

Watercolor Illusions

CONTENT Standard:

MS-LS1-8

ARTS Standard:

VA:Cr1.2.1a

Pacing

(1) 30-45 minute session

21st Century Skills

- Critical Thinking
- Creative thinking
- Informational Literacy

Materials List

- White paper
- Oil Pastels
- Research
- Computer/Internet
- Cartography article
- Examples of old maps

Assessment: Checklist

Formative: Checklist for a watercolor illusion map.

Lesson Sequence

Step 1: Review the research on the Watercolor Illusion [here](#).

Step 2: Experiment by creating several different lines in a dark color and then flanking it with a slightly darker color on a white piece of paper. Does it make it look like the inside between the lines makes a different color? Use different lines, spaces and background colors to vary the experiment.

Step 3: Explore a variety of old maps and cartography that used purple and orange to delineate geographical areas. Create your own map using this technique.

Key Vocabulary: Watercolor Effect, Cartography, Grecian Urn, Oil Pastel

Essential Question: How do artists use optical illusions?

TEACHER NOTES



Historical Figures Mashup

CONTENT Standard:

CCSS.ELA- LITERACY.RH.
9-10.6

ARTS Standard:

MA:Pr6.1.Ia

Pacing

(1) 30-45 minute
session

21st Century Skills

- Critical Thinking
- Creative thinking
- Communication

Materials List

- Examples of mashups
- 3 Brown bags
- Paper slips with names from historical, literary and artistic figures - at least 3 for each student in each category
- Paper, pencils, colored pencils
- Computers or devices

Assessment: Checklist

Can Students:

- Find, compare and highlight the points of view from multiple historical figures
- Create a mashup that connects all of their figures
- Use the native tools of the social media platform to enhance and deliver their mashup

Lesson Sequence

Step 1: Ask students to describe some of their favorite mashups. These could be music mashups, movie mashups (like *Pride and Prejudice* and *Zombies*) or others.

Step 2: Discuss what makes a good mashup. Explore different definitions for the term mashup (such as a mixture or fusion of disparate elements.) What makes them so fascinating? How can they be useful, as well as novel?

Step 3: Explore how social media tools have been used to create and spread mashups in the past. Specifically, how do Instagram, Twitter, Facebook and Snapchat contribute to the role of mashups in both sharing and in creating?

Step 4: Provide students with a list of historical figures from the last 300 years. These should be well-known people like Abraham Lincoln, Andy Warhol, The Beatles, Maya Angelou, and Winston Churchill. Place the names into 3 categories: historical figures, literary figures and artists and put them into a brown paper bag. Students will draw one name out of each bag.

Step 5: Students will research the writings or compositions of each figure they have drawn. They can outline any similarities and differences between each of their figures.

Step 6: Students will then create a sample social media post mashup of all 3 of their selected figures, using any social media "tool" of their choice. The media post should quickly and concisely convey the key elements of all 3 of their figures in a way that works together to create a single image, video, or other media work.

TEACHER NOTES



Informational Arts

CONTENT Standard:

CCSS.ELA- Literacy.RI. 9-10.1

ARTS Standard:

MU:Re7.2.8b, VA:Re.7.2.1a

Pacing

(1) 30-45 minute session

21st Century Skills

- Collaborating
- Communication

Materials List

- pencils, pens
- journals
- computers
- See/Think/Wonder Chart
- Hear/Think/Wonder Chart
- MP3 player
- Article "Migrant Mother"
- Photograph "Migrant Mother"
- Internet

Assessment: Documenting History

Ask students to create an exhibition of work that documents the connection of events surrounding the Great Depression. They may use photographs, articles, music, films, or other primary sources to support any connections they can share about this important time in our history.

Lesson Sequence

Step 1: View the piece "Migrant Mother" from Dorothea Lange. Ask students to share their thoughts about the piece using the "See, Think, Wonder" visual thinking strategy.

Step 2: Have students look deeply at the Wonder column from their reflections of the image and think/ pair/share details from the See and Think columns that could help to guide their research into conclusions that address their "Wonders".

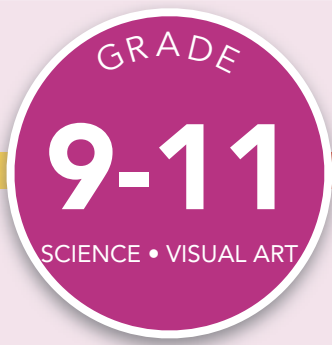
Step 3: Share with students the list of top 100 songs from 1936 (the year of the Migrant Mother photograph) and provide them with time to listen to a variety. Have them complete a "Hear, Think, Wonder" chart on what the music they choose.

Step 4: Compare their findings from Hear, Think, Wonder to their See, Think, Wonder charts. Circle any trends/similarities that they find. Discuss the fact that the woman in this photograph would have been surrounded by this exact music during that time period.

Step 5: In their discussions both in small groups and as a class, focus on the use of color (black and white in the photograph, timbre in the music) and its effect on the overall piece, as well as any other distinctive details.

Step 6: Use the information from the reading of both the photograph and the music to inform a conclusion about the events of 1936. Read the article "Migrant Mother" from Eyewitness to History about the eyewitness account from Dorothea Lange documenting her experience documenting these migrant worker camps. This can be used as a lead in to studying Grapes of Wrath by John Steinbeck.

TEACHER NOTES



Egg Tempera Chemistry

CONTENT Standard:

HS-PS1-6.

ARTS Standard:

VA:Cr1.2.IIa

Pacing

(1) 30-45 minute session

21st Century Skills

- Critical Thinking
- Creative thinking
- Productivity

Materials List

- Internet/Computer/Projector
- Eggs, refined and standard linseed oil, paper plates, brushes, pigments, distilled water, pallets, wooden boards, gesso

Assessment: Checklist

- Student accurately explains the change of conditions that produces higher pigmentation in each tempera variation.
- Student's artwork highlights the characteristics of the color they created using their chosen tempera technique.

Lesson Sequence

Step 1: Begin with viewing paintings by modern artist Fred Wessel and using the See, Think, Wonder strategy to discuss the paintings.

Step 2: Explore the idea that Wessel's work is based in using Egg Tempera Paint as a medium. This dates back to the Renaissance. Explore the history of egg tempera using this reference. So ask students, Why would artists use this method today when we have "regular" tempera paint available? Next, ask what happens to the egg tempera over time chemically? Finally, ask students what happens to an egg tempera painting over time?

Step 3: Experiment 1: Create different variations of egg tempera to determine which works best. Use these methods.

Step 4: Experiment 2: Compare each egg tempera variation with modern day tempera paint. Paint a section with each tempera variation (stand linseed oil, refined linseed oil, egg yolk, egg white, linseed oil, modern tempera paint and modern tempera paint mixed with each egg tempera variation and list the observations of each.

Step 5: Project: Create your own custom egg tempera color using your observations and knowledge of tempera based on your experiments. Highlight the chemical properties of the paint you created, as well as why artists would choose to use it in their work. Create an abstract painting that showcases these properties.

TEACHER NOTES



Epic Improvisation

CONTENT Standard:

CCSS.ELA-Literacy.RL.11-12.4
CCSS.ELA-Literacy.SL.11-12.1c

ARTS Standard:

Music: Anchor Standards 3
& 4

Pacing

(1) 30-45 minute
session

21st Century Skills

- Creative thinking
- Social Skills

Materials List

- Copies of the Odyssey
- Oral Formulaic Composition Information
- Rap Battles Video
- Computer, audio, LCD Projector
- Louis Armstrong piece

Assessment: Epic Rap Battle

After reading the passage from the Odyssey, facilitate a discussion about the meaning of the passage, any injustices perceived, and solutions to the issue. Host a "rap battle" about the Odyssey where two students share their thoughts about the story and its implication in 4-6 sentence lyrics. Once a student has spoken and the other responded, two new students will take their place.

Lesson Sequence

Step 1: Provide students with a current topic of events. Use the Improvisation Frame technique with the caveat that each student can only state one sentence and accompany themselves with one instrument in relationship to the current topic assigned. Each student must build upon or branch off of previous student answers.

Step 2: Allow students to watch "rap battles" and discuss elements of improvisation. Look for the use of active listening/silence and response. Discuss the possibilities of whether it is spontaneous production or framed ahead of time.

Step 3: Engage students in a discussion about the oral tradition of storytelling and poets.

Step 4: Discuss the history of Epic Poems and their correlations to songwriting (poets were singing "songs" to keep the audience's attention, moments of improvisation, etc).

Step 5: Look at the structure of the rap battle from earlier and a jazz piece from Louis Armstrong and dissect each as if it were an epic poem: identify the theme, who is the "hero", what act are they engaged in, etc. The hero in a piece of instrumental music could be the main instrumental line. What travels does this instrumental line go on and what does it run into along the way? How does this music represent something significant to a culture?

Step 6: Students will read a passage from The Odyssey. The teacher will read a piece of the passage, pause and call a student by name. The student must respond to the passage with 2-3 sentences based on their active listening of the passage so far. Continue until the entire class has had a turn.

TEACHER NOTES



Degas Analysis

CONTENT Addressed:

CCSS. W8

ARTS Addressed:

VA:Cr3.1.IIa

Pacing

(1) 30-45 minute session

21st Century Skills

- Critical Thinking
- Creative thinking
- Informational Literacy

Materials List

- Variety of Edgar Degas sketchbooks
- Sketchbook papers
- Charcoal or pencils
- class blog space or wiki

Assessment: Blogged Response

Have students add their artistic statement to a blog/wiki. Each student must comment about at least two other statements. Assess both the writing analysis performed by students and the use of color, line and shape, in their work.

Lesson Sequence

Step 1: Review the elements of line, spacing, shading and use of light in a variety of different pieces of artwork. Use the thinking strategy of “Color, Shapes, Lines” by having students answer and describe these questions: *What colors do you see? What kind of shapes do you see? What kind of lines do you see?*

Step 2: Share out and chart the list of descriptions from the pre-assessment. Circle words/phrases that overlap for bigger themes and ideas.

Step 3: Study the variety of artistic sketchbooks of Edgar Degas. Analyze his use of line, subject and light in his work using the “Color, Shapes, Lines” thinking strategy from pre-assessment.

Step 4: Have students choose an object or a theme and pick two words from each category (color, shape, and line) to focus on. Incorporate this information into an original work in the style of Edgar Degas using student sketchbooks and either a charcoal medium or pencil sketches.

Step 5: Each student will complete an artist statement to describe their work. These statements should address the following questions:

- Why did you create this work?
- What does this work signify?
- How did you create this piece/solution?
- What is the work made of (if applicable)?
- What does this work mean to you?

TEACHER NOTES



Dance Globally

CONTENT Addressed:

HS-ETS1-2

ARTS Addressed:

Dance Anchor Standard 11

Pacing

(1) 30-45 minute session

21st Century Skills

- Collaborating
- Creative thinking
- Communication

Materials List

- Current community/global issues

Assessment: Checklist

Assess the design process of the proposal, ensuring student have followed through with all 5 steps: Ask, Imagine, Plan, Create, and Improve.

Lesson Sequence

Step 1: Students analyze current issues facing their personal community or the global community.

Step 2: Students discuss the possible solutions to these issues and how dance can be used as a springboard to solutions.

Step 3: Have students break into groups based on the issue they wish to tackle.

Step 4: Within groups discuss the multiple ways dance can be used as a solution. Encourage students to think beyond just movement.

Step 5: Design a proposal for their solution.

Step 6: Present the proposal.

Step 7: Choose one proposal to put into motion. Usually, solutions to immediate community issues can be developed and taken to fruition.

TEACHER NOTES



Body Graphs

CONTENT Standard:

CCSS.MATH.CONTENT.HSA.
REI.D.10

ARTS Standard

DA.Cr.1.1.I

Pacing

60-75 minutes

21st Century Skills

- Critical Thinking
- Creative thinking
- Communication

Materials List

- Open space
- Masking Tape
- Graph Paper
- Pencils
- Video Recording Device
- Bulletin board paper (optional)

Assessment: Documentation

Take pictures of the students' shapes on the life size graph and include the pictures on a written assessment where students need to develop the possible equations necessary in order to create the presented shape.

Lesson Sequence

Step 1: Students review proper steps for graphing equations.

Step 2: Students graph multiple equations in small groups.

Step 3: Have students break into groups to work on multiple equations, and graph them on paper.

Step 4: Build a life size graph by using masking tape on the floor to create the x and y axis with smaller hash marks to determine the sequential positive and negative numerals.

Step 5: While students are graphing their equations on paper, invite each group to the life-size graph to plot their answers using their bodies. Take video of the graphing (preferable on one of the students devices so they can continue to use the video in their group.

Step 6: Once each group has plotted their points on the life-size graph have them return to their workspace to determine how to transition between each of the equations. Practice the *body graph* and prepare for performance.

Step 7: Have students combine groups and recreate their equations with transitions to generate continuous movement. Perform the *Body Graph* for the class.

Extension: Reverse the process by having students plot their bodies on the life size graph and have the audience generate a possible equation being graphed. Present particular shapes and have the students make the shape on the life size graph, then determine the sequence of equations needed to plot the points of the shape.

TEACHER NOTES



Dances with Water

CONTENT Standard:

CCSS.K. 1.23.4 HS-ESS2

ARTS Standard:

Dance, Anchor Standards 1 & 2

Pacing

(1) 30-45 minute session

21st Century Skills

- Collaboration
- Creative thinking

Materials List

- Water/hydrologic cycle
- Chart Paper
- Markers
- 4x4 cards out of cardstock

Assessment: Hypothesis & Critique

While fellow students are watching the water dance, have them hypothesize the order that the composers presented the hydrologic cycle, including a rationale that justifies their hypothesis.

Lesson Sequence

Step 1: Students explore the hydrologic cycle and the process by which water cycles through earth.

Step 2: Students discuss the various symbols that can be used to represent each part of the cycle.

Step 3: Have students create symbols for each of the stages of the hydrologic cycle: evaporation, transpiration, condensation, precipitation, runoff, and infiltration.

Step 4: Using the symbols as inspiration, create movement phrases that encompass each symbol and the action occurring at each stage, while using the location in which the process occurs as motivation for the levels used for the phrase.

Step 5: Put the phrases together to compose a full sequence of movement, taking into account the tempo used in each stage of the cycle. The order can be altered to check for understanding for example, place the phrases in correct order of the water cycle process, place the phrases in reverse order, mix the phrases then repeat them in correct order, etc)

TEACHER NOTES



Art in Motion

ART Standard:

VA:Re8.1.1a

DANCE Standard

DA.Cr.1.1.I

Pacing

60-75 minutes

21st Century Skills

- Critical Thinking
- Creative thinking
- Communication
- Collaboration

Materials List

- Open space
- Various Artwork
- Paper
- Pencils

Assessment: Reflect & Revise

Use the audience questions and suggestions to revise the piece for one additional in class performance.

Lesson Sequence

Step 1: Students explore the work of various artists. This can build cross-curricular connections by examining artwork completed during the same era that is being studied in History, or the same time period as the setting of a novel they are reading in English.

Step 2: Students discuss how the artwork can be interpreted through the language of dance. (What kind of energy might a brisk brush stroke require, how the colors can be translated into movement qualities, how the space of the artwork can be restaged, or how the still artwork can be presented through time and tempo.)

Step 3: Have students break into groups based on an art piece that they have chosen.

Step 4: Within groups discuss the interpretation of the artwork and begin to plan the translation of the artwork into movement.

Step 5: Begin building phrases that support the groups' interpretation.

Step 6: Develop an artistic statement justifying the movement choices and how those choices are driven by the artwork. Continue designing and structuring the groups' choreography while honoring the artistic statement and the interpretation of the artwork.

Step 7: Perform the pieces for the class. Audience provides one question or one suggestion for each group.

Extension: Students design criteria to evaluate the art inspired choreography. Pay special attention to the similarities in language across the two disciplines and the use of the groups' interpretation as it pertains to time space and energy in the artwork translated into movement.

TEACHER NOTES



Producing Beats

CONTENT Standard:

HS-ETS1-4.

ARTS Standard:

Music, Anchor Standard 1

Pacing

(1) 30-45 minute session

21st Century Skills

- Critical Thinking
- Creative thinking
- Communication

Materials List

- pencils, pens
- internet
- journals
- copies of poems
- computers
- microphones (if not included internally)

Assessment: Music Mixing Critique

Ask students to listen to each group perform both the live and edited versions of their poems.

The class will complete a rubric analysis of how each group used mixing and mastering to enhance the poem.

Lesson Sequence

Step 1: Students listen to a variety of live and studio version music pieces and use “Hear, Think, Wonder” to describe their observations of the music.

Step 2: Engage students in a discussion about their ideas on why music sounds different live vs. in the studio. Watch the [4-minute video about mixing and mastering](#).

Step 3: Discuss the roles of a recording engineer (oversees the technical aspects of the piece and fixes any problems) and a producer (oversees the creative direction of the piece).

Step 4: Ask students to get into groups of 3-4. One person in the group will be the producer, one will be the engineer and one or two will be the performers.

Step 5: Each student group will select a piece of poetry from [this list](#) to perform.

Step 6: The producer will take creative lead and suggest how the performers should recite the work. The performers will work together to read the work with attention to line, fluency, and emphasis. Once the group is ready, they can record their recitation using either Garageband (mac) or Audacity (PC). The engineer will listen for any problems and correct via the software tool and may add enhancements as need (background beats or music, etc). The producer will make suggestions and the performers will re-record as needed.

Step 7: Students will share their a live version of their performance, followed by the recorded/ edited version.

Extension: Watch segments of the [PointBlank Video Q&A](#) about Mixing and Mastering in a music studio

TEACHER NOTES



Teach Me

CONTENT Standard:

ISTE Communication & Collaboration

ARTS Standard:

Dance Anchor Standard 5a

Pacing

(1) 30-45 minute session

21st Century Skills

- Collaborating
- Creative thinking
- Social Skills

Materials List

- Video source (camcorder, phone, tablet)
- Computer with video editing software

Assessment: Evaluation

While fellow students are watching the tutorial, evaluate other issues that might inhibit proper execution.

Lesson Sequence

Step 1: Students explore the use of video recording to improve aspects of movement technique.

Step 2: Students discuss common mistakes when executing certain movement skills and develop solutions to improve execution.

Step 3: Have students break into groups based on a specific movement skill they wish to focus on.

Step 4: Within groups discuss the proper execution of the movement skill and the most common mistakes attributed to the particular skill. (encourage the use of dance and anatomy terminology with definitions within the tutorial).

Step 5: Design a tutorial that will instruct viewers on the proper execution.

Step 6: Develop a script for the tutorial including commentary and movement.

Step 7: Video the tutorial and use software to edit the tutorial for publication.

Extension: Create a class webpage where tutorials can be uploaded and used with future classes.

TEACHER NOTES



Slammin' Poetry

CONTENT Standard:

CCSS.ELA- LITERACY.W.
9-10.4

ARTS Standard:

TH:Pr6.1.II.a

Pacing

(1) 30-45 minute
session

21st Century Skills

- Critical Thinking
- Creative thinking

Materials List

- Gayle Danley performance
- Become a Slam Poet in 5 Minutes Video
- Elements of Drama poster
- Computer
- Speakers, Internet, and Projector
- Paper and pencils

Assessment: Performance

Create a class poetry slam. Each student will stand and perform their piece of poetry. The class audience will act as the judge. The more applause and audience engagement, the higher the score (this is how most poetry slam competitions are held). Teachers should be listening for both the use of language elements and theater elements in the performance.

Lesson Sequence

Step 1: Ask students to write down and discuss the elements they think are required for poetry.

Step 2: View the video of Gayle Danley performing as international slam poetry champion. After viewing, write and discuss the qualities that were a part of Danley's poetry performance. Compare that to the original list students wrote down. Were they surprised or were their thoughts confirmed?

Step 3: Explore the genre of Slam Poetry. Most slam poets use alliteration, assonance, repetition, onomatopoeia and rhyme to establish rhythm in their spoken word. Review each of these terms with students and offer examples as needed. Revisit Gayle Danley's poem about her notebook. How does Danley use these elements in her work?

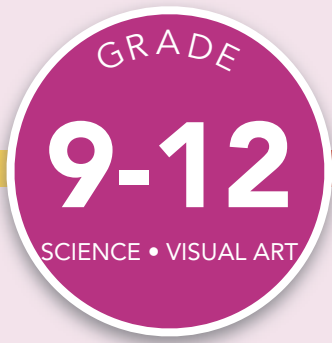
Step 4: View the Ted-Ed Lesson "Become a Slam Poet in 5 Steps". Provide a topic for students and allow them to go through each of the 5 steps to create their own poem.

Step 5: Review the elements of drama with students, and focus specifically on energy and action. How did Danley use these elements in her performance about the notebook?

Step 6: Students must consider energy and action elements and decide how they will use these in the performance of their own poem.

Step 7: Students practice their poems and perform them in small groups of 3-4 people. Each group will provide feedback on how to make the poem better, either in language or in performance.

TEACHER NOTES



Upcycled Wearables

CONTENT Standard:

HS-ESS3-4

ARTS Standard:

VA:Cr1.2.IIa

Pacing

(1) 30-45 minute session

21st Century Skills

- Critical Thinking
- Creative thinking
- Communication

Materials List

- Non-recyclable materials: circuit boards machine parts, nuts, bolts, etc.
- Sketch paper and pencils.
- Nails, screws, straight edge, t-square,
- hammers, hand saws, power tools,
- cutting mats, tape measure, screwdrivers, x-acto knives

Assessment: Purchase Card

As students complete the gallery walk to view items made by their peers, they will fill out a purchase card of items they would like to "buy". Must include how much they would pay for the item, how they determined its value to them and a description of pluses and deltas for the selected pieces.

Lesson Sequence

Step 1: Have students view the jewelry of Yuma Fujimaki. Ask students to describe the materials that the artist uses and to describe what makes the work unique.

Step 2: Discuss the difference between recycling and upcycling. Consider that up cycling happens with materials which can't traditionally be recycled (like computer parts or old machine parts). Share that engineers and designers both identify problems and then seek out new ways to solve that problem. Ask: What are items that we can upcycle in our school and how can we create something new, useful or innovative out of these items?

Step 3: Provide students with a variety of old "non-recyclable" materials such as circuit boards, machine parts, and other so-called "junk".

Step 4: Students should each brainstorm ways to take these parts and upcycle them into a piece of wearable art. Students will need to investigate how to create their wearable art through various building/adhesion techniques. Create a sketch and journal building steps.

Step 5: Students create their wearable art using the materials and techniques they explored. Students must make adjustments as necessary through their design process.

Step 6: Students present their finished upcycled wearable art as a gallery presentation to their peers. Provide a written statement that describes the process, materials used and how the parts were transformed for a new purpose.

TEACHER NOTES