) When objects are symmetrical, each side is a mirror image of the other, and you could draw an imaginary line down the middle. Which drawing is symmetrical? Why? Where is the line of symmetry? Which common shapes did I use? Is the asymmetrical design balanced? Why or why not? (Teacher note: Refer to glossary for more on balance.)</p> <p>I am going to select one of my drawings to paint. Is there an emotion that I want my mask to reveal? What would that be? What color would reveal that emotion or mood? Our masks will be monochromatic which means one color. <i>Mono</i> means one and <i>chroma</i> means color. Artists call adding white to a color a tint; adding black to a color is a shade. I will be using blue and tints and shades of blue in my monochromatic mask. What mood will my mask convey?</p> <p>I will paint a few areas of the mask only with pure blue. Next I'll create a tint by adding white to a small amount of blue on my palette. I'll paint the lighter tint first. Most artists find it easier to go from light to the dark colors. Notice how I dab small amounts of white and place it in an open area on my palette and then add the blue. I'll add in more blue to get a medium blue tint. Notice how I wash my brush out before I use more paint. Now, I'll add a touch of black to the pure blue to get a shade. My finished mask shows value, light, medium and dark blue. My design has contrast because I put light and dark next to each other.</p>			✓
10	Now you draw your two masks. Return to your desk and write your name on the bottom right corner of your two pieces of oak tag. Draw a simple mask design on each; one will be symmetrical , the other will be asymmetrical . Use common shapes in your designs. Keep the designs simple so they can be painted easily.	✓		
25	When you have completed your two drawings, select one to paint. Does your mask show a mood or emotion? What color will you choose to reveal this even more? Come up to the supply table and pick up a water cup and a paint palette. The palette has the white and black. You select the color and I will help you put that onto your palette. Paint a monochromatic color scheme using tints, shades, value and contrast .		✓	
	(Teacher note: Display in student artwork in one area. Place vocabulary cards next to the work to help students use the vocabulary as they discuss the work.)			
10	<p>Closing Reflection with students:</p> <p>What common lines and shapes are seen in all the work? Where is the line of symmetry in this mask?</p> <p>What mood is this mask showing us? Why do you say that?</p> <p>Why do cultures have masks?</p> <p>Is it more difficult to create symmetry or asymmetry? Why?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
What are common lines and shapes seen in all the work?	What mood is this mask showing us? Why do cultures have masks?	Is it more difficult to create symmetry or asymmetry? Why?





Tiki Totems

Title: Tiki and Totems	Grade: 2	Art Discipline: Visual Arts	Time Frame: 60 minutes
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Lesson Overview: Students compare two cultures' art and religious components, using their knowledge of how art is used in celebrations, and customs in the past and present.

GLO(s): 2. Community Contributor; 3. Complex Thinker

Arts Benchmark: How the Arts Shape and Reflect Culture – FA.2.1.4: Investigate how art is used in celebrations, festivals, and customs of selected cultures from the past and present.

Rubric based on Arts Benchmark:

Advanced	Proficient	Partially Proficient	Novice
Analyze, using specific examples, how art is used in celebrations, festivals, and customs of selected cultures from the past and present.	Explain how art is used in celebrations, festivals, and customs of selected cultures from the past and present.	Name some ways that art is used in celebrations, festivals, and customs of selected cultures from the past and present.	Recognize that art is used in celebrations, festivals, and customs of selected cultures from the past and present.

Key Arts Vocabulary: line, shape, symmetrical, asymmetrical, balance, pattern

Content Area Benchmark: Cultural Systems and Practices – SS.2.6.1: Describe ways in which own and other cultures express their cultural beliefs and practices through music and art.

Content Area Rubric:

Advanced	Proficient	Partially Proficient	Novice
Compare with elaborate and precise detail, ways in which own and other cultures express their cultural beliefs and practices through music and art.	Describe ways in which own and other cultures express their cultural beliefs and practices through music and art.	Recognize ways in which own and other cultures express their cultural beliefs and practices through music and art.	Recognize that different cultural practices are reflected through music and art.

Classroom Set Up: Students gathered in a group.

Materials & Equipment needed:

Globe or map that shows Polynesian islands and the Pacific Northwest Coast of USA and Canada.

Photographs or representations of Polynesian tiki and kapa cloth.

Photographs or representations of Native American totems and blankets from the Pacific Northwest.

See the following sites for information:

<http://www.aotearoa.co.nz/pacific/samoa/>; <http://starbulletin.com/1999/06/07/features/story1.html>

<http://en.wikipedia.org/wiki/Tiki>; <http://www.native-languages.org/totem.htm>;

<http://www.native-languages.org/rugs.htm>

Academy of Arts lending library has objects and prints available borrowing to use as examples.

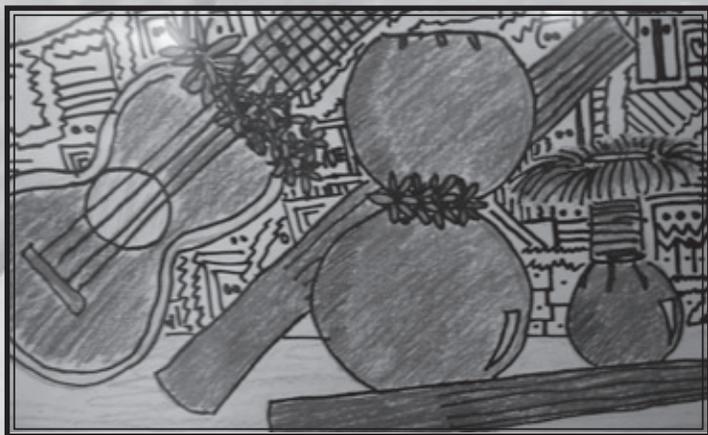
# Minutes	Procedure	Create	Perform	Respond
10	<p>(Teacher note: Gather students in a circle seated on the floor. Display globe or map, tiki and totem examples.) Today we are going to spend time learning something about two very different cultures, Polynesia and Native Americans of the Pacific Northwest.</p> <p>Look at these examples of tiki gods, which were considered spirits that the Polynesian people of the past worshipped. In Polynesian mythology, a tiki is a sculpture in the shape of a god. Each tiki houses a spirit. Examples might be the spirit of rain, fire, the moon, war, or peace. It was the Polynesian custom to have tiki gods in their various celebrations or events of their culture.</p> <p>What lines, shapes, and patterns do you see in the examples of tiki? Each example you see has the art principle of balance. Some are symmetrical, meaning you could draw an imaginary line down the middle, and each half would be a mirror image. Others may not be symmetrical but still have a look of balance. They are considered asymmetrical.</p>			✓
10	<p>Now look at these examples of totems, which were equally important to the culture of the Native Americans of the Pacific Northwest. Totems also housed a spirit, but were not worshipped in the same sense. Totems were symbols that each Native American family or clan adopted. Each clan adopted a different animal as a totem. Totems were an important part in a clan or culture's celebrations and events. Examples might be the Raven, or Beaver. What other animals might be used as totems? (<i>Coyote, Bear . . .</i>) Totem poles were worshiped because they told stories of their culture, but were not worshiped as gods. Totems had special designs to represent their animal and story, like the bear with his tongue out, or a beaver with large two front teeth. There are also two basic shapes used: an egg, called an ovoid, and a "U" shape.</p> <p>Do you see an egg or U shape in the examples here? What other art elements or principles do you see in these totems? (line, shape, color, pattern, repetition, variety, balance)</p>			✓
10	<p>(Teacher note: Share examples of kapa and Native American blankets.) Let's look at cloth from these same cultures. Can you tell which cloth is from the Polynesian culture and which is from the Native American culture? What clues did you use to predict where the item was from? Are the art elements in the cloth similar to the elements in the tiki or totems? What looks similar or different?</p> <p>Kapa, or more commonly called tapa, is Polynesian cloth made from stripping and pounding the bark from a certain tree, and using natural dyes to make designs and patterns. Do you see this kapa art form today in Hawai'i? Where? (Aloha shirts, muumuu, architectural designs . . .). Do you think the patterns, colors, and designs in these blankets are still seen today in modern Native American blankets?</p>			✓
20	<p>Return to your desks. Using what we have learned about Polynesian and Native American art and spiritual objects, write about how art is used in celebrations and customs of these two cultures from the past. Include how you think they are used today in these cultures. Add any details on what is similar and what is different in these two cultures. Describe the art elements you saw in the objects, as in the lines, patterns, shapes, and choice of colors.</p>	✓		
10	<p>Closing Reflection with students: Describe some common characteristics found in both tiki and totems. Differences? What do you think the tiki and totem tell us about the cultures they are from?</p>			✓

20	Return to your desks. Using what we have learned about Polynesian and Native American art and spiritual objects, write about how art is used in celebrations and customs of these two cultures from the past. Include how you think they are used today in these cultures. Add any details on what is similar and what is different in these two cultures. Describe the art elements you saw in the objects, as in the lines, patterns, shapes, and choice of colors.	✓		
10	Closing Reflection with students: Describe some common characteristics found in both tiki and totems. Differences? What do you think the tiki and totem tell us about the cultures they are from?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe common characteristics found in both tiki and totems. Differences?	What do you think the tiki and totem tell us about the cultures they are from? What messages or moods do tiki and totems convey?	What was the most interesting or surprising information that you learned about how art is used in these two cultures?



Untitled - Jakob White



Pease Porridge

Title: Pease Porridge	Grade: 2	Art Discipline: Music	Time Frame: 45 minutes
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Lesson Overview: Students create body patterns as an accompaniment to the rhyme "Pease Porridge Hot."

GLO(s): 3. Complex Thinker, 4. Quality Producer
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Arts Benchmark: How the Arts Communicate – FA.2.2.3: Sing or play repeating rhythmic or melodic patterns.

Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Sing or play repeating rhythmic or melodic patterns, with excellent pitch, timbre, diction, posture, and with rhythm.	Sing or play repeating rhythmic or melodic patterns with good pitch, timbre, diction, posture, and a generally steady beat.	Sing or play repeating rhythmic or melodic patterns with satisfactory pitch, timbre, diction, posture, and somewhat unsteady beat.	Sing or play repeating rhythmic or melodic patterns, with marginally satisfactory pitch, timbre, diction, posture, and/or an unsteady beat.

Key Arts Vocabulary: body percussion, beat, rest, accompaniment

Content Area Benchmark: Patterns – MA.2.9.2: Use different forms (e.g., concrete, pictorial, numerical) to represent the same basic pattern.

Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Use a variety of different forms to represent the same basic pattern, with accuracy.	Use a variety of different forms to represent the same basic pattern, with no significant errors.	Use a variety of different forms to represent the same basic pattern, with a few significant errors.	Use a variety of different forms to represent the same basic pattern, with many significant errors.

Classroom Set Up: Open cleared space so children have space to stand and move their bodies.

Materials & Equipment needed:

- Chart Paper with rhyme ("Pease Porridge Hot") written.
- Paper, pencils/colored pens
- Chart of paper with different patterns including square/circle/triangle/star
- Jim Solomon. *The Body Rondo Book*. Memphis Musicraft Publications, 1997. (ISBN 093401728X)

Prior to this lesson, students need to know or have experience with body percussion and beat.

Teaching Tips:

- Review different rhythmic patterns using a variety of three quarter notes and a quarter rest.
- Have a body percussion pattern to share with the students.

# Minutes	Procedure	Create	Perform	Respond
5	Let's review some body percussion patterns that we have done before together. These patterns help us keep the beat . Watch carefully as I switch from 2 to 3 parts and then 4 parts. Follow me. Examples: 1. 2 different Part = pat, clap, pat, clap 2. 3 different Part = pat, clap, snap, clap 3. 4 different Part = step, pat, clap, snap		✓	

	(Teacher note: Drawing on the board or on a chart, ask the following questions.) If I were to use numbers, how could I show the first pattern that we did? If I were to use different objects like circles, squares, and triangles, how could I show the second pattern? What else could we use to show the third pattern?			✓
15	What if we do a pattern that shows a rest ? (arms open with palms up) (Teacher note: demonstrate (pat/clap/pat and open arms, pat/clap/open/clap) or similar idea and have students join in.) Let's continue to do this pattern as an accompaniment while we say the rhyme "Pease Porridge Hot". We'll do it several times so that we are comfortable. Now take a few minutes to create your own pattern. Please use 3 different parts and don't forget the rest. Let's share our patterns. We will continue to say the rhyme as each person shares his/her pattern.	✓	✓	✓
20	Describe some other ways that we could demonstrate your body percussion pattern on paper. Here's some paper, pencils and colored pens. I would like you to show your pattern on paper by using symbols. These symbols can be numbers, pictures, or shapes. Please share your drawings with the rest of the class.	✓		✓
5	Closing Reflection with students: What are similarities and differences in showing patterns in math and music? What else could we use in this classroom to demonstrate patterns? (E.g., manipulatives, body shapes, percussion instruments)			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the pattern that you've put on the paper to represent your body percussion patterns. What are similarities and differences in showing patterns in math and music? What else could we use in this classroom to demonstrate patterns? (E.g., manipulatives, body shapes, percussion instruments)	Do the body percussion patterns remind you of anything?	What would you change in your body percussion pattern to improve it?

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
Play repeating rhythmic patterns, maintaining excellent steady beat while reciting a rhyme.	Play repeating rhythmic patterns, with generally steady beat while reciting a rhyme.	Play repeating rhythmic patterns, with somewhat unsteady beat while reciting a rhyme.	Play repeating rhythmic patterns, with an unsteady beat while reciting a rhyme.

Exploring Environments

Title: Exploring Environments	Grade: 2	Art Discipline: Drama	Time Frame: 50 minutes
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Lesson Overview: Students create actions and sounds that demonstrate their understanding of specific environments and the organisms that inhabit them.

GLO(s): 1. Self-Directed Learner

Arts Benchmark: How the Arts are Organized – FA.2.3.1: Use physical movements, rhythms, and voice, to express simple feelings, character, and plot.

Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Use advanced physical movements, rhythms, and voice, to express feelings, character, and plot.	Appropriately use physical movements, rhythms, and voice, to express simple feelings, character, and plot.	Appropriately use some physical movements, rhythms, or voice, to express simple feelings, character, and plot.	Inappropriately use physical movements, rhythms, or voice, to express simple feelings, character, and plot.
Key Arts Vocabulary: acting, soundscape			

Content Area Benchmark: Unity and Diversity – SC.2.5.1: Identify distinct environments and the different kinds of organisms each environment supports.

Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Compare and contrast the distinct environments and the different kinds of organisms they support.	Identify several distinct environments and the different kinds of organisms each environment supports.	Identify a distinct environment and a few of the organisms that the environment supports.	Recall that different environments support different kinds of organisms.

Classroom Set Up: Clear, open space for movement.

Materials & Equipment needed:

- Stephen Hutchinson. *Oceans: A Visual Guide*. Firefly Books, Ltd., 2005. (ISBN 1554070694)
- Moanalua Gardens Foundation. *‘Ohi’a Project Curriculum* (see www.mgf-hawaii.org)
- Drum, sticks, or mallets for cues

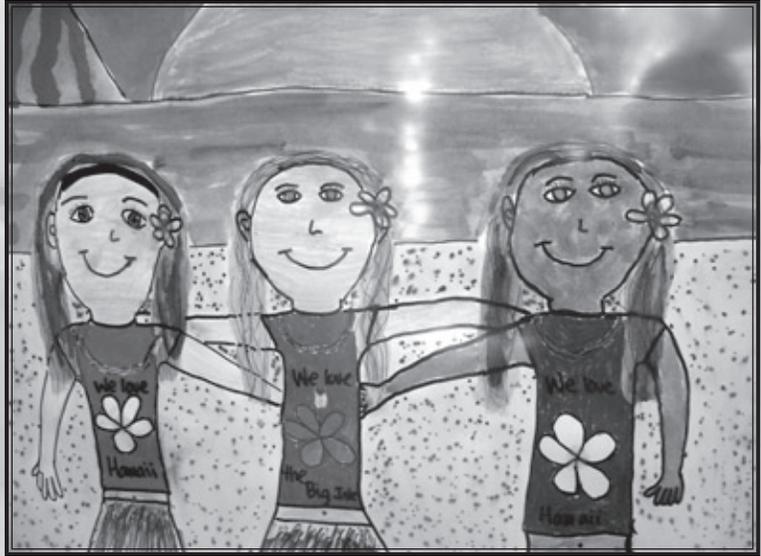
Prior to this lesson, students need to know how to keep a consistent focus on the task at hand and what “environment” and “organism” mean.

Teacher Tip: Use a drum or other percussion instrument to cue freezing and to cue when you want students to begin carrying out your instructions.

# Minutes	Procedure	Create	Perform	Respond
10	<p>What kinds of animals live in the ocean? (Teacher note: Create a list on the board.) On my cue, we're all going to act as sea animals. As you move, remember personal space. Show me how you slither like an eel. Don't forget to shape your body. And freeze. Don't move any part of your body. And relax. Show me how you slink like an octopus. Freeze. (Repeat with leap like a dolphin, flee like a fish, glide like a sting ray, scuttle like a crab, shuffle like a tired turtle, drag your body like a snail, stalk like a shark.)</p> <p>Which animal moved heavily? Which moved lightly? Which slowly? Quickly? Low? High? Describe how other students created the creatures. How could you tell what animal other students were creating? What did you do that made it easy for the other students to see that you were this animal?</p>	✓		✓
5	Besides the sea animals, what else might we find under the ocean? What grows on the ocean floor? (Discuss.) Everyone, pick one of those suggestions, or an idea of your own. Together let's create with our bodies the world under the ocean. Ready? Now let's add a soundscape . Ready? And relax and sit.	✓		✓
9	<p>Time for the sea animals. Everyone decide on which animal you'd like to be. Who wishes to be a turtle? Crab? Stingray? Dolphin? (Teacher note: Gather students by like animals.)</p> <p>First, the dolphins will move about our ocean. Everyone else create the world underwater again. Add soundscape. Dolphins, take a swim. Show me how the dolphins like to play. Show me where they might be eating. Finally, show me where the dolphins are going to sleep. And relax. (Teacher note: Repeat for each animal group.)</p>	✓		
9	<p>What kinds of organisms live in the rainforest? Let's make a list. On my cue, we're all going to act as those organisms. As you move, remember personal space. Show me how you wriggle like a snake. Don't forget to shape your body. And freeze. Don't move any part of your body. And relax. Show me how you swing like a monkey. Freeze. Hold still. (Teacher note: Repeat with other animals on the list.)</p> <p>Which animal moved heavy? Which was light? Which slow? Fast? Low? High? Describe how other students created the creatures. How could you tell what rainforest animal other students were creating? What did you do that made it easy for the other students to see that you were this animal?</p>	✓		✓
5	Besides the creatures and animals, what else might we find in the rainforest? What grows in the rainforest? (Discuss.) Everyone, pick one of those suggestions or an idea of your own. Together let's create with our bodies the rainforest environment. Ready? Freeze. And relax. Let's add a soundscape . Ready? Relax and sit.	✓		
9	<p>Now it's time for the creatures. Everyone decide which one you'd like to be. Who wishes to be what creature? (Teacher note: Gather students by similar choices.)</p> <p>First, the monkeys will move about our rainforest. Everyone else create the rainforest environment. Add soundscape. Monkeys, take a walk. Show me how the monkeys like to play. Show me where they might eat. Finally, show me where the monkeys sleep. And relax. (Teacher note: Repeat for each animal group.)</p>		✓	
3	<p>Closing Reflection with students:</p> <p>What did you create today that you felt was successful? If you did this idea again, what would you change? Describe how students created the creatures and environments. Identify the different environments. Compare and contrast the environments. What makes each environment distinct? How are the two the same? Identify the various organisms each supports. How are the organisms different in each of the environments?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how students created the creatures and environments. Identify the different environments. Compare and contrast the environments. What makes each environment distinct? How are the two the same? Identify the various organisms each supports.	How could you tell what sea animal other students were creating? What did you do that made it easy for the other students to see that you were a [name animal]?	What did you create today that you felt was successful? If you did this idea again, what would you change?

Task Specific Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Participants are committed to the action, focused on creating engaging and imaginative characters and situations.	Participants stay focused on their contributions.	Participants are overly aware of others watching them.	Participants are self-conscious, laughing, mumbling, or not joining in.



Puppet Scenes

Title: Puppet Scenes	Grade: 2	Art Discipline: Drama	Time Frame: 30 minutes
Lesson Overview: Students create and perform short puppet scenes about friendship incorporating character, plot and setting.			

GLO(s): 4. Quality Producer

Arts Benchmark: How the Arts are Organized – FA.2.3.1: Use physical movements, rhythms, and voice, to express simple feelings, character, and plot.

Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Use advanced physical movements, rhythms, and voice, to express feelings, character, and plot.	Appropriately use physical movements, rhythms, and voice, to express simple feelings, character, and plot.	Appropriately use some physical movements, rhythms, or voice, to express simple feelings, character, and plot.	Inappropriately use physical movements, rhythms, or voice, to express simple feelings, character, and plot.

Key Arts Vocabulary: puppet/puppetry, vocal projection, character, scene

Content Area Benchmark:
Literary Elements – LA.2.3.2: Identify the story elements of character, plot, and setting.
Discussion and Presentation – LA.2.6.2: Give an oral presentation to share information with peers.

Content Area Rubric:			
Advanced	Proficient	Partially Proficient	Novice
LA.2.3.2: Explain the use of the basic story elements of character, plot, and setting.	LA.2.3.2: Identify the basic story elements of character, plot, and setting.	LA.2.3.2: Recognize the basic story elements of character, plot, and setting.	LA.2.3.2: Recognize that stories contain characters, plots, and settings.
LA.2.6.2: Give a creative, highly effective oral presentation to share information with peers.	LA.2.6.2: Give an oral presentation to share information with peers.	LA.2.6.2: Give an oral presentation that shares limited information with peers.	LA.2.6.2: Give an oral presentation that does not share information with peers.

Classroom Set Up: Clear, open space for presentation of scenes. Use a table laid on its side for the puppet stage.

Materials & Equipment needed:

- Puppets (1 per child of anything from a sock to hand puppet as long as the mouth can be animated)
- Tamara Hunt and Nancy Renfro. *Puppetry in Early Childhood Education*. N. Renfro Studios, 1982. (ISBN 0931044049)
- Larry Engler and Carol Fijan. *Making Puppets Come Alive*, Dover Publications, 1997. (ISBN 0486293785)
- Friendship song:
Make new friends / But keep the old / One is silver and / The other is gold.

Prior to this lesson, students need to know how to manipulate simple puppets, sing the “Friendship Song,” and create character dialogue.

Teaching Tips: Encourage students to keep their eyes on their own puppets as they manipulate them. As they develop their scenes, challenge them to find the many ways the puppets express emotion. Encourage them to focus on how the puppets speak, express ideas and how their speaking matches the puppets’ speaking.

# Minutes	Procedure	Create	Perform	Respond
6	Today we're going to explore the idea of friendship, using the puppets you have. First, put on your puppet . Move your wrist. Notice how the puppet's head moves. Bend your wrist down so the eyes of your puppet are looking at me. Tilt your wrist down more. Now try to make your puppet look happy. Make it look sad. Make it cry. Make it laugh. That's how you create a character with a puppet .	✓		
4	Let's sing the <i>Friendship Song</i> . As you sing, open the mouth of your puppet on the vowel sounds. Let's go through the song slowly, opening on the vowel sounds.		✓	
4	Have you ever gotten into an argument with a friend? What are some things friends might argue about? With a partner, create a puppet scene that shows friends having an argument. Remember to keep the character of your puppet as you practice your scene . How will you move the puppets to show that they are angry with each other or maybe feeling sad? (Teacher note: The scenes will probably be very short, which is okay.)	✓		✓
5	(Teacher note: Share the scenes . Remind students to speak so the audience can hear.) How did each student make his or her puppet show emotion? Who were the characters in each scene ? How did each help us know the characters were friends? How did each use their voice ? What were the settings for the different scenes?		✓	✓
4	Now let's add a second scene in which your characters solve the problem from the first scene .	✓		
5	(Teacher note: Share the scenes . Remind students to speak so the audience can hear.) Describe how other students used their puppets to express feelings. How did each use movement and his or her voice ? Describe the plot of each of the scenes . What did each group's scene tell us about friendship?		✓	✓
2	Closing Reflection with students: Describe the setting of your scene and how the characters solved their problem. What did you like about the other groups? What could you do differently to make your scene more expressive?			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how other students have used their puppets to express feelings. Describe the setting of your scene and how the characters solved their problem.	What did each group's scene tell us about friendship? Who were the characters in each scene? How could you tell?	What did you like about the other groups? What could you do differently to make your scene more expressive?

Task Specific Rubric:			
Advanced	Proficient	Partially Proficient	Novice
Dynamic and expressive voice clearly communicates the character.	Strong voices clearly convey the characters.	Voice suggests the character but is too soft or monotonous.	Voice is too soft for scene to be heard.
Scene has a problem and resolution that are unexpected and humorous.	Scene has a predictable problem and resolution.	Scene has a problem but no resolution.	Scene is nonexistent due to lack of cooperation.

Comparing Cultural Dances

Title: Comparing Cultural Dances		Grade: 2	Art Discipline: Dance	Time Frame: 35 minutes
Lesson Overview: Students view two dances from different cultures on DVD or video. They create a class-generated list of similarities and differences between two dances.				
GLO(s): 3. Complex Thinker				
Arts Benchmark: How the Arts Shape and Reflect Culture – FA.2.4.5: Compare dances from a variety of cultures.				
Rubric based on Arts Benchmark:				
Advanced	Proficient	Partially Proficient	Novice	
Compare, in extensive detail, dances from a variety of cultures.	Compare, in detail, dances from a variety of cultures.	Compare, in some detail, dances from a variety of cultures.	Compare, in minimal detail, dances from a variety of cultures.	
Key Arts Vocabulary: body, energy, space, time, mood				
Content Area Benchmark: Cultural Systems & Practices – SS 2.6.1: Describe ways in which own and other cultures express their cultural beliefs and practices through art and music.				
Content Area Rubric:				
Advanced	Proficient	Partially Proficient	Novice	
Compare, with elaborate and precise detail, ways in which own and other cultures express their cultural beliefs and practices through music and art.	Describe ways in which own and other cultures express their cultural beliefs and practices through music and art.	Recognize ways that own and other cultures express their cultural practices through music and art.	Recognize that different cultural practices are reflected through music and art.	
Classroom Set Up: Seated so that everyone can see the TV screen.				
Materials & Equipment needed:				
<ul style="list-style-type: none"> DVD player, VCR/TV. <u>Kumu Hula, Keepers of a Culture.</u> DVD. Dir.: Robert Mugge. Mug-Shot Productions, 1989. <u>JVC Video Anthology of World Music and Dance.</u> VHS. Volume 8 (Southeast III), #8-16: Folkdance Medley (Filipino) and/or Volume 6 (Southeast Asia 1), #6-12: Apsara dance (Cambodian). Rounder Records, 1990. Both of these resources are available at the Hawai'i State Library. The library has 7 of the 30 videos in the JVC Anthology – a wonderful resource for dance and music of world cultures. <p>Optional resource: Betty Dunford. <u>The Hawaiians of Old.</u> Bess Press, Honolulu, Hawaii, 1980.</p>				
Teaching Tips:				
<ul style="list-style-type: none"> Do not feel that you have to show these two particular dances. The students can view any two dances. The process for comparing cultural dances is the same. A wealth of information about hula can be found on the DVD <u>Kumu Hula, Keepers of a Culture.</u> The hula recommended for viewing below is a tribute to the goddess Pele. Information on Cambodian dance can be found at http://www.asiasource.org/cambodia; the site is titled "Dance, the Spirit of Cambodia." There is some information on dance at "Tourism of Cambodia" at http://www.tourismcambodia.com. In general, the dance, music and drama of Cambodia are done as an offering to gods and ancestors. The dance motions seem to be taken from poses of the ancient temple sculptures. The Philippine folk dance medley contains the well-known tinikling dance, which can be Googled. Other information on Filipino folk dances can be found by Googling "Bituing Silangan Folkdance Company of Maui." 				

# Minutes	Procedure	Create	Perform	Respond
10	<p>Today we will compare dances from two different cultures. First, let's watch this hula kahiko. (Teacher note: Show the performance by Halau o Kekuhi toward the beginning of the DVD <u>Kumu Hula, Keepers of a Culture</u>. Their first hula is about 3 minutes.)</p> <p>Describe the movements you saw.</p> <p>I am going to freeze the DVD right here. Can you make your body look just like this dancer's body? How does that feel?</p> <p>What do you think this dance is about?</p> <p>Why do you think the Hawaiians of olden days created this dance?</p>		✓	✓
10	<p>Now let's watch this dance from Cambodia, "Aspara Dance." (4 minutes)</p> <p>Describe the movements you saw.</p> <p>I am going to freeze the video right here. Can you make your body look just like this dancer's body? How does that feel?</p> <p>What do you think this dance is about?</p> <p>Why do you think the Cambodians created this dance?</p>		✓	✓
5	<p>Describe the similarities and differences between "Aspara Dance" and the hula kahiko in terms of body, energy, space, time, and mood.</p> <p>Let's make a chart listing these similarities and differences. What about differences in what the dancers are wearing, the setting, the music and the instruments used? (Teacher note: The Filipino folk dance medley - 4 minutes - can be shown because it contrasts sharply with both the hula and the Cambodian dances.)</p>	✓		✓
10	<p>Closing Reflection with students:</p> <p>What does the "Aspara Dance" tell you about Cambodian culture and beliefs?</p> <p>What does the hula kahiko tell you about Hawaiian culture and beliefs?</p> <p>What was the most interesting thing to you about any of the dances?</p> <p>What are the reasons other people should or shouldn't see these dances?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the similarities and differences between the hula and the Cambodian (and/or Philippine) dance in terms of body, energy, space, time and mood. Also in terms of what the dancers are wearing, the setting, the music, instruments used.	<p>What do you think this dance is about?</p> <p>Why do you think the Hawaiians of old (and the Cambodians and/or Filipinos) created this dance?</p> <p>What does the Cambodian (and/or Filipino) dance tell you about that culture?</p> <p>What does the hula tell you about Hawaiian culture?</p>	<p>What was the most interesting part(s) of the dance(s)?</p> <p>What are the reasons other people should or should not see these dances?</p>

Task Specific Rubric:

Advanced	Proficient	Partially Proficient	Novice
Suggest many obvious and subtle similarities and differences between the two dances, using dance vocabulary.	Suggest similarities and differences between the two dances, mostly using dance vocabulary.	Talk about similarities and difference between the two dances without using dance vocabulary.	Suggest the obvious similarities and differences between the two dances and do not use dance vocabulary.
Have plausible ideas about how the dances reflect their respective cultures.	May have ideas about how the dances reflect the cultures.	Have implausible ideas about how the dances reflect the cultures.	Do not have ideas about how the dances reflect the cultures.

Mixed Media Collage

Title: Mixed Media Collage	Grade: 2	Art Discipline: Visual Arts	Time Frame: 50 Minutes
Lesson Overview: Students use various media to create a collage that incorporates the element of space and principles of repetition and variety.			

GLO(s): 2. Community Contributor; 3. Complex Thinker; 4. Quality Producer

Arts Benchmark: How the Arts are Organized – FA. 2.1.1: Use the element of space and the principles of repetition and variety, with a variety of art media.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Consistently use the element of space and the principles of repetition and variety, with a variety of art media.	Usually use the element of space and the principles of repetition and variety, with a variety of art media.	Sometimes use the element of space and the principles of repetition and variety, with a variety of art media.	Rarely use the element of space and the principles of repetition and variety, with a variety of art media.
Key Arts Vocabulary: rhythm, variety, pattern, repetition; mixed media; collage; space (positive and negative)			

Classroom Set Up: Regular class seating arrangement.
Materials & Equipment needed: Various photographs or magazine images, oak tag 8x10 (one per student), assorted colored and tissue papers, scissors, glue, glue brush, oil pastels, drawing pencils Suggested collage examples: <ul style="list-style-type: none"> Pablo Picasso. <i>Guitar</i>, 1913, Museum of Modern Art, NY. (see http://www.artlex.com/ArtLex/c/collage.html) Kurt Schwitters. <i>Merz Picture 32A (The Cherry Picture)</i>, 1921, Museum of Modern Art, NY. (see http://www.artchive.com/artchive/S/schwitters.html)
Prior to this lesson, students need to know the element of space and be familiar with principles of balance, symmetry and asymmetry, rhythm, patterns, and the elements of art.
Teaching Tips: For gluing tissue paper, dilute one part glue with one part water. You may choose to break this up into two days, allowing glue to dry before students finish.

# Minutes	Procedure	Create	Perform	Respond
10	<p>Today you will create your own collage that shows rhythm and use of positive and negative space. You will use a variety of media, or materials, and will glue them onto oak tag. We call this a mixed media collage.</p> <p>Rhythm is one of the art principles used as a way of creating movement in artwork. This can be created through repetition of objects or elements. Rhythm can also be created through the use of variety in the elements or in objects in the art piece. The way objects are arranged is dealing with the element of space. The objects would be called positive space, and the background would be called negative space. When creating artwork, artists always consider these elements – rhythm, repetition, variety, and how things are arranged in space.</p>			✓

	Look at this example of collage . This is art created by gluing bits of paper, fabric, scraps, photographs, or other materials to a flat surface. Most of the elements glued down are "found" materials. "Collage" was originally a French word meaning "to paste." Where do you see rhythm through repetition ? What is being repeated? How do the objects and the details flow or give the feeling of movement? Where do you see the positive and negative space ?			
30	<p>Begin by selecting some photographs from the various magazines that you think will be interesting to use in your collage. Think about expressing a message or feeling. Plan how you will cut and lay out the photographs on your paper. When you are satisfied with the arrangement, glue the pieces down.</p> <p>Next cut out shapes of colored paper and tissue paper to add to your design. Lay them out first, experimenting with various placements to see what looks best. When gluing tissue paper, use the diluted glue. Brush the glue onto the oak tag. Lay tissue over and then use your brush to press the paper to the background Think about how you might create rhythm through repetition and variety by building layers.</p> <p>(Teacher note: You may choose to do have the next part of the lesson on another day to allow the glue to dry.)</p> <p>Using pencil and oil pastels, add a variety of drawn elements, such a lines, shapes, and color to your collage. You might include a few words within the design of your piece that helps describe your work.</p> <p>When you are finished, sign your name at the bottom right side of your artwork. Place your work in the "gallery space", and then clean up your area. When you are done, gather around the work for our closing discussion.</p>	✓		✓
10	<p>Closing Reflection with students:</p> <p>Describe the media you used.</p> <p>Describe how rhythm is used. Repetition? Variety? Space?</p> <p>Does the artwork convey a message or feeling?</p> <p>Was your collage successful in conveying your idea? Why or why not?</p> <p>If you were to do this again, what could you do differently?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the media you used. Describe how rhythm is used in this artwork. Repetition? Variety? Space?	Does the artwork convey a message or feeling?	Was your collage successful in conveying your idea? Why or why not? If you were to do this again, what could you do differently?

Color Moods

Title: Color Moods		Grade: 2	Art Discipline: Visual Arts	Time Frame: 45 minutes
Lesson Overview: Students create quick abstract drawings, using color, line, and shape, to convey the moods of different selections of instrumental music.				
GLO(s): 4. Effective Communicator; 3. Complex Thinker				
Arts Benchmark: How the Arts Communicate – FA.2.1.2: Use color to convey mood in works of art.				
Rubric based on Arts Benchmark:				
Advanced	Proficient	Partially Proficient	Novice	
Consistently use color to convey mood in works of art.	Usually use color to convey mood in works of art.	Sometimes use color to convey mood in works of art.	Rarely use color to convey mood in works of art.	
Key Arts Vocabulary: line, shape, color, warm, cool, intensity, abstract, media				
Classroom Set Up: Students gathered in circle and regular classroom seating.				
Materials & Equipment needed: CD player 3 Selections of instrumental music pieces that have different moods. Classical selections might include portions from Tchaikovsky’s <i>The Nutcracker Suite</i> (“Trepak” or “Arabian Dance”), Ravel’s <i>Bolero</i> , Prokofiev’s <i>Peter and the Wolf</i> , Rimsky-Korsakov’s <i>Scheherazade</i> (“The Sea and Sinbad’s Ship” or “The Young Prince and the Young Princess”), Holst’s <i>The Planets</i> (contrasting “Mars, the Bringer of War” and “Venus, the Bringer of Peace”) Each student needs: <ul style="list-style-type: none"> • Pencils, crayons, oil pastels, or colored pencils • 6 x 9 drawing paper (3 per student) Abstract and representational art prints that convey different moods through the element of color Suggested representational art prints: “Blue”, somber mood: works from Pablo Picasso’s Blue Period such as <i>The Tragedy</i> (1903); compare with “Rosie”, happy mood: works from Pablo Picasso’s Rose Period such as <i>Harlequin’s Family with and Ape</i> (1905) Suggested abstract prints: Compare Paul Klee’s <i>Tunisian Garden</i> to <i>The Golden Fish</i> Wassily Kandinsky prints that show his use of angles and the elements such as <i>Mit Und Gegen</i> , <i>Helles Bild</i> , <i>Balancement</i> , <i>Structure Joyeuse</i> , <i>On White II</i> http://www.artchive.com/artchive/K/kandinsky.html http://www.stedwards.edu/educ/eanes/studentssp00/art/picasso.html http://www.mcs.csu Hayward.edu/~malek/Klee.html				
Prior to this lesson, students need to know the elements of line, shape and color.				
Teaching Tips: <ul style="list-style-type: none"> • Each music selection should convey different moods. • Prior to the lesson, you may want to review how different lines convey different moods (See FA.K.1.1 All Kinds of Lines). • Depending on art prints used, teacher may wish to explain or review the difference between abstract and representational art. (See Glossary.) • The above websites have certain art pieces available to print for overhead transparencies. (If using Kandinsky, see FA 4.1.5 Angles on Kandinsky for more information.) 				

# Minutes	Procedure	Create	Perform	Respond
10	<p>(Teacher note: Gather students around the art prints.)</p> <p>What kinds of moods or emotions do we experience? (happy, sad, angry, frightened, lonely, energetic, etc.) Artists use color, line and shapes to convey emotion or mood in their work.</p> <p>What colors, lines, and shapes do you see in these art prints? Do these elements make you feel a certain way? What mood is being communicated? How does the artist use color, line or shape to convey this mood?</p> <p>(Teacher note: Share background information on the art prints.)</p> <p>What moods come to your mind when you see: Red or pinks? (<i>happy; excitement; playful</i>) Blues or purples? (<i>somber, sad, scary</i>) Greens? (<i>quiet, calm</i>) Orange and yellow? (<i>lively, active</i>)</p> <p>Warm colors (<i>red, orange, and yellow</i>) make us think of lively and warm things. They also jump out or forward in the picture. Cool colors (<i>blue, green, and purple</i>) recede back, and give us a more calming, and sometimes sad or thoughtful mood. The intensity or brightness of a color also conveys a mood. For instance, a bright red has a very different mood when compared with a dull red or pink.</p>			✓
25	<p>Today we are going to use music to influence the mood of our artwork. I am going to play three different types of instrumental music.</p> <p>You have 3 pieces of paper, one for each music selection, and oil pastels, crayons and pencils. While the music is playing, think about the mood the music is communicating. Choose your media and create an abstract drawing to express this mood using only color, lines, and shapes.</p> <p>These will be quick drawings, and you will only have 7 minutes to complete each one. When you complete your piece, sign your name on the bottom and write the number, 1, 2, or 3, that corresponds to the music selection.</p> <p>(Teacher note: Play each music selection for 7 minutes. Let them know how much time they have left for each selection, e.g., “Five minutes remaining.” “One minute to go, start finishing up.”)</p> <p>Pick one drawing and place it here on the carpet, our exhibit space. Gather around and let’s take a look at what you have done.</p>	✓		✓
10	<p>Closing Reflection with students:</p> <p>Describe the colors, lines, and shapes in the artwork.</p> <p>Which moods were represented in the music that you listened to? Are these moods communicated in the artwork? Explain.</p> <p>What title would you give this artwork? Does it capture the feeling of the artwork? Why? Why not?</p> <p>What would you do differently next time?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the colors, lines, and shapes in the artwork.	Which moods were represented in the music that you listened to? Are these moods communicated in the artwork? Explain.	What title would you give this artwork? Does it capture the feeling of the artwork? Why? Why not? What would you do differently next time?

Fuzzy Wuzzy

Title: Fuzzy Wuzzy	Grade: 2	Art Discipline: Music	Time Frame: 45 minutes
Lesson Overview: Students create and perform a body percussion pattern of four beats.			

GLO(s): 2. Community Contributor, 3. Complex Thinker

Arts Benchmark: How the Arts Communicate – FA.2.2.3: Sing or play repeating rhythmic or melodic patterns.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Sing or play repeating rhythmic or melodic patterns, with excellent pitch, timbre, diction, posture, and with rhythm.	Sing or play repeating rhythmic or melodic patterns, with good pitch, timbre, diction, posture, and a generally steady beat.	Sing or play repeating rhythmic or melodic patterns, with satisfactory pitch, timbre, diction, posture, and somewhat unsteady beat.	Sing or play repeating rhythmic or melodic patterns, with marginally satisfactory pitch, timbre, diction, posture, and/or an unsteady beat.
Key Arts Vocabulary: steady beat, rhythm, hand game			

Classroom Set Up: Open clear space with students in a circle.
Materials & Equipment needed: Rhyme: Fuzzy Wuzzy or any other rhyme of 16 beats (e.g., Pease Porridge Hot, Hot Cross Buns)
Prior to this lesson, students need to know or have experience with body percussion/hand game patterns.
Teaching Tips: Set up guidelines for who will be partners in the circle – it could be as simple as every two students around the circle. Allow for some noisy and playful interchange as students work on their patterns.

# Minutes	Procedure	Create	Perform	Respond
10	<p>(Teacher note: Students are standing in a circle.)</p> <p>Students, let's review this hand game/body percussion pattern that we have played many times before with our rhyme about Fuzzy Wuzzy. (pat, clap, right hand front cross, clap, left hand front cross, clap, both hands forward, back of hands forward). Let's first play the air. Keep this pattern going so that when I walk around the circle I can play your hands as I come by.</p> <p>(Teacher note: Walk around the circle playing each child's hand on the parts that indicate a front motion with the hands).</p> <p>Let's do that again, and this time recite the poem together as we play the game. As soon as I pass you, you may turn to your neighbor and play your neighbor's hand.</p> <p>"Fuzzy Wuzzy was a bear, Fuzzy Wuzzy had no hair, Fuzzy Wuzzy wasn't very fuzzy Was he?"</p>		✓	
20	<p>Please sit and let's talk about our pattern. How many beats are there to the pattern? (8).</p> <p>I would like for you to turn to your partner. You and your partner will create a 4 beat pattern. You will do your pattern 4 times. You may use different parts of your</p>	✓		✓

	<p>body. Remember to keep your pattern steady so that it keeps a beat. I will give you a few minutes to create your hand game/body percussion pattern. Let's review again; how many beats will your pattern be? Hmm, so, if your pattern has four beats and you do the pattern 4 times, how many beats will you have in total?</p> <p>Please share your pattern with the class. (Teacher note: have each pair share their pattern with the class.) I would like the rest of the class to focus on each pair as they share.</p>			
5	Now, let's all play our own patterns simultaneously together. We will all say the Fuzzy Wuzzy rhyme as we do our patterns.		✓	
5	This time, we'll go around the circle and each pair will play their pattern, one after another, as we all say the rhyme together. Let's see if you can keep your pattern to a steady beat .		✓	
5	<p>Closing Reflection with students:</p> <p>Were you able to keep a steady beat as you did your pattern? Why? Why not? How did it make you feel? What happened when you added on the rhyme?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe the hand game/body percussion pattern that you created.	Did the rhythmic pattern give the rhyme a different feeling?	<p>What do you think about the pattern that you created?</p> <p>Which pattern did you like the best? Why?</p> <p>If you could, how would you change your rhythmic pattern?</p>

Instruments from Various Cultures

Title: Instruments from Various Cultures	Grade: 2	Art Discipline: Music	Time Frame: 35 minutes
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Lesson Overview: Students review the instrument families, compare them with instruments from several cultures, and create a picture of their own instrument.

GLO(s): 2. Community Contributor, 3. Complex Thinker

Arts Benchmark: How the Arts Shape and Reflect Culture - FA.2.2.4: Describe instrument families and sounds from various cultures.

Rubric based on Arts Benchmark:

Advanced	Proficient	Partially Proficient	Novice
Describe instrument families and sounds from various cultures, with accuracy.	Describe instrument families and sounds from various cultures, with no significant errors.	Describe instrument families and sounds from various cultures, with a few significant and/or minor errors.	Describe instrument families and sounds from various cultures, with many significant errors.

Key Arts Vocabulary: string, woodwind, brass, percussion

Classroom Set Up: Regular seating at desks.

Materials & Equipment needed:

- CD player
- "Simple Gifts," Bowmar Orchestral Library, Series 2, Music USA, BMR05078, Track 1.
- Pictures and short recordings of different types of instruments from different countries (Google musical instruments - "name of country" e.g., musical instrument - Japan/Indonesia/India/France)
- Paper, pencils/crayons
- Once Upon A Sound. VHS or DVD, Clearvue & SVE, N6CL1196-CVX or N6CL1196-DVDX (Available at www.clearvue.com)

Prior to this lesson, students need to know the sounds of the different instrument families (string, woodwind, brass, percussion) and some characteristics of each of the families.

Teaching Tip: Show students the DVD Once Upon a Sound before this lesson to review the different instrument families.

# Minutes	Procedure	Create	Perform	Respond
5	We have spent some time looking at pictures and listening to different types of orchestral instruments. How many families are there in the orchestra? (four) What are they? (string, woodwind, brass, percussion) Describe how the instruments in each of the families are played? (string - pluck or bow; woodwind - blow; brass - blow; percussion - tapping; shaking)			✓
10	Today, I will play some music for you. We will listen to this selection several times. I would like to see how many instrument families you can name. Wait for my signal to respond. (Play "Simple Gifts" and have students identify the families in each variation.)			✓

15	<p>The instruments played in “Simple Gifts” are familiar to us in the Western culture. Let’s look at pictures of instruments from different countries.</p> <p>(Teacher note: Share images downloaded from a Google search as suggested in the “materials/equipment” section.)</p> <p>The instruments may not look the same as the ones we are familiar with but can you guess which family the instrument might be from? How would it be played? How can you tell?</p> <p>Now choose an instrument family. Imagine that you are given the opportunity to create a brand new instrument. It does not have to be an instrument that you have seen but it should be able to fit into one of the four families. Please draw it. When you are done, I would like for you to tell me about your instrument. How do you play it? What sound does it make?</p>	✓		✓
5	<p>Closing Reflection with students:</p> <p>Although different countries have slightly differently shaped instruments, could they be put into families like the orchestra? Why?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):

Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
<p>Describe the instruments in the string/woodwind/brass/percussion family. Describe how the sounds are produced.</p> <p>Do other cultures have similar instruments? How are they similar/different?</p>	<p>How did the different instruments affect the sounds of the variations?</p>	<p>Which family of instruments do you like the best? Why?</p> <p>If you had a choice of an instrument, which would you play? Why?</p>

Transforming Objects

Title: Transforming Objects	Grade: 2	Art Discipline: Drama	Time Frame: 30 minutes
Lesson Overview: Students perform brief, pantomimed sequences that incorporate objects used in imaginative ways, demonstrating an understanding of props in theatre.			

GLO(s): 3. Complex Thinker

Arts Benchmark: How the Arts are Organized – FA.2.3.2: Create simple costumes, scenery, and props.			
Rubric based on Arts Benchmark:			
Advanced	Proficient	Partially Proficient	Novice
Create insightful or creative costumes, scenery, and props that establish character and locale.	Create simple costumes, scenery, and props that establish character and locale.	Create simple costumes, scenery, and/or props that establish either character or locale.	Create simple costumes, scenery, and/or props that do not establish either character or locale.
Key Arts Vocabulary: acting, props, pantomime, action			

Classroom Set Up: Clear, open space for movement.
Materials & Equipment needed: A variety of simple objects that can be easily manipulated by small hands (eraser, wooden spoon, plastic cups, jump rope, fans, wooden kitchen utensils, folders, pillow, etc.)
Prior to this lesson, students need to know how to stay focused on a specific task.
Teaching Tips: It is important to constantly encourage students to use the objects as something they are not. Little children will sometimes use the object as it actually is. Demonstrating other ways to use the objects is very helpful.

# Minutes	Procedure	Create	Perform	Respond
2	What are props ? What does the word props make you think of? (Teacher note: List the ideas on the board or chart paper.)			✓
3	What is this? (Teacher note: Hold up a simple object such as an eraser, wooden spoon or plastic cup.) I want you to forget what it is and imagine what it could be. Watch as I turn it into something else. (Teacher note: Pantomime a simple action such as, unwrap a candy bar, dial a cell phone, scan the horizon with a telescope, or comb your hair.) What did I turn the object into? How could you tell? What is it now? (Teacher note: Pantomime a second idea with the same object.) How can you tell?		✓	✓
2	Who has heard of the word “ pantomime ?” What do you think “ pantomime ” means? (Teacher note: Listen to ideas first.) “ Pantomime ” is what I was just doing, showing an idea through action , but no speaking.			✓
10	We’re going to pass this object (Teacher note: Show a specific object.) around our circle. Each one of you will show me what you imagine it can be. And remember; don’t turn it into what it already is! (Teacher note: Pass the object around the circle.) (Teacher note: As the object is passed around, ask students these questions.) What was the object turned into? How could you tell? What actions helped you understand what their idea was? What was confusing?	✓	✓	✓

3	Now I am going to give you and a partner two objects. Together you are going to act out one idea using both of the “ props .” For example, (Teacher note: Choose a volunteer.) Joe and I will take these two objects (wooden spoon and fan). Together, we could do this (Teacher note: Pantomime a simple action such as a baseball game with one using the spoon as a bat and the other using the fan as a glove.) What are we acting ? How can you tell? What have we turned the “ props ” into?		✓	
2	You have 2 minutes to create your idea together.	✓		
6	(Teacher note: Have the students share their pantomime.)		✓	
	(Teacher note: Ask students these questions as each group shares.) Describe how other students used the props . What did other students create from the objects? How could you tell? What idea did each partner team show using the props ?			✓
2	Closing Reflection with students: What is a “ prop ?” (Teacher note: “A handheld object used in performance.”) How did you and your partner decide on your idea? What did you like about your idea? Finish this sentence, “If we did this idea again, we would change...”			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe how other students used the props. Describe how you decided on your idea.	What did other students create from the objects? How could you tell? What idea did each partner team show using the props?	How did you and your partner decide on your idea? What did you like about your idea? Finish this sentence, “If we did this idea again, we would change...”

Task Specific Rubric:			
Advanced	Proficient	Partially Proficient	Novice
A dynamic and imaginative use of bodies clearly communicates a specific action.	Dynamic use of bodies clearly conveys action and purpose.	Bodies suggest action and purpose but lack dynamism.	Bodies give no sense of purpose or action. Action may be done entirely with the hands.
Participants work well together, focused on achieving a common goal.	Participants work well together.	Participants are aware of partners’ contributions, but may not build on them.	Participants are focused on their own ideas.

Mood

Title: Mood	Grade: 2	Art Discipline: Dance	Time Frame: 45 minutes
Lesson Overview: Students create shapes and movement sequences that express different moods.			

GLO(s): 4. Quality Producer

Arts Benchmark: How the Arts Communicate – FA.2.4.4: Create movement sequences that express a mood.

Rubric based on Arts Benchmark:

Advanced	Proficient	Partially Proficient	Novice
Create an extensive variety of movement sequences that express a mood by using body, energy, space, and time.	Create different movement sequences that express a mood by using body, energy, space, and time.	Create some movement sequences that express a mood by using body, energy, space, and time.	Create few movement sequences that express a mood that involve using body, energy, space, and time.

Key Arts Vocabulary: mood, ABA form

Classroom Set Up: Large, open space; all tables and chairs pushed to side.

Materials & Equipment needed:
 Hand drum
 Picture books on feelings. Suggestions:
 Mollie Bang. When Sophie Gets Angry – Really, Really Angry
 Janan Cain. The Way I Feel
 Pat Visser. Feelings From A to Z
 Catherine and Laurence Anholt. What Makes Me Happy
 Jeanne Modesitt. Sometimes I Feel Like a Mouse

# Minutes	Procedure	Create	Perform	Respond
5	<p>(Teacher note: Seat students in front of you on the floor. Read the books out loud, or just look at some of the pictures.)</p> <p>What are these pictures (or books) all about? Yes, feelings or emotions. What are some examples of feelings or emotions? Let’s make a list, e.g., happy, sad, angry, scared, brave, embarrassed/ashamed, bored, surprised, puzzled, and silly. We can also call these “moods.” Today, we are going to make dances that express, or show, moods.</p>			✓
10	<p>Stand up. Quietly and with control, you have 5 counts to find your own personal space in our movement area. Ready, 1, 2, 3, 4, 5, and freeze.</p> <p>Let’s start by making shapes. Create a shape with your body that shows sad. Use your whole body, including your face. Two counts to make that shape. 1, 2, and freeze. I see drooping shoulders and hanging heads.</p> <p>Make a happy shape. 1, 2, and freeze. Stay frozen but look around the room at other people’s shapes. Have people shaped their bodies in similar ways to show happy? I look around the room and I see many faces looking up. People’s arms are high and wide.</p> <p>(Teacher note: Explore a selection of the moods given below. Ask students to stay</p>	✓		

	<p>frozen in their shapes and to notice how people shape their bodies to demonstrate the mood.)</p> <p>Angry, e.g., fists, tight muscles, bent arms</p> <p>Scared, e.g., hiding face, crouching, shoulders raised</p> <p>Brave, e.g., chest forward, standing straight and tall</p> <p>Ashamed, e.g., head lowered, eyes looking down</p> <p>Bored, e.g., hands on chin, lying down, droopy</p> <p>Surprised, e.g., eyes and mouth wide, body leaning back a little</p> <p>Puzzled, e.g., frowning, head tilted to side</p> <p>Silly, e.g., goofy face, twisted body, crooked arms and legs</p>			
10	<p>Let's make a sequence of three mood shapes. Freeze each shape for four counts. Let try: puzzled, scared, and silly. Make sure the 3 shapes look different from each other. (Teacher note: Keep the beat on a drum and/or count.)</p> <p>Let's try surprised, bored, and fearless.</p> <p>Let's do a quick share. This half of the room, sit down where you are. This half stay standing. Ready, Surprised, 2, 3, 4, and Bored, 2, 3, 4, and Fearless, 2, 3, 4. Let go of your shapes. Audience, what did they do with their bodies to show surprised? Bored? Fearless? (Teacher note: Let the second group share.)</p>	✓		✓
5	<p>Everyone stand up. I am going to call out different moods. Travel through the space showing that mood. Change your energy, speed, shape and size of movements to best express the mood. Be aware of your personal space as you travel, there should be no bumping or colliding. Freeze in a sad shape. Travel sadly. 8, 7, 6, 5, 4, 3, 2, 1 and freeze.</p> <p>(Teacher note: Other suggestions to explore – angry, happy, scared, brave, silly.)</p>	✓		
10	<p>We are going to create dances by putting two different moods into an ABA form. An ABA form is like a jelly sandwich. The A part is the bread, the B part is the jelly.</p> <p>We will choose two moods – happy and sad. Happy is the A part. Sad is the B part. We will use traveling movements. Each part of the ABA will take 8 counts. A - 8 counts to travel happily; B - 8 counts to travel sadly; C - 8 counts to travel happily.</p> <p>Let's try this ABA form – Angry, scared, and angry.</p> <p>Now, let's share. This half of the room, sit down. This half of the room will share. (Teacher note: Switch groups.)</p>	✓		✓
5	<p>Closing Reflection with students:</p> <p>Did you see a story in the mood dances? If so, what was it?</p> <p>Which mood did you like doing best? Why?</p> <p>What did you do well today?</p>			✓

Responding (Questions to ask students before, during, or after an activity in the lesson to elicit their thinking about their own work or about work they are studying):		
Step 1: Describe	Step 2: Interpret	Step 3: Evaluate
Describe what your body is doing when you are frozen in a happy shape? (Angry, frustrated, sad, etc.)	Did you see a story in the mood dances? If so, what was it?	Which mood did you like to show best? Why? What did you do well today?

