

ease

EVERYDAY ARTS FOR SPECIAL EDUCATION

urban
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EASE Next 2021/22

PD Webinar 1

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The Big Brainstorm

The Big Brainstorm

Know what's  important!

- Go for lots of answers; we want quantity
- There are no good and bad answers!

Communication Skills

- Vocalization
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

The Big Brainstorm (continued)

MATERIALS: whiteboard or chart paper, markers, papers and pencils (optional)

MASTER THE BASICS FIRST!

1. Define “brainstorming.”

Brainstorming

Brainstorming is a way for a group to come up with a lot of ideas.

2. Introduce general rules for brainstorming.

Note for teachers: The purpose of this game is to overcome students' fear of risk-taking, and to break the habit of judgement and criticism of each other.

Brainstorming Rules

Rule #1. We want **LOTS of ideas** – as many as we can think of!

Rule #2. There are **no good or bad ideas** in Brainstorming. We don't discuss the ideas – we just write them down and try to think of more!

Rule #3. Unusual or even **wild ideas are fine** in brainstorming!

3. Choose a topic. Beginning topics should be familiar to students, with many possible answers.

Sample “Basics” topics:

- foods
- animals
- TV shows
- names of people they know
- things they see in the city
- items in the classroom

The Big Brainstorm (continued)

4. **Set a goal.** For example, choose a certain number of different ideas you would like to generate -- "Let's brainstorm a list of 20 different foods!"
- Write number a chart paper or whiteboard, leaving space to write the ideas next to the numbers.

Foods	
1.	11.
2.	12.
3.	13.
4.	14.
5.	15.
6.	16.
7.	17.
8.	18.
9.	19.
10.	20.

5. **Choose a method of collecting ideas.** Choose a method that will likely solicit the most ideas from the greatest number of people in your class, and which will work best in terms of balancing fun with classroom management.

Methods of collecting ideas:

- participants **write ideas down on paper**, which are collected and written on the master list by a teacher. This is anonymous.
- Participants **raise their hands** and give their ideas verbally when called upon. They could instead use a **different signal**, such as touching their chin, to indicate readiness to contribute.
- Participants **go around in a circle**, each contributing an idea or saying "pass."
- Participants **call out ideas** as they occur to them.

6. **Play The Big Brainstorm!**

- As you collect ideas, an adult **writes them down on the master numbered list.**

***** Make sure the adults in the room contribute ideas too! *****

Model participation and enthusiasm to build the sense of teamwork in the classroom.

- **Accept every idea.** Put tally marks next to duplicate ideas, if they come up, to honor all contributors, but don't give duplicates their own numbers.
- **Celebrate every idea!** Each idea brings you closer to your goal!
- When you reach your goal, **celebrate more!**

The Big Brainstorm (continued)

GAINING SKILLS . . .

The Big Brainstorm becomes more challenging primarily by choosing topics with more challenging answers.

Sample "Gaining Skills" topics:

- ways we can be kind to people
- objects that could be yellow
- things that people might do in a kitchen
- things people could wish for if a genie gave them three wishes

***** As the topics become less restrictive, the adults should be prepared to model providing some wild and / or creative and / or wacky ideas! *****

Model enthusiastic acceptance of all ideas! (Although you can definitely have rules about no inappropriate potty / sexual / violent talk, of course.)

EXPERT STUDENTS ONLY

It is very challenging to offer ideas that could make us feel embarrassed, or that require more creativity! It's important to work up to Expert-type topics and to create a safe and supportive classroom environment before attempting them.

Sample "Expert" topics:

- ways we can move around (demonstrate; e.g. Hop, crawl, slide, etc.)
- things we could do with a piece of paper
- objects we can draw that use a circle in them
- different dance moves (demonstrate)

Freezedance

Freezedance

Know what's  important!

- **Clear, consistent prompts**
- **Clear modeling**
- **Wait for the desired outcome**
 - everyone in the room moves – wait for it!
 - everyone in the room stops – wait for it!

<p>Communication Skills</p> <ul style="list-style-type: none">• Vocalization• Communicating needs and preferences• Choice-making	<p>Socialization Skills</p> <ul style="list-style-type: none">• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation:</u><ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Conducting oneself appropriately	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none">• <u>Persistence:</u> persist through task completion
<p>Fine Motor Skills</p>		

Freezedance (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.1

- a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/ sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.
- b) Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.

DA:Pr4.1.1

- a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

TH:Cr1.1.1

- c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

TH:Pr5.1.1

- a) With prompting and support, identify and use voice and gesture in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH:Pr6.1.1

- a) With prompting and support, communicate emotions in a guided drama experience.

Freezedance (continued)

MATERIALS: Music player, dance music (having a good, clear beat is ideal), "GO" and "STOP" cards (optional), masking tape (optional)

MASTER THE BASICS FIRST!

FREEZEDANCE PROMPTING INFORMATION

The basic idea of all Freezedance games is this:

Movement happens when the music is on, and stops when the music stops.

There are several types of prompts that can facilitate effective Freezedance participation.

Some students need multiple types of prompts for Freezedance; adjust prompting levels as needed for your own students.

Types of Prompts

- Music turning on and off
 - Adults participating for modeling
- } *These prompts are always present*

- Lights on and off
 - Verbal prompts
 - Go and stop cards
- } *Add these prompts as needed*

As students gain skills and experience with Freezedance, you can remove prompts.

However, with each new variation of Freezedance you try, you may need to go back and add prompts until students master that particular version.

Freezedance (continued)

FREEZEDANCE IN SEATS

1. **Give instructions for the movement.** For example, "When the music starts, move your hands!"
2. **Play music (and use whatever additional prompts the students need).** Students, teachers and paras move in whatever way was instructed in #1.
3. **Stop music and say "Stop!"** Participants stop moving and freeze in place.
 - Students who are still struggling may need to be shown the "STOP" card.
4. **Try other movements.** After the class masters moving their hands, try:
 - moving feet
 - wiggling toes
 - bobbing head
 - moving shoulders
 - wiggling fingers
 - raising eyebrows
 - combining any of the above instructions, as able
 - "in-your-chair dancing"

BASIC FREEZEDANCE

1. **Play music (and use whatever additional prompts the students need).** Students, teachers and paras dance or move around.
 - You may be able to simply instruct students to "Dance!"; however, if this is confusing, use specific instructions such as "Move your hands!" or "Move your feet!" as in *Freezedance in Seats*.
2. **Stop music (and use whatever additional prompts the students need).** Students stop moving and freeze in place.
3. **Students lead:** A student can lead by pressing the Play/Pause button on the CD player, and by saying "Go" and "Stop," if able.

Adaptations for Students with Physical Limitations

1. See what independent movements the students can do. Bobbing heads, wiggling fingers, or even blinking eyes can be dancing!
2. Teacher / paraprofessional can gently move the students in a manner that is safe and comfortable for them, and stop when the music stops.
3. A student can lead by pointing to GO or STOP cards, or by pressing play and pause on the CD if able; other students and teacher / paraprofessional can move and stop.

Freezedance (continued)

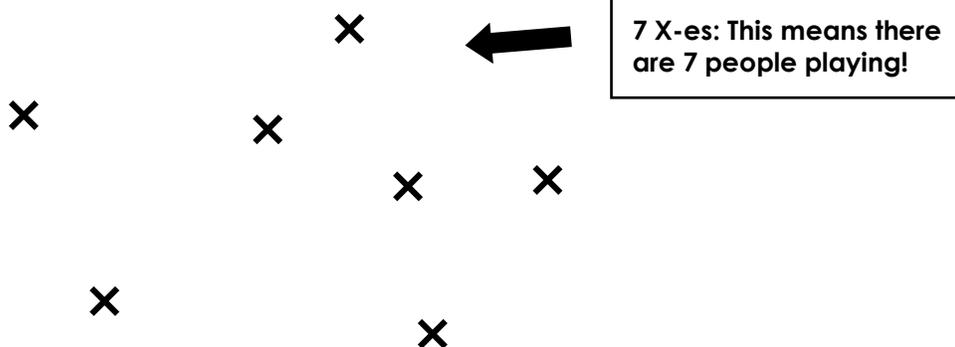
GAINING SKILLS . . .

FREEZEDANCE WITH X-es

SET-UP:

Participants work in partners to put masking tape X-es on the floor (see *Masking Tape Partnering* for instructions).

Make one X per player. Placement of X-es can be random, but don't put them too close together.



Basic Play: Like BASIC FREEZEDANCE, except that everyone dances on their own X.

"Switching" Play

1. **Play music (and use whatever additional prompts the students need).** Participants stand on an X and dance to the music.
2. **Stop the music.** Everyone stops dancing.
3. **Find a new "X."** Everyone must leave their X and find a different X to stand on.
4. **Play music.** Everyone dances on their new X.
5. **Repeat!**

Freezedance (continued)

FREEZEDANCE WITH DIRECTIONS

For verbal students: Play this game as described below. Make sure participants repeat the direction prompts after the leader says them.

1. **Play music and say “Go!”:** Verbal students and adults repeat the word “Go!” and dance or walk around the room.
2. **Stop music and say “Stop!”:** Verbal students and adults repeat the word “Stop!” and freeze in place.
3. **Give direction (for example, “Jump!”):** Verbal students and adults repeat the direction verbally, then follow the direction.
4. **Repeat:** Repeat steps 1-3, substituting a new direction in Step 3 (after students have mastered the previous direction, of course; see list below)

Other “Step 3 direction” suggestions

- “Jump” – participants jump once
- “Look at _____” – name objects or people for participants to look at
- “Point at _____” – name objects or people for participants to point at
- “Wave to _____” – name people for participants to wave to
- “Touch fingers” – participants touch their finger to another person’s finger
- “Touch elbows” (or knees, feet, etc.) – same as with touching fingers

Adaptations for Students with Physical Limitations

“Touch head”: Teacher/paraprofessional can repeat this instruction while the music plays, while rhythmically patting student’s head. Other examples of this are “touch shoulders,” “touch arms,” “touch hands,” “touch knees,” etc.

Freezedance (continued)

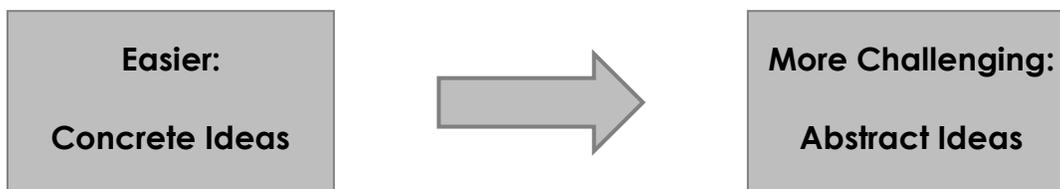
EXPERT STUDENTS ONLY

FREEZEDANCE: WALK THE WALK

1. **Play music:** Play music on the CD player.
2. **Stop music and give directions:** When the music stops, give instructions such as the ones listed below, then start the music and have the participants act it out:
 - “Pretend there are big logs lying on the ground. Step over them!”
 - “Pretend you’re going through a low tunnel.”
 - “Pretend it’s raining. Get out your umbrella to stay dry!”
 - “Pretend it’s getting really hot.”
 - “Pretend it’s getting really cold.”
 - “Pretend the ground is made out of ice. Walk carefully so you don’t slip!”
 - “Pretend there is sticky, sticky glue covering the floor.”
 - “Pretend you are in a jungle with poisonous snakes hiding everywhere.”
 - “Pretend that you just heard the news that your best friend is moving away to another city.”
 - “Pretend that you did a really great job in class today, and you feel very proud of yourself.”

Remember, these are just examples. Make up your own scenarios that are relevant to your students.

These scenarios are arranged in approximate order of difficulty, based on the following:



Freezedance (continued)

Teachers' Corner: Arts Talk

Relevant Dance Vocabulary

Axial Movement: a movement that occurs while the dancer is in a stationary position

Locomotor Movement: a movement in which the dancer travels through space

Level: the height in space at which a dancer is moving (for example, high, medium, low)

Improvisation: making up dance moves in the moment without pre-planning

Go and Stop

Go and Stop



Know what's important!

- **Clear, consistent prompts**
- **Wait for the desired outcome**
 - everyone in the room goes – wait for it!
 - everyone in the room stops – wait for it!
- **When posting cards, post them high enough that the leader's body won't block them**

<p>Communication Skills</p> <ul style="list-style-type: none"> • Vocalization • Communicating needs and preferences • Choice-making 	<p>Socialization Skills</p> <ul style="list-style-type: none"> • Turn taking • Following directions • Leadership skills • <u>Self-Regulation</u>: <ul style="list-style-type: none"> ○ Approaching challenges ○ Self-control when dealing with others ○ Conducting oneself appropriately 	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none"> • <u>Persistence</u>: persist through task completion • <u>Engagement</u>: form connections with peers • <u>Collaboration Skills</u>: able to work collaboratively
Gross Motor Skills		Fine Motor Skills

Go and Stop (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work

MU:Cr1.1.1

- a) With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Anchor Standard 2: Organize and develop artistic ideas and work

MU:Cr2.1.1

- a) With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
- b) With limited guidance, use iconic or standard notation and/or recording technology to document and organize musical ideas.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation

MU:Pr5.1.1

- a) With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- b) With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- c) Respond appropriately to aural and visual cues.

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

MU:Cn10.1.1

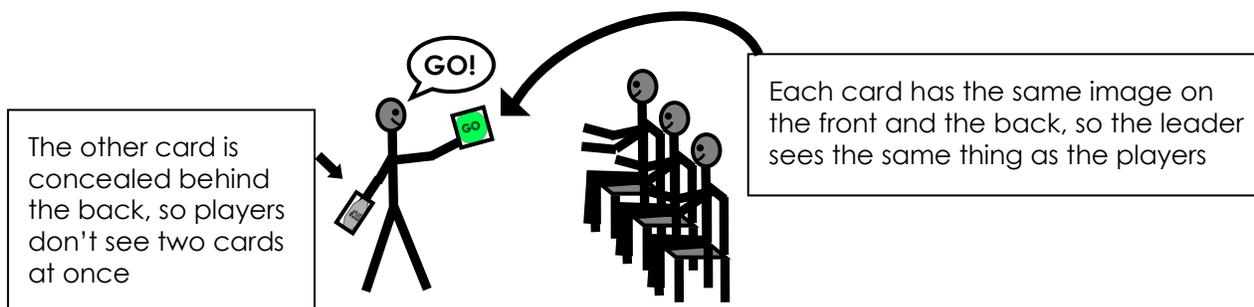
- a) Explore and imitate sounds found in the environment
- d) Manipulate music concepts (such as tempo, dynamics, and articulations) in order to express ideas.

Go and Stop (continued)

MASTER THE BASICS FIRST!

MATERIALS: Double-sided "GO" card, double-sided "STOP" card

1. Choose leaders according to the EASE Classroom Modeling Protocol sheet.
2. The leader stands in front of the "players," holding a "GO" card in one hand and a "STOP" card in the other.
3. The leader (or teacher) chooses a sound for the players to make.
4. The leader holds the "GO" card up, while putting the "STOP" card behind their back. Add verbal prompts ("Go!" or "Stop!") as appropriate.



Some "sound" options:

- clapping
- tapping desks
- stomping feet
- tapping knees
- rubbing hands together
- animal sounds (moo, meow, etc.)

Some silent movement options (more advanced):

- wiggling fingers
- shrugging shoulders
- wiggling toes
- nodding head
- shaking hands in the air
- shaking head

Adaptations for Students with Physical Limitations

1. Use sounds and/or movements taken from the **abilities** of the individual student.
2. **Teacher / paraprofessional does the sounds or actions;** the student can lead by pointing to go or stop cards.
3. "Go" and "Stop" can be recorded on **communicators** (or for a simpler version, just "Go" can be used).

Go and Stop (continued)

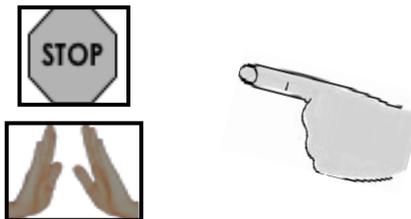
GAINING SKILLS . . .

CONDUCTOR'S CHOICE (or "LEADER'S CHOICE")

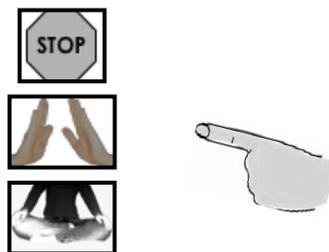
- In music, the leader is called the conductor.
- In this game, the conductor gets to choose what sounds people play, in what order, and for how long. It is **unpredictable**.

MATERIALS: "STOP" card, body percussion cards, masking tape, pointer (optional)

1. **Post the cards vertically on a wall**, as shown below. Instead of using the "GO" card, use an action card, such as "CLAP."
2. **Point to a card.** Players do what's on that card (clap, stomp, stop, etc.). The leader can point to any card for any duration they choose.



3. **Add another card.** For an advanced version, post two or more body percussion cards, plus the "STOP" card. Play as described above.



Adaptations for Students with Physical Limitations

Using communicators:

1. **Record sounds.** Record sounds (clapping, stomping, etc.) on communicators. Place matching cards or icons on their respective communicators.
2. **Match cards, play sounds.** The teacher, or a student leader, can show the student a second "clap" or "stomp" card. The student then matches the leader's "clap" or "stomp" with the "clap" or "stomp" on the communicator.

Go and Stop (continued)

EXPERT STUDENTS ONLY

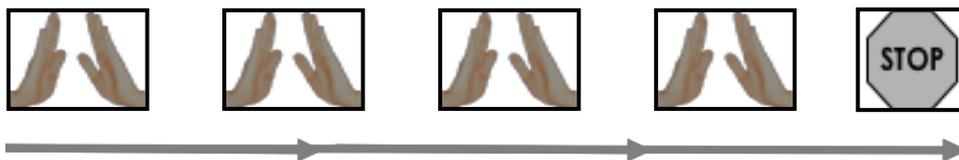
COMPOSING AND READING MUSIC WITH CARDS

- In this game, we **write (compose)** and **read (play)** music.
- We write and read words from **left to right**, in a **predictable** manner.
- We compose and play music from **left to right**, in a **predictable** manner.

MATERIALS: "STOP" card, body percussion cards, "Tricky No Sound" cards, pointer (optional)

1. Compose with ONE type of card

- Choose:** The leader (composer) chooses how many cards to post in a row.
- Post cards visibly:** Post cards high on the board, or on the table. Make sure the leader's body isn't blocking the cards.
- STOP card:** Place a "STOP" card at the end, to indicate that the composition is complete.



- Perform:** As the leader points to each card in sequence, from left to right, students make the sounds on the cards.
 - **Slow, steady, predictable.** Point to each card in a slow, steady, predictable manner. We're not trying to trick anyone!
- Performance options:** If students are able, introduce the following options (or, wait to introduce this concept until they have more mastery).

- **Option 1 (Easier):** Students keep repeating the indicated sound (for example, clapping) until the next card is pointed to.
- **Option 2 (More Challenging):** Students make one sound per card, i.e., four cards = four sounds.

Go and Stop (continued)

2. Compose with TWO types of cards

- a. **Choose and post:** The leader (composer) chooses which cards to post in a row as above, but this time chooses between two types of body percussion cards. Place a "STOP" card at the end of the composition.



- b. **Perform** as described above.

Decide beforehand whether you will perform using Option 1 (continuous sound) or Option 2 (one sound per card).

3. Introduce "TRICKY NO SOUND" (blank) cards with ONE other type of card

The blank "Tricky No Sound" card is a musical rest, where only silence is heard.

- a. **Introduce "TRICKY NO SOUND":** There's nothing on this card, so we make no sound!
- b. **Choose and post:** The leader (composer) chooses which cards to post in a row as above, but this time chooses between two types of body percussion cards. Place a "STOP" card at the end of the composition.



- c. **Perform** as above. Don't forget, the leader must point to the "Tricky No Sound" cards too, and we must hear the silences!

4. Compose with two or more types of cards, plus "TRICKY NO SOUND" cards

This is very advanced!



Go and Stop (continued)

Teachers' Corner: Arts Talk

Relevant Music Vocabulary

Conductor: *the person who leads the musicians*

Composer: *the person who creates a sequence of music symbols that can be played in the future*

Composing: *creating a sequence of music symbols that can be played in the future*

Improvising: *playing music that you make up as you go along*

Go and Stop: Integration Ideas

Basic Go and Stop + Any Activity in which Answers Are Required

Once students have learned to enjoy the game of "Go and Stop," use that pleasure to their educational advantage!

Instead of "Going" by clapping, making movements, or playing instruments, we can "Go" using academic content. Because it is framed as a "go" and "stop" game, answering questions is more **fun!**

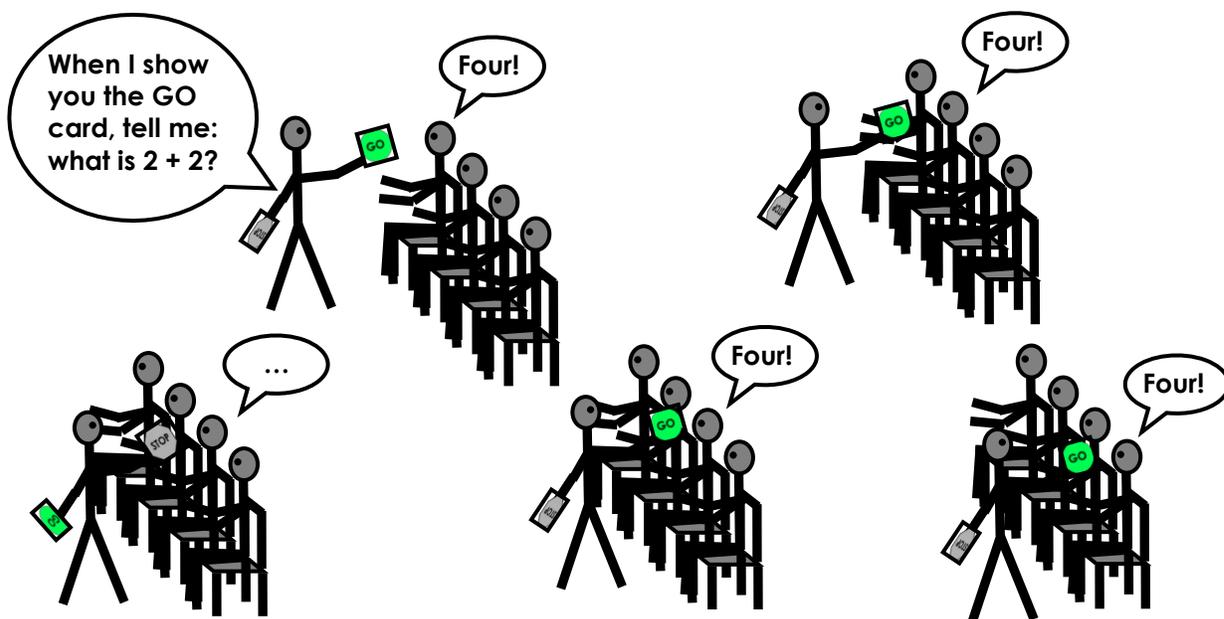
GROUP ANSWERS

1. Say "I'm going to ask a question, but nobody answer until I show you the "GO" card."
2. Ask the question while holding up the "STOP" card
3. Show the "GO" card; everyone answers the question.

Start with easier questions ("What is my name?") until students understand the task, then move on to curricular questions.

INDIVIDUAL ANSWERS

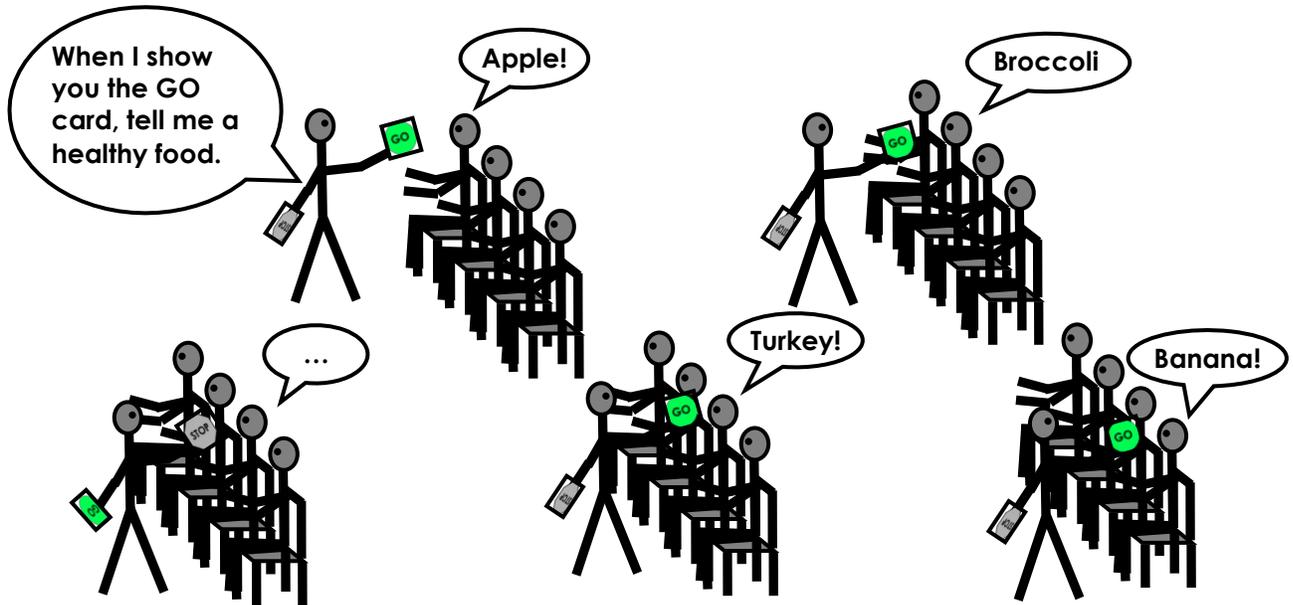
Easier version → repeat one answer (everyone answers the same question with the same answer)



Go and Stop: Integration Ideas (continued)

INDIVIDUAL ANSWERS (continued)

More challenging version → Questions can have different answers.



Examples (for "Basic Go and Stop")

Social Skills: the "go" card means "talk to your neighbor"

Geography: the "go" card means "name states"

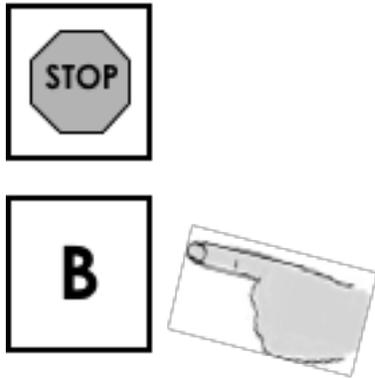
Math: the "go" card means "count" or "count by twos"

ELA: the "go" card means "say words that begin with the letter B"

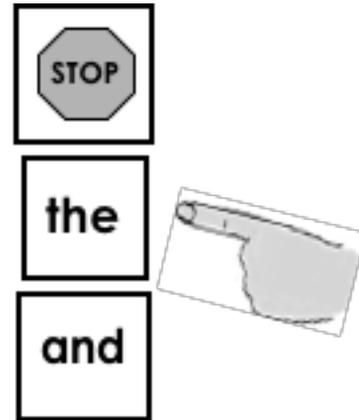
Go and Stop: Integration Ideas (continued)

ELA: Letter Sounds, Sight Words

Practice letter sounds or sight words using “go and stop” games.



Repeat “Buh ... buh ... buh” when the leader points to the “B”; stop when the leader points to the “Stop” card



Repeat “the” or “and” when the leader points to these cards; stop when the leader points to the “Stop” card

Math: Making Musical Patterns

(from Composing and Reading Music)

Make and play patterns using the Body Percussion cards. Make sure you have enough copies of each type of card to make a repeated pattern!



Just for fun – did you know that in music, a pattern that repeats over and over is called an **ostinato** (os-ti-NAH-toh)?

Rituals

Rituals

Know what's  important!

- **Connect with one another; create community**
- **Improve classroom management through fun activities**

<p>Communication Skills</p> <ul style="list-style-type: none">• Eye contact• Vocalization• Asking questions of others• Appropriate manners• Conversational turn-taking• Communicating needs and preferences• Choice-making	<p>Socialization Skills</p> <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation:</u><ul style="list-style-type: none">◦ Self-control when dealing with others◦ Conducting oneself appropriately	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none">• <u>Engagement:</u> form connections with peers• <u>Collaboration Skills:</u> able to work collaboratively
<p>Gross Motor Skills</p>		

Rituals (continued)

“GETTING ATTENTION” RITUALS – Virtual or In-Person (A Grab Bag of Ideas)

1. Practice, and make it fun! Successful “Getting Attention” rituals feel like games, making compliance a pleasure rather than an obligation.
2. **Doing** is easier than **NOT doing**. Asking students to stop moving or stop talking will always be more difficult than giving them something to say (and to stop saying), and giving them a specific physical action to perform.

1. “Jump if ...”

Say a series of statements. If students agree with the statements, they jump; if not, they cross their arms.

- “Jump if you like cookies!”
- “Jump if you like to play basketball!”
- “Jump if you own a pet!” ... etc.

2. **One-Line Drawing**

Everyone needs a paper and something to draw with. The emphasis is on process, not product. Do the first half of the activity with your eyes closed, then open them for the second half.

Draw one line, without taking the pencil off the paper. The line can be straight or curvy or zig-zagged and can go anywhere you want on the paper, as long as you don't pick up your pencil.

3. **Point to ...**

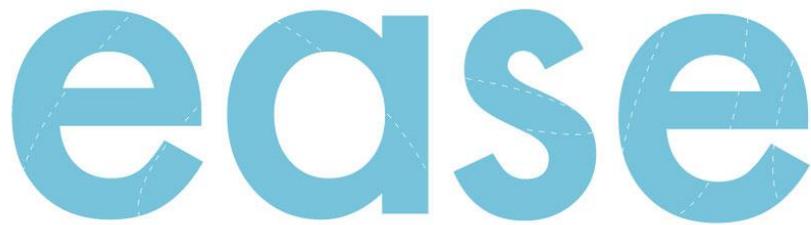
- “Point to the ceiling!”
- “Point to a door!”
- “Point to me!”
- “Point to Jayla!”
- “Point to yourself!”

4. “If you can hear me ... wiggle your fingers!”

- Continue with other instructions until everyone is invested and has joined in.

5. **Five-Finger Breath**

- Open the palm of one hand wide
- Now with the pointer finger of the opposite hand slowly trace your fingers while breathing – inhale while tracing up, exhale while tracing down.



EVERYDAY ARTS FOR SPECIAL EDUCATION

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PD Webinar 2

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Suzanne Gregoire
Tommy Mavra
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Greg Paul
Erica Rooney
Nate Speare
Nysheva-Starr

Follow the Leader

Follow the Leader

Know what's  important!

- We are supportive of all efforts and practice good audience behavior.

<p>Communication Skills</p> <ul style="list-style-type: none">• Eye contact• Vocalization• Asking questions of others• Appropriate manners• Conversational turn-taking• Choice-making	<p>Socialization Skills</p> <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Self-reflection○ Conducting oneself appropriately	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none">• <u>Persistence</u>: persist through task completion• <u>Engagement</u>: form connections with peers• <u>Collaboration Skills</u>: able to work collaboratively
<p>Gross Motor Skills</p>		

Follow the Leader (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.1

- b) Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.

DA:Pr4.1.1

- b) Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

TH:Cr1.1.1

- c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

TH:Pr5.1.1

- a) With prompting and support, identify and use voice and gesture in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH:Pr6.1.1

- a) With prompting and support, communicate emotions in a guided drama experience.

Follow the Leader (continued)

MATERIALS: various props (optional)

MASTER THE BASICS FIRST!

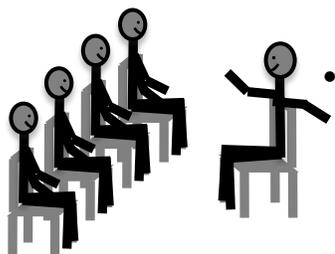
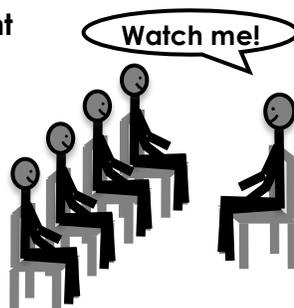
USING THE BODY: COPY A SIMPLE MOVEMENT

1. Set up

- All participants face the leader.
- Everyone (including the leader) can be either seated or standing.

2. Leader makes a simple movement

- Leader says, "Watch me!"

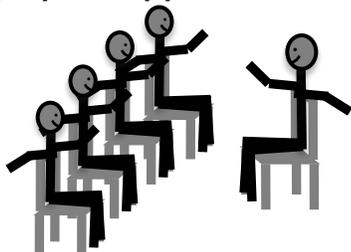


- Leader **makes movement** – some examples:
 - raise one or both hands
 - put their hands on their hips
 - point arm out to the side
 - fold their hands
 - turn their head
 - lift a knee
 - hang head down
 - lean to one side

- Leader says, "Now you do it!"



3. Other players copy the movement



Follow the Leader (continued)

GAINING SKILLS . . .

USING THE VOICE: ECHOING

NOTE: This variation is intended for verbal students.

1. **Set up**

- All participants face the leader.
- Everyone (including the leader) can be either seated or standing.

2. Leader says a **simple word or phrase**.

- Leader says, **"Listen!"**
- Leader **says word or phrase** – some examples:



"Hello!"

"Hungry."

"Nose."

"I am at school."

"I like ice cream."

"I feel great!"

- Leader says, **"Now you say it!"**

3. Other players **repeat** the word or phrase

4. Repeat #1 with **same word or phrase**, but **changing the voice**

- Leader says, **"Listen!"**
- Leader **repeats the same word or phrase in a different way**. For example:
loudly/quietly quickly/slowly
in a high squeaky voice /deep low voice
- Leader says, **"Now you say it!"**



5. The "Listen" and "Now you say it" **prompts can be dropped** if the class no longer needs them in order to understand the game.

Instead, the leader can **point** to themselves and then point to the responders at the appropriate times.

Follow the Leader (continued)

USING THE BODY: COPY AN ACTION

NOTE: None of these activities should be mimed; i.e., if your action is “opening a book,” you open a real book, not a pretend one.

1. Set up

- The leader stands on “stage” in front of the other participants.
- The other participants sit in chairs as an audience.
- Students come up one at a time to perform after the leader’s turn.

2. Leader performs an action, either moving across the “stage” or using a prop

- Leader chooses who will come up and copy their action and line – **“In a minute, Brian will repeat what I’m going to do.”**
- Leader says, **“Watch me!”**
- Leader **performs action**, moving through space or with a prop – some examples:

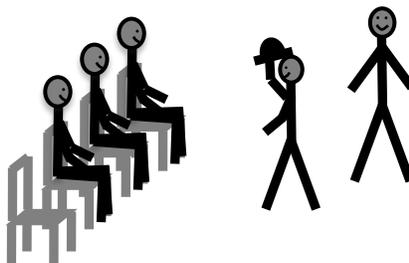
walk over and touch the wall
jog in a circle
put on a hat

open and look through a book
put crayons into a bin
go to the window and point outside



- Leader says **“Now you do it, Brian!”**

3. The selected player copies the movement.



- #### 4. Everyone **claps and cheers** for the selected player.

Follow the Leader (continued)

EXPERT STUDENTS ONLY

ONCE MORE, WITH FEELING

1. Set up

- The leader stands on “stage” in front of the other participants.
- The other participants sit in chairs as an audience.
- Students come up one at a time to perform after the leader’s turn.

2. Leader demonstrates action and line.

- Leader chooses who will come up and copy their action and line – **“In a minute, Michael will repeat what I’m going to do.”**
- Leader says, **“Watch and listen!”**
- Leader **performs action and line**: a simple action accompanied by a simple sentence, striving for a neutral emotional tone. Some examples:
 - walk over and look out the window/ say “It’s sunny outside.”
 - open and look through a book / say “I’m reading this book.”
 - jog in a circle / say “This is a lot of exercise!”
 - put crayons into a bin / say “I’m cleaning up the crayons.”
- Leader says **“Now you do it, Michael!”**

2. Player comes up to the “stage” and copies action and line. Everyone claps & cheers.

3. Leader repeats the same action and line, but with a different emotion.

- Leader chooses who will come up and copy their action and line – **“In a minute, Ashley will repeat what I’m going to do.”**
- Leader says, **“Watch and listen!”**
- Leader **repeats same action and line, but with emotion**: Choose one of these four basic emotions:

happy	sad
angry	scared
- Leader says **“Now you do it, Ashley!”**

Learn It Better

Learn It Better

Know what's  important!

- Mistakes are opportunities to learn.

Communication Skills

- Eye contact
- Appropriate manners
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

Learn It Better (continued)

MATERIALS: *Learn It Better* song or video

1. **Decide on the academic content to be covered.**
2. **Prepare whatever resources students need.** Resources depend on the academic content. Examples could be:
 - manipulatives
 - a chart with a learning rule or procedure
 - number line
 - word wall
 - books or the internet to look things up
3. **Cue up the *Learn It Better* song.** Make sure you can play it right away when you need it!
4. **Ask individual students questions about the academic content.**
5. **When a student gets an answer wrong, immediately play *Learn It Better* song!**
6. **Offer resources to help get the answer right.** Immediately after "I'm ready," review the question and provide the student with help and resources to figure out the correct answer.
5. **Repeat!**

Painting with Water

Painting with Water

Know what's important!



- **Share materials**
- **Process, not product**
 - this need not be a picture "of" anything
- **Encourage exploration of materials**

Communication Skills

- Eye contact
- Appropriate manners
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Personal boundaries
- Following directions
- Raising hands to speak
- Leadership skills
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Painting with Water (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.2.1

- a) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1

- a) Use observation and exploration in preparation for making a work of art.

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1

- a) Explore uses of materials and tools to create works of art or design.

VA:Cr1.2.1

- a) Demonstrate safe and proper procedures for using **materials**, tools, and equipment.

Painting with Water (continued)

MATERIALS: Construction paper (dark colors work best), thin or medium paintbrushes, containers for water (not cups; they tip easily and students may take this as a cue to drink it!), paper towels

7. **Group students in pairs.** Ideally, the paired students should be sitting across from each other.
8. **Offer each pair construction paper.** Each pair gets one paper to share. If students can navigate making a choice with their partner, let them choose between two or three colors.
3. **Explore paintbrushes.**
 - Offer each student a paintbrush.
 - Model exploring your paintbrush, and allow students to explore theirs. They can feel the bristles, “paint” their hands, etc.
9. **Offer each pair one water container; pour a TINY amount of water.** Put water in containers the students can dip their brushes into.
5. **“Paint” with water on the paper.** Notice what happens when the water goes on the paper, and when it dries.
 - Hold papers up to the light, or put them against a window.
6. **Rotate paper:** At some point in the process, have students rotate their paper so they are painting on a different part of it, where their partner may have been painting. Some students will need to be prepped in advance for this part!

Painting with Water (continued)

Teachers' Corner: Arts Talk

Relevant Visual Arts Vocabulary

Abstract Art: *art that does not attempt to represent a person, place, or thing*

The Relevant Elements of Visual Art

- *color*
- *line*
- *shape*

Rituals (Part 2)

Rituals (Part 2)

Know what's  important!

- Connect with one another; create community
- Improve classroom management through fun activities

<p>Communication Skills</p> <ul style="list-style-type: none">• Eye contact• Vocalization• Asking questions of others• Appropriate manners• Conversational turn-taking• Communicating needs and preferences• Choice-making	<p>Socialization Skills</p> <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation</u>:<ul style="list-style-type: none">◦ Self-control when dealing with others◦ Conducting oneself appropriately	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none">• <u>Engagement</u>: form connections with peers• <u>Collaboration Skills</u>: able to work collaboratively
<p>Gross Motor Skills</p>		

Rituals (Part 2; continued)

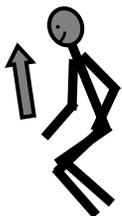
DANCE RITUAL – FOR ENERGY

MATERIALS: Music player, upbeat music (like “Simon is Cool”)

1. **Play upbeat music**, such as the EASE song, “Simon is Cool”
2. **Stand in a circle**, or, have the students in a semicircle facing the leader, if this will make it easier for them to follow along.
3. **Students follow leader**. Make up a series of repeated moves that everyone follows along with. Feel free to use the suggestions below, and keep it simple!

Here are some awesome dance moves for your ritual!

- **Tap Knees (Say, “Tap! Tap! Tap! Tap!”):** Keep a steady beat to the music by tapping knees with hands.



- **Scoop and Clap (Say, “Scoooooop and Clap!”):** Together, everyone puts their hands palm-up, and bends down so the hands are close to the floor. Together, lift hands up until they are above the heads, and CLAP once together. (Keep hands stuck together for the next step.)



- **Wiggle down, hands together (Say, “Wiggle wiggle wiggle wiggle”):** With hands together, wiggle the arms down in front of your body, bending your knees.
- **“Swimming” (Say, “Swim! Swim! Swim! Swim!”):** Cross the midline with each arm (one at a time), using a swimming motion.
- **Roll hands (Say, “Roll it – roll it – roll it – roll it”):** Roll fists over one another. You can roll to the middle, to either side, and up and down.

4. **New leader in center**

- Invite one person into the center of the circle; they will create and repeat one “move” that everyone will follow.
- The person in the center invites someone else to replace them in the center; they trade places.
- The new leader shows and repeats their move while everyone copies it; they then choose a new leader who replaces them in the center.
- Repeat until everyone has had a turn.

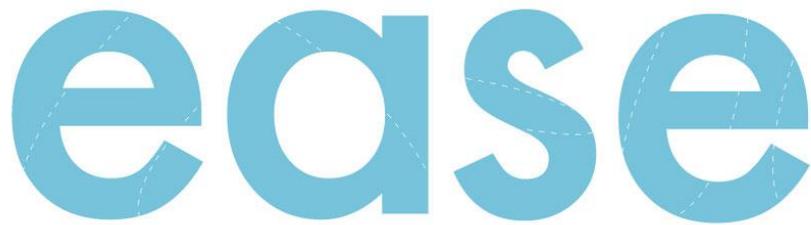
5. **Repeat Step 3.** Become the leader again, lead everyone through your series of repeated moves, and close out the dance!

Rituals (Part 2; continued)

RITUALS

Quickdraw

1. Everyone needs a paper and something to draw with. The emphasis is on process, not product.
2. Give a very specific prompt, ideally a "low stakes" task that everyone can do. Ideas for drawing prompts:
 - Squiggles
 - Lots of dots
 - Zig-zag lines
 - Shapes (triangles, circles, rectangles etc.)
3. Count down for very short amounts of time (5-20 seconds at the most) and let students create, then share, their drawings.



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Scavenger Hunt: The Basic Set-Up

In Scavenger Hunt activities, players **find objects** and do various further activities with them.

Types of Objects Collected

This will depend on what we're going to do with the objects once we collect them.

For example, an object we're going to use for "Objects Come Alive" could be a lot of different things, such as:

- an object you love
- something with a certain color on it
- an object you can easily hold in one hand

... but, for "Found Sounds" you need an object you can safely make a sound with.

Or, if you are making a 2-D collage, you'll need pictures, and these could even be digital "objects" that the players collect.

Where to Find Objects

Depending on the game, players could look for objects

- at their desks / in their personal belongings at school
- within the classroom

For something special, you might find items outside the classroom:

- Scavenger Hunt walk-around elsewhere in the school
- Scavenger Hunt neighborhood walk
- search for and bring in items from home

Scavenger Hunt: Collage

Scavenger Hunt: Collage

1. **Set the task.** Choose what kind of an object everyone will find.

- something that is interesting to you
- something that is a specific color
- something hard / soft / fuzzy etc.
- something that is a circle / square / triangle etc.

2. **Share objects.**

- “Tell me about your object.”
- “Choose someone else and tell me what you notice about their object.”
- “Say one word that describes your object.”
- “Let’s make a list of all of our objects.”

You can set more challenging criteria for the collection of objects.

1. **Set the task.** Choose what kind of an object everyone will find.

- something that starts with a specific letter
- something that rhymes with a specific word
- something that is made from a specific material
- something that we usually share

Scavenger Hunt: Dance Party

MATERIALS: A music player, music the students like, and objects found in a scavenger hunt

SCAVENGER HUNT

Everyone finds something based on whatever parameters you like. For example:

- something with blue on it
- something soft
- an object you find interesting
- an object with a triangle on it

DANCE PARTY

1. **Play music the students like.**
2. **Guided “dancing”:** lead the students in having their objects “dance” in various ways; for example
 - up and down
 - side to side
 - fast or slow
3. **Objects dance freestyle:** Once they get the idea, everyone makes their objects dance however they want to.
4. **Partner dancing**
 - Put participants into partners
 - Partners make their objects dance and copy one another’s movements. You can designate a leader in each partnership and then switch later, or they can work it out themselves.

Scavenger Hunt: Found Sounds

MATERIALS: Objects found in a scavenger hunt that can safely be used as instruments
OPTIONAL: A music player, and music the students like

SCAVENGER HUNT

Everyone finds something they can safely use as a **“Found Sound”** instrument. We can make sounds with in one of three ways:

- tap it
- scrape it
- shake it

PLAY INSTRUMENTS! – SOME WAYS TO PLAY

1. **Play “Go and Stop”** using instruments instead of clapping or other sounds.
2. **Have a CONDUCTOR** (a person who leads the musicians)
 - The conductor can point to groups of people when it's their turn to play, or to individual people.
3. **Put on music** and play along to it.

Instrument Conversations

Instrument Conversations

Know what's  important!

- What students play is up to them (copying one another - or not, playing the instrument the “wrong” way)
- Students take turns and learn to pass turns to one another
- Keep turns very short – it’s a conversation, not a monologue.

Communication Skills

- Eye contact
- Choice-making

Socialization Skills

- Turn taking
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Instrument Conversations (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work

MU:Cr1.1.1

- a) With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Anchor Standard 2: Organize and develop artistic ideas and work

MU:Cr2.1.1

- a) With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

MU:Cr4.1.1

- a) With limited guidance, present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation

MU:Pr5.1.1

- b) With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
- c) Respond appropriately to aural and visual cues.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

MU:Pr6.1.1

- a) With limited guidance, perform music for a specific purpose with expression.
- b) Perform appropriately for the audience and purpose.
- c) Respond appropriately to aural and visual cues.

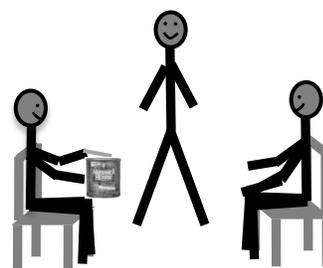
Instrument Conversations (continued)

MATERIALS: at least two instruments (can be the same type of instrument or a selection, if you'd rather give students a choice); GO and STOP cards attached so there's a GO on one side and STOP on the other (optional)

MASTER THE BASICS FIRST!

SHARING ONE INSTRUMENT

1. **Set-up:** One player chooses an instrument and sits in a chair. The second player sits facing the first. Other students and adults in the class watch as an audience.
2. **Adult-prompted alternating:** Players alternate playing for a short turn on the instrument. The teacher can prompt when it is time for the student to pass off to their partner.
 - **Turns must be kept VERY short** – about the length of a short, spoken sentence.
3. **Student-initiated alternating:** Players alternate playing for a short turn on the instrument, and if they are able, initiate passing off to their partner without adult prompting.

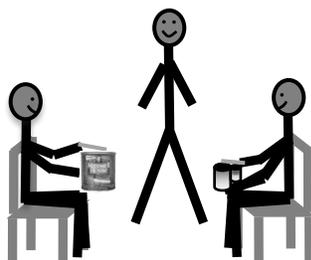


GAINING SKILLS . . .

TWO INSTRUMENTS, ADULT-PROMPTED TURN TAKING

This often works best when first modeled by two adults, or by an adult partnered with a student.

1. **Set-up:** Two players each choose an instrument, and sit facing one another. Other students and adults in the class watch as an audience.



Instrument Conversations (continued)

2. **Adult-prompted alternating:** The teacher prompts each player to take turns playing their instrument, while the other watches and listens. Turns must be kept VERY short – about the length of a short, spoken sentence.

Depending on the needs of the student, prompting could include:

- a. verbal prompts ("Imani's turn!")
- b. physical prompts (a leader pointing to students when it's their turn to play)
- c. Go and Stop cards
 - to use these properly, you should attach these so there is a GO sign on one side and a STOP sign on the other.
That way, when the teacher holds the card between the students, one sees GO while the other sees STOP.
(This is the opposite of the way we usually use GO and STOP cards; ordinarily we want the same symbol on both sides!)

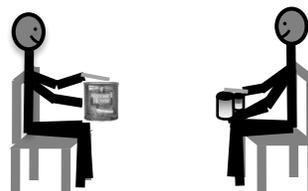
Variation: You can also play this game with groups of students – for example, two groups of three students could sit facing one another, and each team could play when prompted by the teacher.

EXPERT STUDENTS ONLY

TWO INSTRUMENTS, STUDENT-INITIATED TURN TAKING

This often works best when first modeled by two adults, or by an adult partnered with a student.

1. Two players each choose an instrument, and sit facing one another.
2. Players take turns playing, indicating to one another when they are finished. **Prompts for this should be predetermined,** and could include:
 - a. verbal prompts ("Your turn!")
 - b. physical prompts (pointing at the other student; be careful about proximity when holding sticks or mallets)
 - c. using non-verbal cues such as making eye contact



Instrument Conversations (continued)

Teachers' Corner: Arts Talk

Relevant Music Vocabulary

Conductor: *the person who leads the musicians*

Improvising: *playing music that you make up as you go along*

Instruments: Integration Ideas

Chanting with Instruments

A chant is any words that you can repeat. (Remember “I have self-control ... I’m cool, I can wait”?)

Anything that needs to be memorized can be turned into a chant.

Chants are fun on their own, but they’re even more fun when you say them while playing instruments!

Turn your classroom learning into chants, and perform them with instruments.

Examples

Classroom rules: “Walk - ing feet ... walk - ing feet”

Geography: “New York’s capital is Al -ba -ny ... New York’s capital is Al -ba -ny”

ELA: days of the week
months of the year
the seasons

“The let - ter D says, ‘Duh duh duh!’ ... The let - ter D says, ‘Duh duh duh!’”

Math: counting by 2s, 5s, 10s
times tables

For added fun, make a **parade!** Chant, play instruments, and march around the room!

Instruments and ELA

Use instruments to tap out the **syllables** in words.

You can use instruments to provide **sound effects for stories** you’re studying.

Students can select which instruments represent which story elements, and the manner in which the instruments are played.

Instruments: Integration Ideas (continued)

Music and Numbers

Students can be asked to play an instrument a specific number of times; others can count along out loud or silently.

Instrument Conversations

ANSWERING QUESTIONS

This is a simple and fun way to motivate students to answer questions.

1. Use an instrument when asking a question that requires an answer. Play along with your question (or, speak and play the instrument after the words, if having two sounds at once would be too confusing for your students).



2. Pass the instrument to the person answering the question. They get to play while they answer!

More complex version: If students are able to demonstrate sufficient self-control, each student could have an instrument in hand, but would only be allowed to play it when it was their turn to answer the question.

Instruments: Integration Ideas (continued)

Teachers' Corner: Arts Talk

Relevant Music Vocabulary

Conductor: *the person who leads the musicians*

Improvising: *playing music that you make up as you go along*

Scavenger Hunt: Objects Come Alive

MATERIALS: Objects found in a scavenger hunt that can safely be used as instruments.

SCAVENGER HUNT

Everyone finds something they can easily hold in their hand.

OBJECTS COME ALIVE

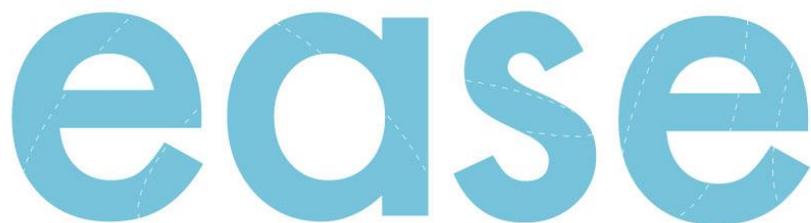
This is a pretending game where students use their object almost like a puppet.

They pretend that their object is moving around and talking as if it were alive.

1. **Group Pretending Warm-up:** Everyone holds their object and follows instructions at the same time. For example:
 - a. How does your object move around? Does it go slowly or quickly? Does it hop, walk, slither, or fly?
 - b. How does your object say hello/goodbye? Let's all say hello/goodbye at the same time.
 - c. What does your object like to do? Pretend it's doing its favourite activity.

2. **Conversations:** Model this with a partner first, then have students do it.
 - a. It is generally easier to start with a prescribed conversational structure. According to students' abilities, and as they get more comfortable, conversations can become more freeform.

 - b. **A good starting conversation structure:** Sometimes it helps to write out the steps on the board if students need help remembering. Each person takes a turn on each step.
 - i. Introductions (Hello and who I am)
 - ii. What I like to do
 - iii. Goodbye



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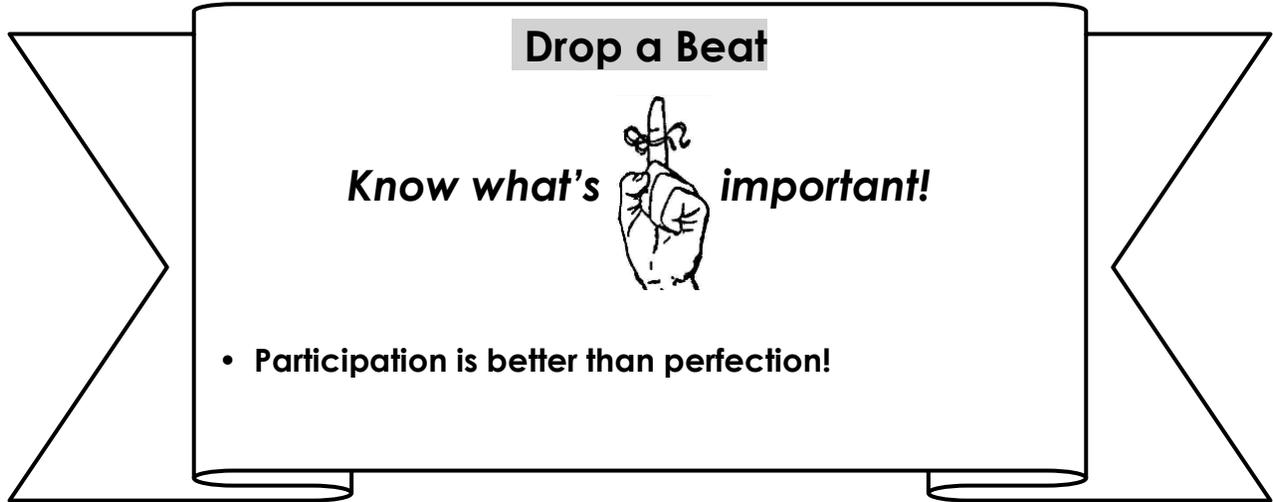
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Nysheva-Starr

Drop a Beat



Communication Skills	Socialization Skills	Other Academic and Personal Behaviors
<ul style="list-style-type: none">• Vocalization• Communicating needs and preferences• Choice-making	<ul style="list-style-type: none">• Turn taking• Following directions• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Conducting oneself appropriately	<ul style="list-style-type: none">• <u>Engagement</u>: form connections with peers• <u>Collaboration Skills</u>: able to work collaboratively

Drop a Beat (continued)

MATERIALS: music player, "Drop a Beat" tracks

MASTER THE BASICS FIRST!

"DROP A BEAT" CLASSROOM RULES AND TRANSITIONS

You can choose a specific Drop a Beat track to use for reinforcing a classroom rule or for making a specific transition.

1. **Play the music:** Turn on the specific "Drop a Beat" track you've selected for this rule or transition.
2. **Chant / rap instructions:** Everyone chants / raps the instructions together. This can happen before an activity, or during the transition if appropriate.

Examples (to be repeated to the music):

- "Walking feet ... walking feet"
- "Put up your hand ... before you speak"
- "Walk to the carpet, sit on my spot"
- "Put away my pencil, clean off my desk"

GAINING SKILLS ...

FAVORITES – "DROP A BEAT" STYLE

Set up is in a circle.

1. **Decide on the topic:** Choose a type of "favorite" (e.g. favorite food, TV show, color, book, sport, animal, etc.)
2. **Play the music:** Turn on a "Drop a Beat" track.
3. **Call and response:** The first player says
"My favorite sport is basketball"
... and everyone repeats
"Your favorite sport is basketball"
4. **Take turns:** Continue around the circle, with each person saying their favorite.

Drop a Beat (continued)

EXPERT STUDENTS ONLY

Participants can make up and perform longer “raps” about topics of their choosing. This could happen solo, in partners or small groups, or as a large group.

EXTENSIONS

In general, Drop a Beat can be used to reinforce a wide variety of academic content. This could range from simple repetition of short phrases or sequences to the writing of more complex “raps.”

Following are a few very simple starting points.

Math

Drop a Beat can be used to support math memorization; for example:

- counting by 1s, 2s, 5s, etc.
- repetition of math facts / number sentences / times tables
- the qualities of geometric shapes

ELA

Drop a Beat can be used to support many aspects of written language in a manner that may be more novel and/or engaging for students.

- letter sounds
- rhyming words
- practicing spelling words
- parts of speech
- opposites
- poetry

Masking Tape Murals

Masking Tape Murals

Know what's  important!

- Students work together to make mural
- Students make choices about all aspects of the process (tape color, length, and placement; where and how to decorate; etc.)

Communication Skills

- Eye contact
- Appropriate manners
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Personal boundaries
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Masking Tape Murals (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.2.1

- a) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1

- a) Use observation and exploration in preparation for making a work of art.

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1

- a) Explore uses of materials and tools to create works of art or design.

VA:Cr1.2.1

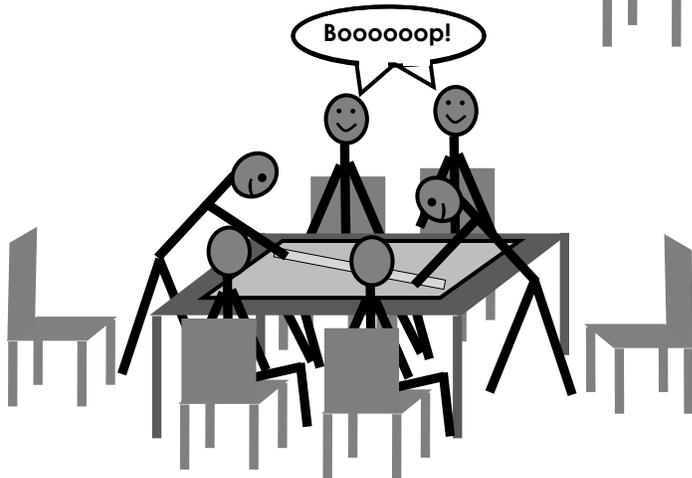
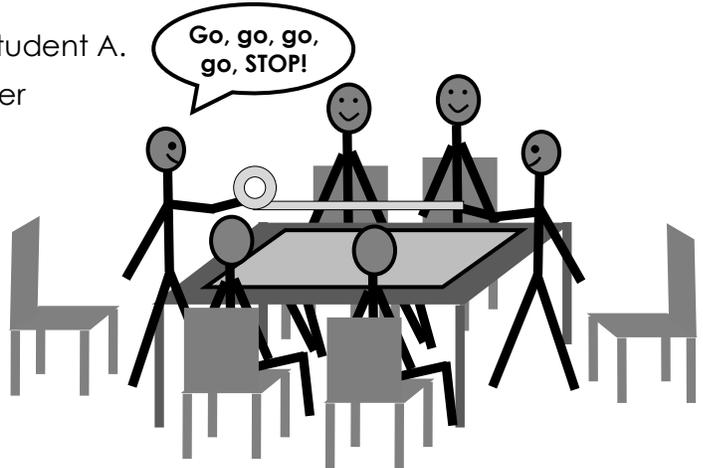
- a) Demonstrate safe and proper procedures for using **materials**, tools, and equipment.

Masking Tape Murals (continued)

MATERIALS: Colored masking tape in a few different colors, poster board (light-colored), crayons and/or markers

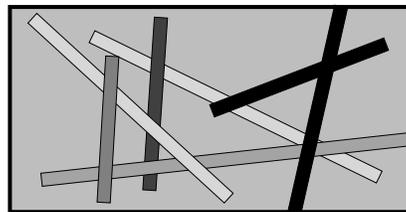
1. **Set up** – this is a group activity; groups can be 2-12 people. Participants sit at a table with the poster board on it.
2. **Place one piece of tape at a time, working in pairs** – this works best when partners are sitting across from one another.

- Offer a choice of tape colors to Student A.
- Participants A and B work together to get a piece of tape.



- Participants A and B work together to put their tape on the poster board; other participants "Boop."

3. **Take turns; repeat** – Repeat the process, adding to the poster board to create an abstract mural.



Masking Tape Murals (continued)

4. Decorate

- Participants decorate their mural with crayons and/or markers, working on different parts of it at the same time.
- **Rotate mural:** After participants decorate the mural for a few minutes, ask everyone to rotate the poster board so they are working on a new area. Repeat this process every few minutes.

OR – **Rotate people** – Instead of rotating the mural, you can have each participant move to a new seat around the mural.

- **Trade colors:** Every so often, remind participants to trade crayons/markers with each other in order to use different colors.

5. **Pull up tape:** This step is optional. Participants work together to pull up the tape.

Teachers' Corner: Arts Talk

Relevant Visual Arts Vocabulary

Abstract Art: *art that does not attempt to represent a person, place, or thing*

The Relevant Elements of Visual Art

- *color*
- *line*
- *shape*
- *texture*

Masking Tape Mural: Integration Ideas

Find the Path

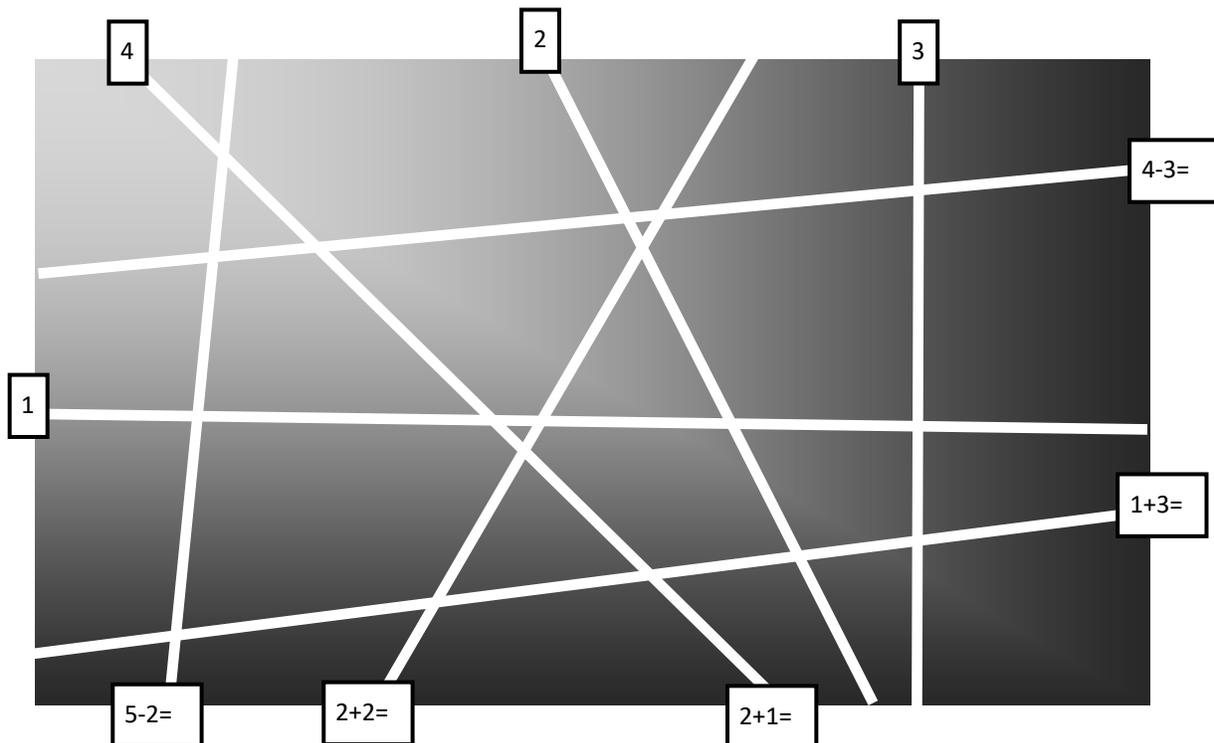
Make the Masking Tape Mural as usual.

1. **Set-up:** Put the mural on a table with students sitting around it.
2. **Curriculum cards:** Place curricular cards around the edges of the mural, on a masking tape line. Use questions and answers, or sets of matching cards, etc. (see curricular ideas on the following page).
3. **Game play:** Students start with a question card, and must find the corresponding answer card.

They must then find a masking-tape-line path from the question to the answer. They can:

- a. trace the path with their fingers
- b. drive a matchbox car on the path
- c. follow the path part way, and if they cannot reach the whole way, ask another student sitting closer to the answer to take over the path-tracing for them

Cards can be swapped out whenever necessary (to prolong the game and to cover more curricular content).



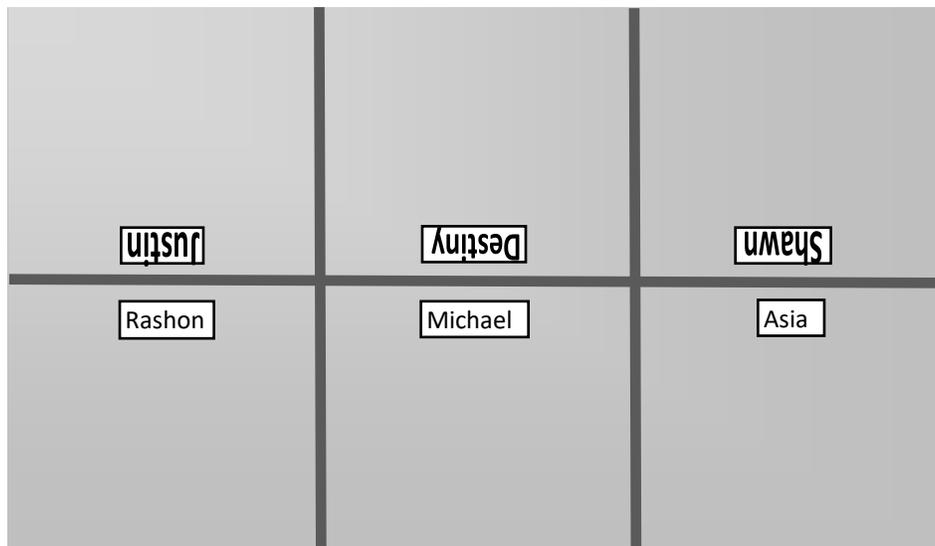
Level II Masking Tape Mural: Integration Ideas (continued)

Examples (for "Find the Path")

Science:	picture of an animal → names of animal families at the ends
Social Studies:	say the name of a place in the community → pictures of places in the community at the ends
ELA:	picture of an object → printed words at the ends
Music:	picture of an instrument → names of instrument families at the ends
Math:	equation → different numbers at the ends card with dots → different printed numbers at the ends

"All About Us" Collage

1. Measure a grid on a posterboard. Make one area per student in the class. Students work in pairs to lay masking tape on the grid.
2. Students decorate their own areas with printed out photos, magazine photos or drawings of things that they like, family members, pets, or other things that are significant to them in their lives.



Microphone

MATERIALS: Scavenged objects to use as “microphones,” “Interview” and/or “Conversation” charts (optional)

MASTER THE BASICS FIRST!

INTERVIEW

1. **Get “microphones”:** Each player finds an object they can use as a microphone.
2. **Discuss Interview chart.** (see next page) Go over the process and terminology.
3. **Decide on a TOPIC.**
 - To start, teacher can choose one.
 - You may also decide on a question or set of questions ahead of time.
4. **Conduct demonstration Microphone Interviews.**
 - **One microphone** is used, which the Questioner holds.
 - **Partners face each other**, either sitting or standing.
 - **Go through the Interview Chart**, using the topic you've decided on.
6. **Pair off participants.**
 - **Conduct the Microphone Interview** with one partner as the Questioner and one as the Answerer, using the same topic as the demonstration Interview.
 - **Switch roles** and do another interview with the same topic.
5. **Decide on a method for determining new topics and/or questions for Microphone Interviews**, and repeat the process.

SAMPLE TOPICS

- Favorite foods
- TV shows
- Video games
- Sports
- Animals
- The best superpower to have
- What people like to do
- Best place for a dream vacation
- Favorite school subjects
- Favorite season

Interview



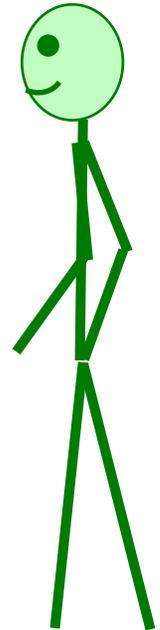
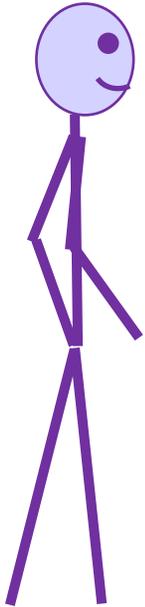
Introduction

Hello! My name is _____. What is your name?

My name is _____.

Questions

Answers



Topic

[Ask question about the TOPIC]

[Answer question with 1 or 2 details]

Repeat with more questions and answers if you want to.

Ending

That's all the questions I have.
Thank you for telling me about _____!

You're welcome!
Talk to you later!

Microphone (continued)

GAINING SKILLS . . .

CONVERSATION

1. **Get “microphones”:** Each player finds an object they can use as a microphone.
2. **Discuss Conversation chart.** (see next page) Go over the process and terminology.
3. **Decide on a TOPIC.**
 - To start, teacher can choose one.
 - You may also decide on a question or set of questions ahead of time.
4. **Conduct demonstration Microphone Conversations.**
 - **TWO microphones** are used – each partner has their own, and speaks into it when it's their turn to speak.
 - **Partners face each other**, either sitting or standing.
 - **Go through the Conversation Chart**, using the topic you've decided on.
5. **Pair off participants.**
 - **Conduct the Microphone Conversation** with one partner as the Questioner and one as the Answerer, using the same topic as the demonstration Interview.
 - **Switch roles** and do another interview.
6. **Decide on a method for determining new topics and/or questions for Microphone Conversations**, and repeat the process.

Conversation

Introduction

Hello _____! How are you?

I'm feeling _____. How are you?

Topic

[Answer question with 1 or 2 details]

[Ask question about the TOPIC]

[Answer question with 1 or 2 details]

[Ask question about the TOPIC]

Repeat with more questions and answers if you want to.

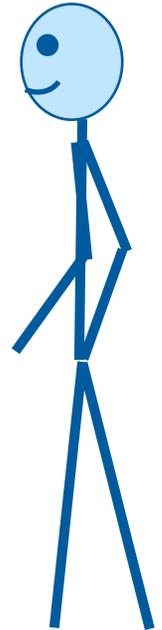
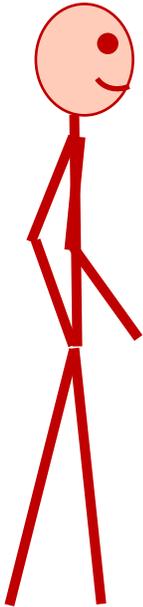
Ending

Either person can end the conversation when they're ready.

I have to go now.
Thanks for telling me about _____!

Then the other person says

Thanks for telling me about _____!
Talk to you later!



Microphone (continued)

EXPERT STUDENTS ONLY

DEEPENING THE LEARNING

Of course, interviews and conversations are very complicated interactions!

As your students gain skills, you may wish to explore with them the following issues:

1. **Body language** – how do we show someone we're listening and paying attention to them?
2. **Asking good questions**, including the difference between yes/no and open-ended questions
3. **Giving good answers**, including adding one or two details to your answer (even if asked a yes/no question)
4. **Asking questions in a conversation** that relate to something the person has just said, i.e., listening and responding.
5. **Deciding on topics**, including ways to find topics that both participants will be comfortable with

... and many more issues!

Pass the Object

Pass the Object

Know what's  important!

- **Eye contact**
- or other interpersonal acknowledgement
- **Pass objects from hand to hand**
- not on the table
- **Student-initiated passing**
- "Wait and see ..." minimize hand-over-hand

Communication Skills <ul style="list-style-type: none">• Eye contact• Vocalization• Appropriate manners• Communicating needs and preferences• Choice-making	Socialization Skills <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Conducting oneself appropriately	Other Academic and Personal Behaviors <ul style="list-style-type: none">• <u>Persistence</u>: persist through task completion• <u>Engagement</u>: form connections with peers• <u>Collaboration Skills</u>: able to work collaboratively
Gross Motor Skills		Fine Motor Skills

Pass the Object (continued)

New York State Learning Standards for the Arts

Anchor Standard 3: Refine and complete artistic work.

TH:Cr3.1.1

- b) Identify similarities and differences in sounds and movements in a guided drama experience.
- c) Collaborate to imagine multiple representations of a single object in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH:Pr6.1.1

- a) With prompting and support, communicate emotions in a **guided drama experience**.

Pass the Object (continued)

MATERIALS: Any object that is easy to hold and pass (a roll of masking tape, an orange, or a Koosh ball, for example)

MASTER THE BASICS FIRST!

This game is played with students and adults sitting or standing in a circle.

1. **Pass an object.** Pass the object from person to person around the circle. Use the Passing Chant to prompt as necessary (see box below).
2. **Make eye contact.** Each person is invited to make eye contact with their neighbor as they pass the object.
3. **The group observes.** The entire group focuses on each person as they pass the object.

Passing Chant

Sometimes, students need prompting to know when they have had a long enough turn with an object.

If this is the case, try having everyone say the following "Passing Chant" to help prompt a student when it's time for them to pass:

*Damien, Damien, pass it on -
1 ... 2 ... 3 ... pass!*

Adaptations for Students with Physical Limitations

Put all students, teachers, and paraprofessionals in a circle.

1. **Use a variety of objects** for different tactile sensations.
2. **Help students pass an object.** Teacher / paraprofessional helps each student pass the object to the next student, narrating the exchange as it occurs.

Pass the Object (continued)

GAINING SKILLS ...

PASS THE OBJECT: PRETENDING

Play *Pass the Object* as described in *Master the Basics First*, but each time the object goes around, ask the students to pretend that it has a different quality. For example,

“Let’s pretend this object is a hat, then pass it!”

Choose or create pretending scenarios appropriate to your students’ cognitive levels.

Pretending suggestions: “Pretend the object is ...”

- a hat
- a phone
- a puppy
- a sleeping baby
- very hot
- very heavy
- stinky
- covered in sticky glue

PASSING WORDS

Try this game while passing an **object** at the same time as saying the word – this is easier for most students.

Once this is mastered, try passing words without also passing an object.

1. Player 1 makes eye contact with the person next to them (Player 2) and says, “One.”
2. Player 2 turns, makes eye contact with Player 3, and says “Two.”
3. Player 3 turns, makes eye contact with Player 4, and says “Three.”
4. Play continues around the circle until the number returns to Player 1.

Other word passing options

- alphabet
- counting by twos, fives, etc
- manners words (like “thank you... you’re welcome” for example)
- days of the week / months of the year
- my name, or name of next person

Pass the Object (continued)

EXPERT STUDENTS ONLY

PASS THE OBJECT: CLAPPING

1. Teacher Leads Class

- Set up in a circle, or in any configuration where all students can see the teacher.
- The teacher leads (see “Effective Clap Leading” below), and everyone tries to clap at the same time.
- Repeat to master the skill!
- Others can take turns to lead the whole group.

Effective Clap Leading

1. Start with your hands close together.
2. In a steady beat, say, “Ready” while moving your hands apart
3. Say “Clap,” while clapping.

It's important to say “Ready, clap!” in a steady, predictable beat.

Do not pause after saying “Ready” – your partner won't know when you're going to clap!

Once this is mastered, try doing it silently, just thinking the words.

2. Partner Clapping – “Clap Together”

- Partners face each other, making eye contact.
- Saying “Ready, clap!” as above, partners try to clap at the same time.
- Repeat to master the skill!

3. Passing a Clap

- Set-up is always in a circle.
- Person #1 turns to Person #2 and makes eye contact; they try to clap together.
- Person #2 then turns and makes eye contact with Person #3, and they try to clap together.
- Repeat until a clap has been “passed” all around the circle.

Pass the Object (continued)

PASSING A SOUND AND MOVEMENT

This game can be played in two ways:

- **Same Sound and Movement:** Everyone does the same sound and movement, as determined by the first person (i.e., as play goes around the circle, everyone repeats the original sound and movement). Each person has a turn to make up their own sound and movement and send it around the circle.
 - **Different Sounds and Movements:** Each person makes up whatever sound and movement they wish, without needing to repeat another player's idea (i.e., as play goes around the circle, each person does something different).
1. Player 1 turns to Player 2, makes eye contact, and makes a movement and a sound (no words).
 2. Player 2 turns, makes eye contact with Player 3, and makes a sound and movement.
 3. Play continues around the circle.

Teachers' Corner: Arts Talk

Relevant Theater Vocabulary

Prop: an object an actor holds in their hands

Object Transformation: pretending that one object is actually something else

Pass the Object: Integration Ideas

Exploring an Object

Use "Pass the Object" any time a new object is introduced to the classroom.

Examples

Math:	a new manipulative
ELA:	a new book
Music:	a new instrument
Visual Arts:	a new art material

Describing

As students receive the object, they can say what it is.

Students who are able can say a describing word (adjective), or a descriptive phrase, about the object.

→ These words could be used to create a **descriptive poem** about the object.

Pass the Object: Integration Ideas (continued)

“Talking Stick”

In this “talking stick” game, only the person holding the stick may speak, and the stick is passed so that everyone may have a turn.

As a class, you can construct/decorate a “talking stick.”

Any of the following examples could be done as “**Talking Stick**” activities.

The short-answer examples could also be done as simple “**Pass the Word**” activities.

Examples

Math: say an even number

ELA: tell a character or an event from the story we just read
say a word that starts with the letter ____
say a word that rhymes with ____

Nutrition: name a healthy food that you like to eat

Any subject: reflection about an activity that just happened: “What did we do? What steps did we take? What did you learn?” etc. – children could potentially speak a few sentences, as dictated by verbal/cognitive ability.

“Hot Potato”

1. Play music while passing a bag with question cards in it.
2. When the music is stopped, whoever is holding the bag draws out a question, and tries to answer it.

Examples

Visual Arts: naming a color

ELA: reading a sentence

Math: subtraction equations

Social Studies: identifying a classmate's photo and saying their name

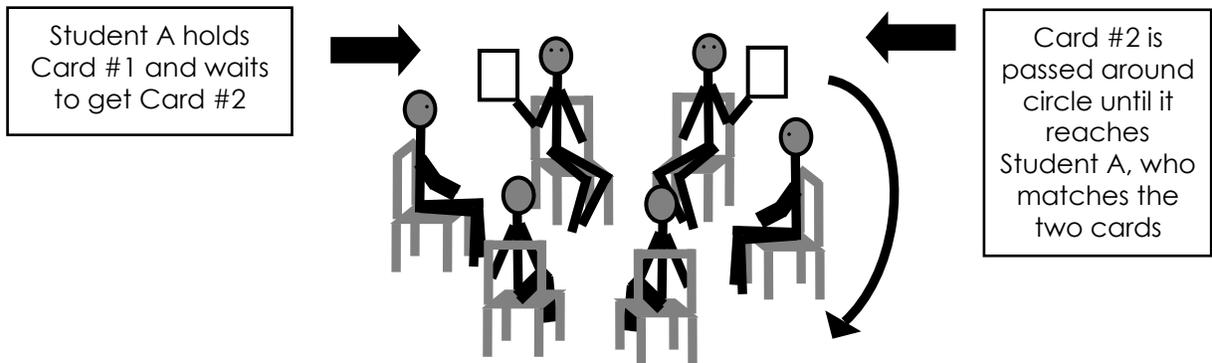
Pass the Object: Integration Ideas (continued)

Two-Card Passing Game

This game requires two manipulatives that need to be matched together or combined.

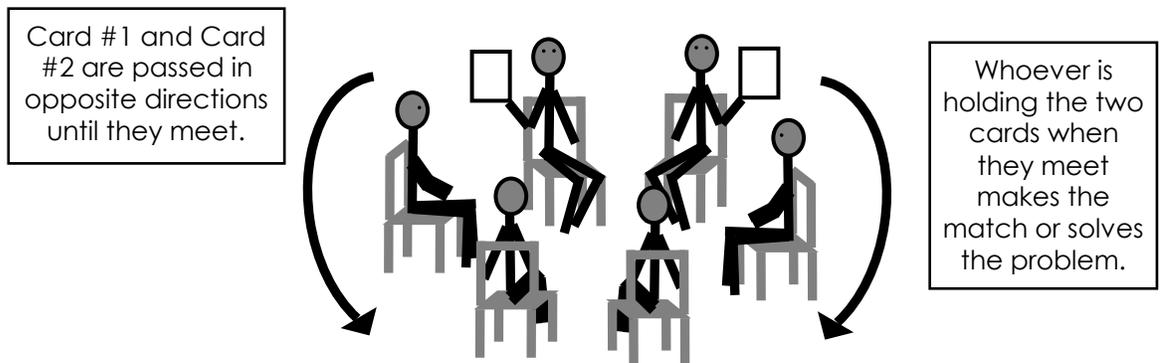
Version 1

- Student A holds Card #1.
- Card #2 is passed around the circle; Student A is the last to receive it.
- Student A puts the cards together and either shows them to the others (if they make a match), or solves the problem (if they need to be combined; see examples on below).



Version 2

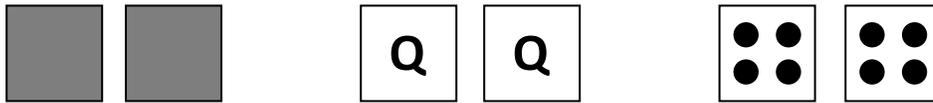
- Cards #1 and #2 are passed, simultaneously in **opposite** directions around the circle.
- Whichever student receives both cards at once puts the cards together. This student either shows them to the others (if they make a match), or solves the problem (if they need to be combined).
- If two students were trying to pass each other cards at the same time, they could show or solve the cards together.



Pass the Object: Integration Ideas (continued)

Examples (for "Pass in Opposite Directions")

Simple Curriculum → Pairs of cards with the same thing; for example:



More Complex Curriculum → Pairs of cards with similar things; for example:

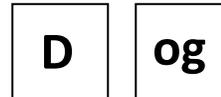


Complex Curriculum → Cards needing to be combined in some way; for example:

"Which number is bigger?" – or,
"Add the two numbers."



"Put those letters together.
What word do they make?"



Match or No Match?

Depending on the level of your students, for "Simple Curriculum" and "More Complex Curriculum," you can send pairs of cards around that do not match; students then have to identify whether it is or is not a match.

Picture Perfect

Picture Perfect

Know what's  important!

- Choose pictures that are appropriately challenging for your students' abilities.

<p>Communication Skills</p> <ul style="list-style-type: none">• Eye contact• Vocalization• Asking questions of others• Appropriate manners• Conversational turn-taking• Choice-making	<p>Socialization Skills</p> <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Self-reflection○ Conducting oneself appropriately	<p>Other Academic and Personal Behaviors</p> <ul style="list-style-type: none">• <u>Persistence</u>: persist through task completion• <u>Engagement</u>: form connections with peers• <u>Collaboration Skills</u>: able to work collaboratively
<p>Gross Motor Skills</p>		

Picture Perfect (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

TH:Cr1.1.1

- a) Propose potential choices that characters could make in a guided drama experience.
- c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 3: Refine and complete artistic work.

TH:Cr3.1.1

- c) Collaborate to imagine multiple representations of a single object in a guided drama experience.

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.2.1

- b) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1

- b) Use observation and exploration in preparation for making a work of art.

Picture Perfect (continued)

MATERIALS: Camera and a way to display photos, OR photos of people cut out from magazines or printed from the internet

MASTER THE BASICS FIRST!

SINGLE SUBJECT

1. **Collect photographs of people in various poses (one person per photo).**
 - **Find photos or take them yourself.** You can gather photographs from magazines or the internet, or you can take pictures of teachers or students in the class in various poses. This can be done with students during class, or by the teacher outside of class time.
 - **One person:** Each photo should have only one person in it.
 - **Poses:** The person in the photo should be posing in an interesting way that students can recreate (no photos of Olympic gymnasts in action, for example!).
2. **Recreate a photo.** Choose one photo at a time to recreate. Participants look at the photo and try to pose their bodies in the same position as the person in it.
 - **Smartboard or other large screen, or large printed photo:** If everyone is able to see the photo at the same time, everyone can recreate the pose at the same time, as a group activity.
 - **Small screen, camera, or small printed photo:** Students take turns looking at the photo and then recreating the pose.
3. **Take comparison photo** (optional). Take a photograph of the participant(s) posing; then compare the second photo to the original to see how closely they replicated it.

Picture Perfect (continued)

GAINING SKILLS . . .

MULTIPLE SUBJECTS

1. **Collect photographs of people in various poses (2-4 people per photo).**
 - **Find photos or take them yourself.** You can gather photographs from magazines or the internet, or you can take pictures of teachers or students in the class in various poses. This can be done with students during class, or by the teacher outside of class time.
 - **Two to four people:** You will need photos with two to four people in them. The more people in the photo, the more difficult the activity!
 - **Levels:** Try to find or create photos with people at different “levels” – i.e., standing, sitting, lying down, etc. These will be more interesting to recreate.
2. **Recreate a photo.**
 - Choose the same number of participants as there are people in the selected photo.
 - Depending on the level of the participants, you may need different prompting options, including the following (listed from easiest to most difficult):
 - teacher helps to arrange participants to match the photograph
 - another student or students help participants to match the photograph
 - participants figure out for themselves how to match the photograph
3. **Take comparison photo** (optional). Take a photograph of the participant(s) posing; then compare the second photo to the original to see how closely they replicated it.

Picture Perfect (continued)

EXPERT STUDENTS ONLY

NON-HUMAN SUBJECTS

In this activity, students use their bodies and/or faces to imitate pictures of things other than human beings.

*This activity is therefore more abstract and therefore challenging.
The level of difficulty can be adjusted by careful selection of pictures.*

1. **Collect or take pictures of non-human subjects.** Be sure to select pictures that are not too abstract/difficult for students to replicate, depending on the students' level.
 - Pictures can include
 - drawn or painted characters (such as cartoons or book illustrations)
 - animals
 - inanimate objects (before selecting, try to imagine whether the object could be replicated by someone's body)
 - emoticons or drawings of faces showing different facial expressions
2. **Recreate a picture.** This can be done in the same manner as the "Single Subject" and "Multiple Subjects" activities.
 - Participants use their bodies to represent the characters, animals, or inanimate objects in the picture.
3. **Guessing Game**
 - A participant or group of participants secretly choose a picture from a selection of pictures, and then attempt to replicate it.
 - The remaining participants look at the selection of pictures and try to guess which one is being recreated.

Picture Perfect (continued)

Teachers' Corner: Arts Talk

Relevant Theater Vocabulary

Tableau: *a still image made with actors' bodies*

Relevant Dance/Theater Vocabulary

Level: *the height in space at which a dancer's or an actor's body is placed (for example, high, medium, low)*

Picture Perfect: Integration Ideas

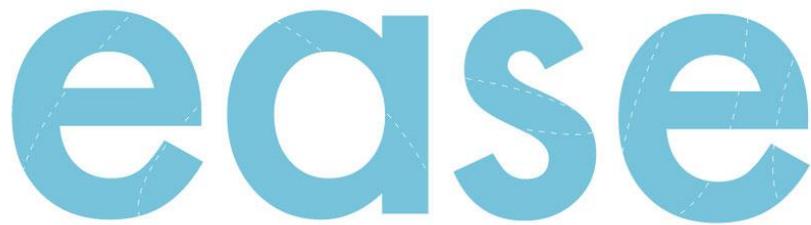
Through the basic strategies and procedures outlined in Level I Picture Perfect, **students use their bodies to recreate pictures** taken from a variety of **curricular sources**.

Remember to choose pictures that are at an appropriate level for your students. Following is a review of the guidelines for selecting pictures:

- *Master the Basics First:* **Single Subject**
- *Gaining Skills:* **Multiple Subjects**
- *Expert Students Only:* **Non-Human Subjects**

Examples

Social Studies:	community workers important moments in history people from other cultures families
Visual Arts:	famous paintings and other works of art
Emotional Literacy:	pictures of people expressing different emotions
Math:	take pictures of math problems depicted with manipulatives; recreate those pictures with bodies analog clocks geometric shapes
ELA:	pictures from a picture book letters
Music:	famous composers people playing instruments
Science:	weather animals



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Act It Out

Act It Out

Know what's  important!

- We are supportive of all efforts and practice good audience behavior.

Communication Skills

- Eye contact
- Vocalization
- Asking questions of others
- Appropriate manners
- Conversational turn-taking
- Choice-making

Socialization Skills

- Turn taking
- Personal boundaries
- Following directions
- Leadership skills
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Self-reflection
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

Gross Motor Skills

Act It Out (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

TH:Cr1.1.1

- a) Propose potential choices that characters could make in a guided drama experience.
- c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 2: Organize and develop artistic ideas and work.

TH:Cr2.1.1

- a) Contribute to the development of a sequential plot in a guided drama experience.
- b) With prompting and support, participate in group decision making in a guided drama experience.

Anchor Standard 3: Refine and complete artistic work.

TH:Cr3.1.1

- a) Contribute to the adaptation of the plot in a guided drama experience.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

TH:Cr4.1.1

- b) Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience.

Anchor Standard 5: Develop & refine artistic techniques and work for presentation.

TH:Cr5.1.1

- a) With prompting and support, identify and use voice and gesture in a guided drama experience.
- b) With prompting and support, identify technical elements that can be used in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH:Pr6.1.1

- a) With prompting and support, communicate emotions in a guided drama experience.

Act It Out (continued)

MATERIALS: various props (optional), masking tape

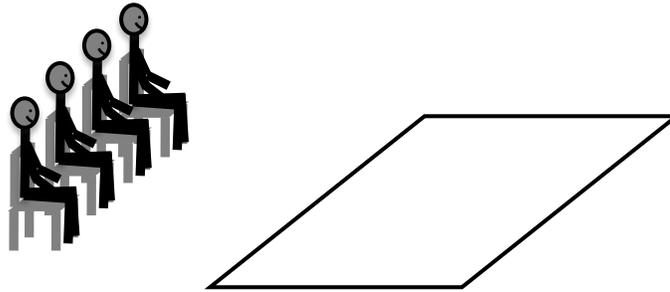
MASTER THE BASICS FIRST!

ACT OUT A SCENE

1. **Prepare some ideas for brief “scenes” that can be acted out by two or more people.**
 - In most classes, this will be done **ahead of time** by the teacher, but could also be brainstormed with students, if they are able.
 - **Criteria** for a successful “Master the Basics” scene:
 - it requires **both people** in order to happen
 - it involves some sort of **physical action**
 - it is **not conflictual** in nature
 - **Examples** of scenes – blank lines indicate where you would insert participants’ names (each line could be one person or a couple of people):
 - _____ drops their book, and _____ helps pick it up.
 - People work together to move a heavy box.
 - _____ meets _____ on the sidewalk outside of school, and they greet one another.
 - _____ shares their snack with _____.
 - _____ gives _____ a present.
 - _____ shows _____ where to put away the pencils.
 - Gather any **props** (physical objects) you might need to act out this scene.
 - some students may be able to mime any required objects, but most will have more success using an actual prop.

Act It Out (continued)

2. **Create a stage.** (Please refer to “BONUS: Making a Stage in the Classroom”)
 - Arrange audience chairs facing the performance area; students sit in the audience chairs.
 - Students follow *Masking Tape Partnering* procedures to create a rectangle on the floor that represents the “stage.”
 - The audience watches and “Boops!”



3. **Select a scene** from your list, and select the **performers**.
4. **The performers act out the scene on the stage.** This can be done **non-verbally**, or with students adding appropriate **dialogue**, depending on the abilities of the students.
 - Read the scene out loud, inserting performers' names where appropriate.
 - Provide any props the scene requires.
 - Students may need further prompting to help them figure out what to do or say next.
5. The audience **claps** and **cheers!**

Act It Out (continued)

GAINING SKILLS . . .

ACT OUT A POEM OR SONG

1. **Create a stage** as described in *Master the Basics First*.
2. **Choose a simple nursery rhyme or song.** Choose one that will be appropriate for your students, based on the following criteria:
 - the **complexity** of the material
 - **students' familiarity** with the material and subjects
 - the **number of characters**
 - the **length** of the poem or song (shorter is easier)

Sample poem or song choices:

Mary Had a Little Lamb
Five in the Bed
Five Little Ducks
Humpty Dumpty
Jack Be Nimble

Pop Goes the Weasel
Row Row Row Your Boat
The Cat and the Fiddle
Five Little Monkeys Jumping on the Bed

3. **Plan your performance.**
 - Read or sing the poem or song aloud.
 - Identify the poem/song's characters.
 - Assign characters' roles to participants.
 - Review what each character will need to do
4. **Performers act out the poem or song on stage.**
 - While the leader and the audience recite the poem or sing the song, the assigned characters act out what's happening in the stage area.
 - The poem or song may need to be paused in order to provide appropriate prompting to the performers, as needed.

Act It Out (continued)

EXPERT STUDENTS ONLY

MATERIALS: a book to act out

ACT OUT A STORY

1. **Create a stage** as described in *Master the Basics First*.
2. **Choose a simple story.** Fables can work well, or any other relatively short story in which the characters are doing actions.

Avoid stories where the characters are just talking to one another; this can be very boring to act out.

Choose one that will be appropriate for your students, based on the following criteria:

- the **complexity** of the material
- **students' familiarity** with the material and subjects
- the **number of characters**
- the **length** of the story (shorter is easier)

Sample beginning story choices:

Are You My Mother
Goldilocks and the Three Bears
Hansel and Gretel
If You Give A Mouse A Cookie
Jack and the Beanstalk
Little Red Hen
The Mitten

The Snowy Day
The Stinky Cheese Man (stories from)
The Very Hungry Caterpillar
Three Little Pigs
Tortoise and the Hare
Where the Wild Things Are

Act It Out (continued)

3. Plan your drama.

- Read story aloud.
- Identify the story's characters.
- Identify the story's locations.
- Decide what area of the stage will represent each of the story's locations (if there's only one location, this is simple!).
- Assign characters' roles to participants.

4. Performers act out the story on stage.

- While the leader reads the story out loud, the assigned characters act out what's happening in the stage area.
- If desired, the actors can speak dialogue, as well.

For example, the teacher might read "The lion said, 'Thank you for saving me, mouse!'"

The student playing the lion could then repeat, "Thank you for saving me, mouse!"

Act It Out (continued)

EXTENSIONS

Through the basic strategies and procedures outlined in Level I Act It Out, **students act out scenes** taken from a variety of **curricular sources**.

Please refer to the Level I Act It Out activity for guidelines on selecting and/or creating scenes of an appropriate level of difficulty.

In general, **easier** scenes

- are very short, and
- require only two actors.

Difficulty increases

- as scenes become longer, and
- as scenes require more actors, and
- if the scene requires someone to portray a non-human character (for example, falling rain in the water cycle).

Examples

ELA:	students write their own scenes (1 sentence, or longer stories) act out a poem being studied (in its entirety or broken down into smaller chunks) act out a book being studied (in its entirety or broken down into smaller chunks)
Social Studies:	important moments in history fiction or non-fiction writing about people from different cultures community workers
Math:	act out word problems
Science:	life cycles of insects the water cycle

Cameras

Cameras

Know what's  important!

- Students can take pictures themselves, given proper safety precautions and modeling

Communication Skills

- Vocalization
- Asking questions of others
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Self-reflection
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Cameras (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.2.1

- a) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1

- a) Use observation and exploration in preparation for making a work of art.

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1

- a) Explore uses of materials and tools to create works of art or design.

VA:Cr1.2.1

- a) Demonstrate safe and proper procedures for using **materials**, tools, and equipment.

VA:Cr2.3.1

- a) Create art that represents natural and constructed environments.

Cameras (continued)

MATERIALS: iPad/tablet/phone/digital camera, printer and paper (optional), computer (optional), Smart Board (optional)

CAMERA PREPARATIONS:

- **Know your camera!** Make sure the **adults** in the room know how to use the camera, including how to:
 - turn device on and off
 - find camera app (if applicable)
 - take and view pictures
 - toggle between front and rear cameras, if applicable (for taking forward-facing pictures and also “selfies”)
 - take and view video clips
- **Power up:** Make sure the device/battery is charged.

MASTER THE BASICS FIRST!

Pass the camera.

1. **Safety:** The first time, pass with the instructions to make eye contact and to pass “calmly and safely,” in order to practice proper protocol.
2. **Learning to operate the camera:** On subsequent passes, you can add various instructions.

Some classes may need more instructions about basic operations, whereas others may be more proficient than the adults at operating the device; adjust activities accordingly.

For example:

- “Find the camera app, then pass the device.”
- “Aim the camera at someone, then pass the device.”
- “Take a picture of something you can see from your seat, then pass the device.”
- “Take a picture of your neighbor, then pass the device.”
- “Take a selfie, then pass the device.”

Cameras (continued)

GAINING SKILLS . . .

PHOTO DISPLAY OPTIONS

- Display on the device
- Display photos on a computer or Smart Board screen
- Print photos

The following camera activities are not intended to be sequential. Choose the activities, and the sequence, that is most appropriate for your class.

Take photographs of one another. Show photos, and ask questions:

- “Who is in this picture?”
- “What is s/he doing?”
- “Show _____ his/her picture.”

Take photographs of objects. Students can choose what to photograph, or can be assigned a specific task (“Take a photo of the door” or “Take a photo of something green,” for example).

Show photos, and ask questions:

- “What is this?”
- “What color (shape, size, etc.) is it?”
- “Where did we find this object? Can we see the real thing right now? Where is it in our classroom?”

Document a classroom activity or project. Any activity can be documented!

- Students could be assigned the job of “Classroom Photographer” on a rotating basis.
- Sequencing/“time lapse” photography
 - Students can take pictures of any activity that has recognizable steps.
 - Later, they can put the pictures in the correct order to show the sequence.

Cameras (continued)

Video Clips

- **Take and share video clips of staff and fellow students:** In the same way that we share and discuss photographs, we can also share and discuss videos.
- **Curriculum review:** Try video recording parts of a lesson. The next time you return to that topic, play the video to start your review.

Teachers' Corner: Arts Talk

Relevant Visual Arts Vocabulary

The Relevant Elements of Visual Art

- *color*
- *line*
- *shape*

Cameras: Integration Ideas

Identifying and Classifying, or Scavenger Hunt

Use the camera to photograph various items – involve students in the actual taking of pictures, to the best of their abilities.

Students can then **identify, classify, sort** and/or **reflect** on the photos.

Alternatively, students can go on a “**scavenger hunt**” to find specific things to photograph (for example, find and photograph circles, or things that are blue)

Examples

ELA:	take photos of things starting with a specific letter – could be limited to nouns or verbs take photos of things that rhyme take photos of things from a pre-made list of words (vocabulary or spelling lists)
Math	find specific shapes and photograph them find objects that can represent a specific number (for example, “3” could be a group of 3 pencils, or a triangle, or the number “3” on a clock) not exactly a hunt, but students can represent story problems with various objects or manipulatives and photograph their work
Social Studies:	take photos of one another, and students can identify the person they see in the picture take a walk through the school and take photographs of people in their school community photograph places in your neighborhood for neighborhood community study
Science:	go for walks and photograph anything natural – plants, animals, rocks, etc. take photos of various kinds of weather; start a “weather collection”
Visual Arts:	take photos of various objects, sort by color

Cameras: Integration Ideas (continued)

Photos for Writing and Reflecting

Walk and Talk

1. Take a class walk through the school or neighborhood.
2. Students take turns photographing different things of their choosing.
3. Back in the class, students review photos and describe what they photographed and why they chose that subject. Descriptions can be verbal or written.

Create a Story

Take a photo of something, and then make up a story about it. If you are studying the "W" words (who, what, when, where, why) you could use these as well.

Compare and Contrast

Take photos of different objects; compare and contrast them verbally or in writing.

Describing Words and Poetry

Take photos of different objects; students come up with describing words. They can then create poems from their describing words.

Reviewing Past Lessons

You can photograph or take video clips of important lessons. For review or reflection, students can refer to the photos or videos.

Pathways

Pathways

Know what's  important!

- Students work together
- Students waiting their turn are the cheering and supportive audience!

Communication Skills <ul style="list-style-type: none">• Eye contact• Vocalization• Asking questions of others• Appropriate manners• Choice-making	Socialization Skills <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Conducting oneself appropriately	Other Academic and Personal Behaviors <ul style="list-style-type: none">• <u>Persistence</u>: persist through task completion• <u>Engagement</u>: form connections with peers• <u>Work Habits</u>: able to work independently• <u>Collaboration Skills</u>: able to work collaboratively
Gross Motor Skills		Fine Motor Skills

Pathways (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.1

- a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/ sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.
- b) Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.

DA:Pr4.1.1

- a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

TH:Cr1.1.1

- c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

TH:Pr5.1.1

- a) With prompting and support, identify and use voice and gesture in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

TH:Pr6.1.1

- a) With prompting and support, communicate emotions in a guided drama experience..

Pathways (continued)

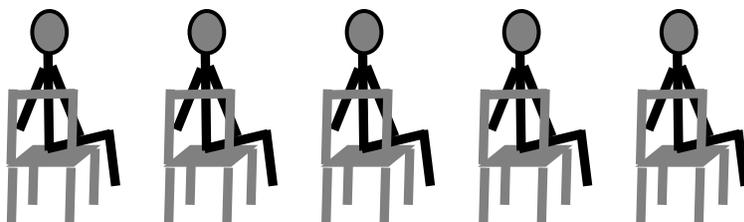
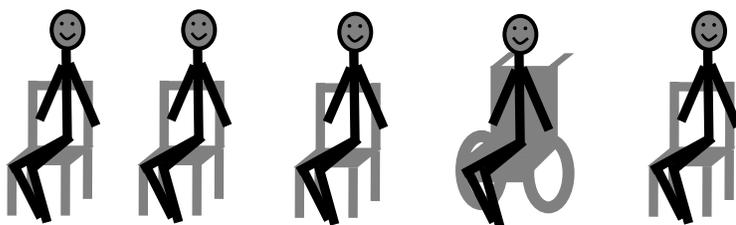
MATERIALS: Masking tape, music player if desired

MASTER THE BASICS FIRST!

The wider the path, the easier it is for students with gross motor and balance challenges.

THE PATH

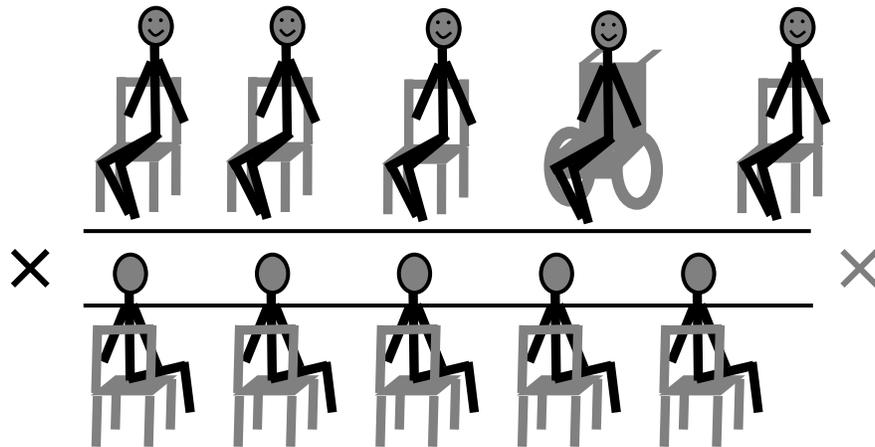
1. **Audience chairs:** Set up either one row of chairs, or two rows facing one another, for the audience to sit.
 - Leave enough space between the chairs to make your masking tape path (see #2 below). The path should be at least an arms' length across to allow enough room for students to move comfortably along it.
 - **Make sure there are enough chairs for all participants, including adults.**
 - Have everyone sit in the chairs so they can watch the next step, the construction of the masking tape pathway.



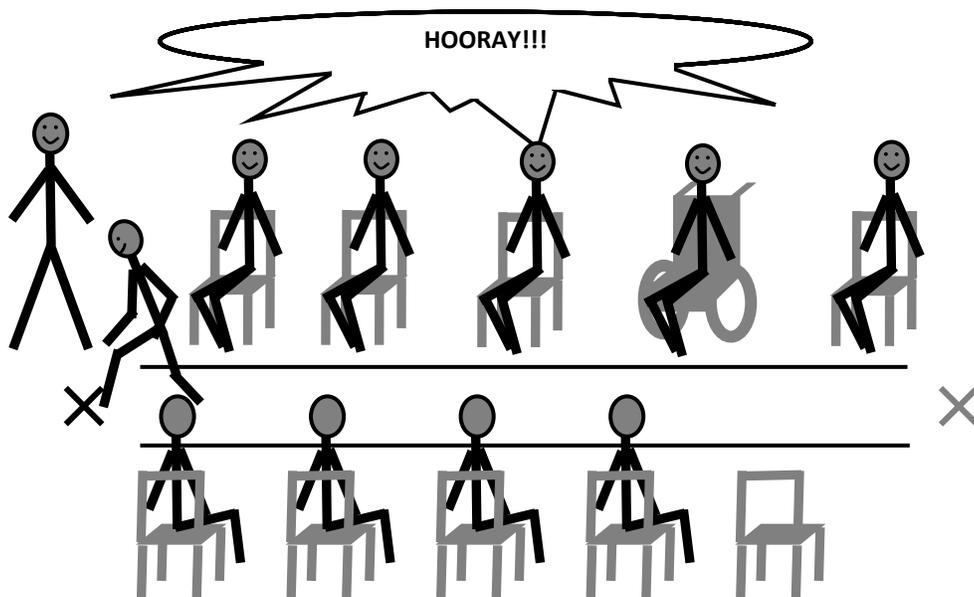
Pathways (continued)

2. Masking Tape Pathways

- **First line:** Students follow *Masking Tape Partnering* procedures to put a long piece of masking tape on the floor. The audience watches and “Boops!”
- **Second line (parallel):** Students work together to add another long piece next to (parallel to) the first. Leave about 2-3 feet of space between the two lines.
- **First X (Color #1):** Students work together to make an “X” with masking tape at one end of the lines, as diagrammed below.
- **Second X (Color #2):** Students work together to make an “X” with masking tape at the other end of the lines.



3. **Walk the path:** Participants start by standing on the one X, then walking to the other X, while taking care not to step outside the lines.



4. **Audience:** When someone reaches the destination “X”, everyone cheers and claps!

Pathways (continued)

GAINING SKILLS . . .

TRICKY TRAVELS

1. **Traveling Variations:**

Students may enjoy having music playing as they travel the path.

Give students specific suggestions of how to go down the path from X to X. Be sure to give each student an instruction appropriate to their ability.

- walk slowly/quickly
- take big steps/little steps
- dance to the music
- skip
- slide
- creep
- crawl
- prop: wave a scarf or ribbon while walking
- jump on two feet
- walk sideways
- walk backwards
- hop on one foot

2. **Pretending:** For a bigger challenge, have students practice acting out different situations or emotions as they walk down the path.

Remember to choose variations appropriate for each student's ability.

"Go down the path and pretend you are ...

- ... driving a car"
- ... riding a bike"
- ... walking on ice"
- ... a dog"
- ... a bird"
- ... really sad"
- ... really scared"
- ... thinking about something really funny"
- ... riding a scooter"
- ... rowing a boat"
- ... walking through mud"
- ... a kangaroo"
- ... a snake"
- ... really proud of yourself"
- ... lost"

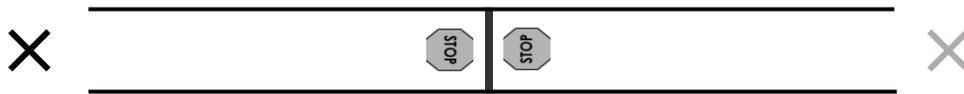
Pathways (continued)

EXPERT STUDENTS ONLY

- Students may need one specific prompt per turn for this activity – more choices pose greater challenges.

MEET IN THE MIDDLE

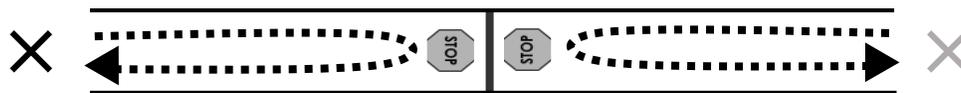
1. Have two students lay a piece of tape across the path, midway ("The Line"). You can put STOP signs in front of the line, if this would help your students.



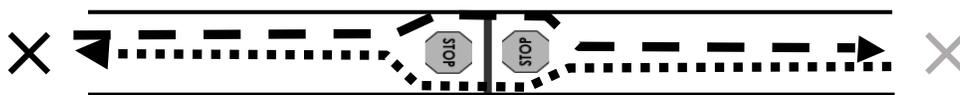
2. One student stands at each end of the path.
3. Students walk toward each other on the path and stop at "The Line."
4. Students engage in some type of interaction; for example:
 - greet each other with "Hello"
 - give a high five
 - shake hands
 - wave
 - bow
 - ask a question, give an answer

5. Students can then

- a) turn around and return to their original X, OR



- b) step around one another and go to the opposite X.



Pathways (continued)

Adaptations for Students with Physical Limitations

1. Student who are in wheelchairs can be pushed along the path, can hold and/or wave a ribbon wand or scarf, and can also play "Meet in the Middle." If ambulatory students are able, they can help push classmates' wheelchairs.
2. **"Mini Path":** Create a "mini path" – a masking tape line – on a student's wheelchair tray. Student can trace the "path" with a hand, perhaps playing "Meet in the Middle" with a teacher or fellow student's fingers.
3. Because of visual impairment or difficulty attending to the visual cue of the tape on the floor, students may require additional cues to follow the pathway. You can make a path using chairs or tables as a physical boundary.

Teachers' Corner: Arts Talk

Relevant Dance Vocabulary

Locomotor Movement: a movement in which the dancer travels through space

Level: the height in space at which a dancer is moving (for example, high, medium, low)

Relevant Theater Vocabulary

Miming: Acting something out without words, using only gesture, expression, and movement

Pathways: Integration Ideas

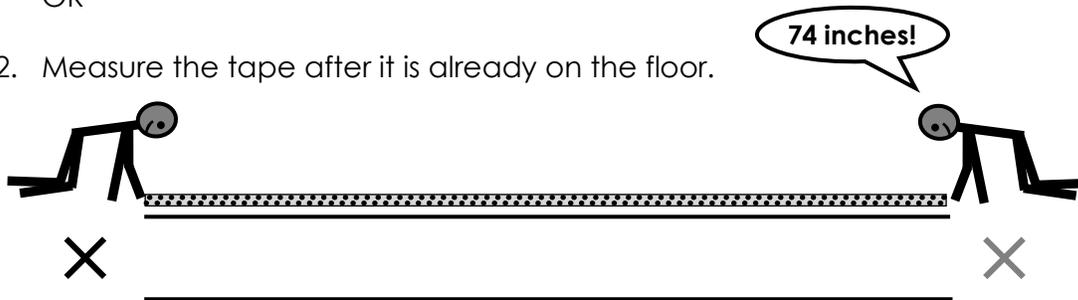
Counting and Measuring

Measuring:

1. Measure the floor to a specific length, and make a piece of tape that length.

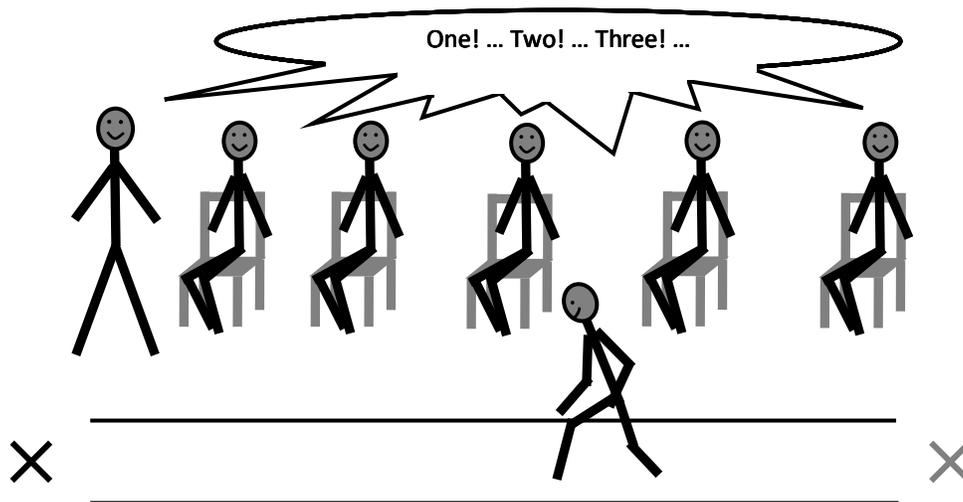
OR

2. Measure the tape after it is already on the floor.



Counting:

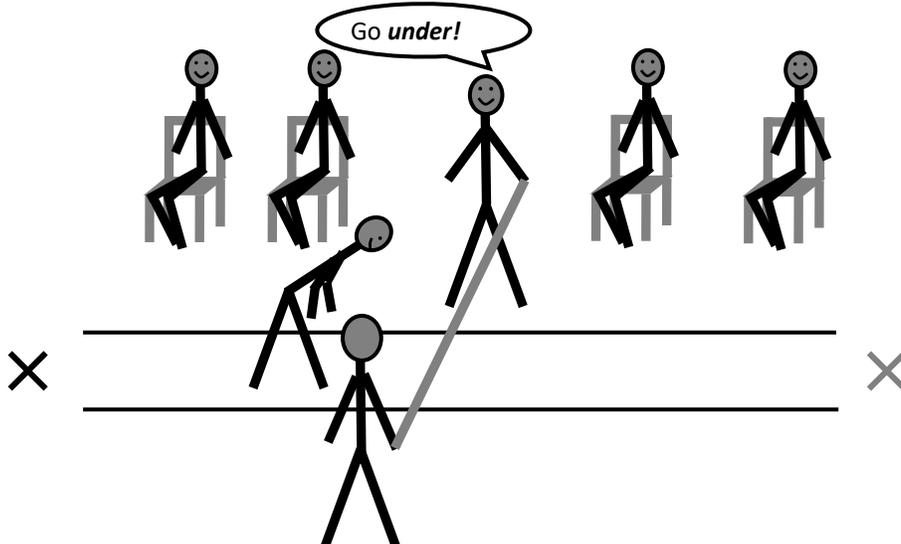
1. As participants move down the floor map, they can count the number of steps it takes them to get from the first to the last X.
 - Count while taking regular steps
 - Count while taking huge steps
 - Count while walking heel-to-toe
2. Participants may travel in different ways down the floor map (walk, run, skip, crawl, etc.). While doing so, they count each move in prescribed increments (count by 2s, 5s, 10s, etc.).



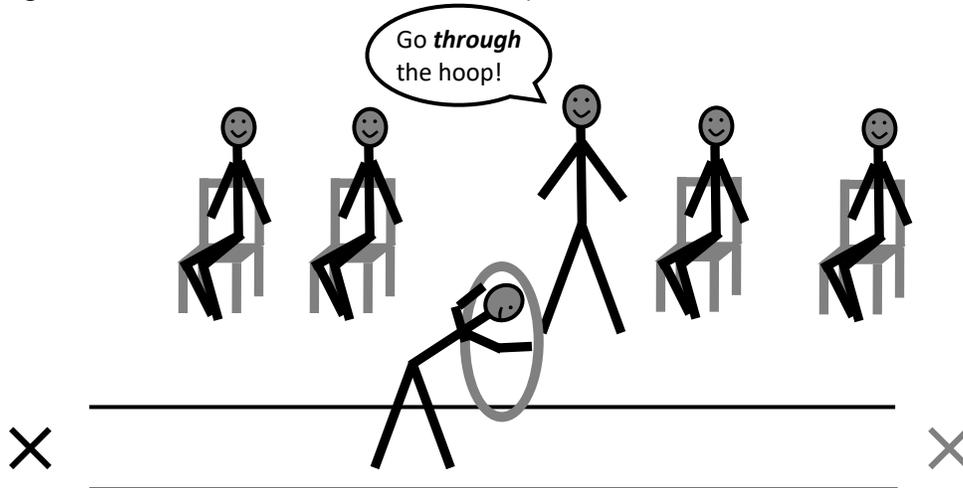
Pathways: Integration Ideas (continued)

Working with Prepositions

1. A teacher and a student hold a rope across the middle of the floor map. Students crossing the floor map must decide to go **over** or **under** the rope.



2. Put a hula hoop in the center of the floor map. When students get to the center, they receive an instruction to go
 - **over** (step in and out of) the hoop
 - **beside** (around) the hoop
 - **under** the hoop
 - **through** the hoopto get to the other end of the floor map.



→ You could also do this with other objects such as a long Boomwhacker or a scarf; you just couldn't use "through" with those objects.

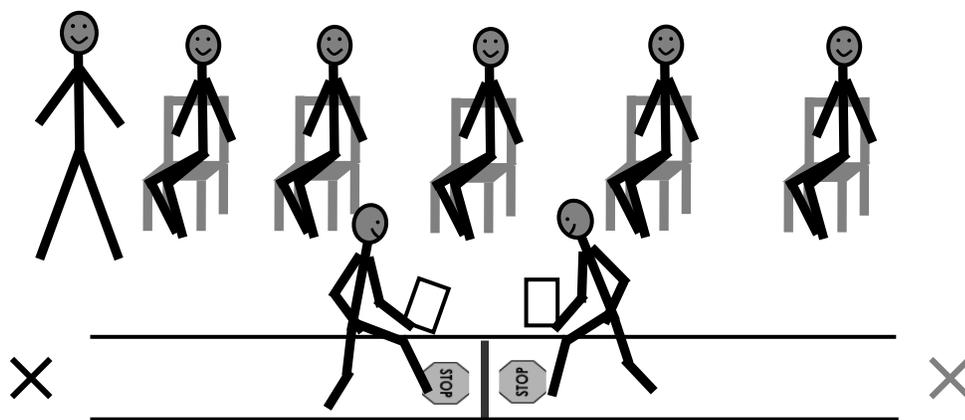
Pathways: Integration Ideas (continued)

Meet in the Middle

Using the “Meet in the Middle” Pathways formation, students can carry curriculum cards to the center, then interact with those cards based on the teacher’s instructions.

Curriculum cards could be

- **Matching:** for example, two red cards, or two cards with same word on them – participants can bring the cards together in the middle and say “red” or read the word together.
- **“Tricky” matching:** this could mean having one red card with a card that says “RED,” or one card with 3 dots and one with the number “3” on it, for example.
- **Complementary:** Cards could be designed to be combined in some way, for example, a “C” card with an “AT” card to spell “CAT,” or two number cards with the instruction that participants are to add them together in the middle.



The following curricular examples could be used for either “Meet in the Middle,” or for “Choose the Right Path” (on the following page).

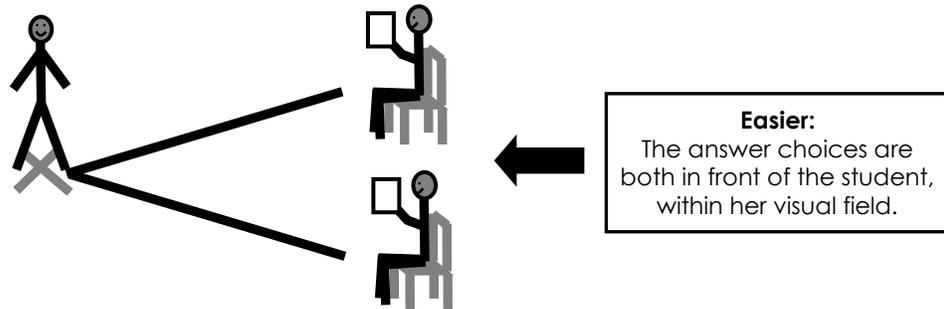
Examples (for “Meet in the Middle” and “Choose the Right Path”)

Science:	picture of an animal → names of animal families
Social Studies:	say the name of a place in the community → pictures of places in the community
ELA:	picture of an object → printed words
Music:	picture of an instrument → names of instrument families
Math:	equations → different numbers for answers card with dots → different printed numbers

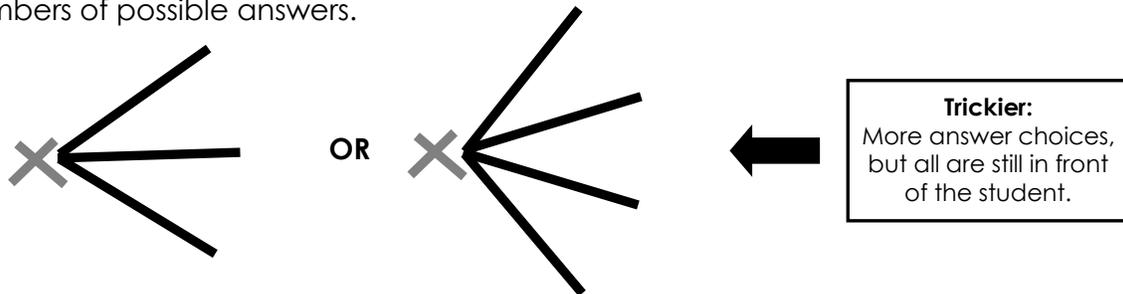
Pathways: Integration Ideas (continued)

Choose the Right Path

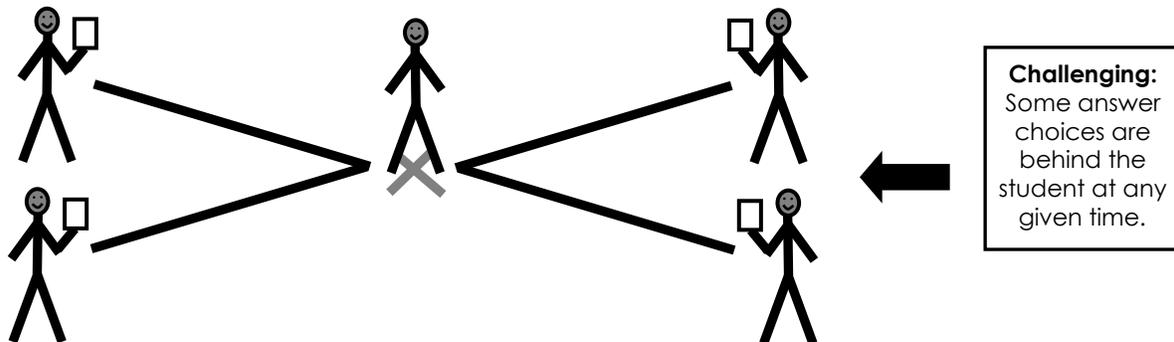
1. Students work together to tape masking tape in a large "V."
2. Students work together to make an "X" at the point of the "V" for a player to stand on.
3. One student stands at the V's point, and is given a question.
4. Two other students, or paras, are given two different answer choices (one correct and one incorrect); they stand at the ends of the V.
5. The first student finds the correct answer choice and walks on the tape to that answer.



More complex: You can also do this exercise with more tape lines on the floor, for different numbers of possible answers.



Very challenging: For added spatial challenge, the student answering could stand in the middle of the answer choices, with some extending behind him or her.

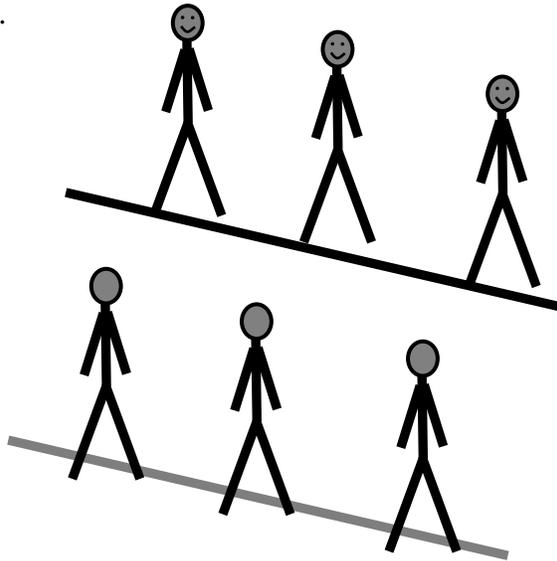


Pathways: Integration Ideas (continued)

Pathways: Cross to the Line

Set-up

1. Students work in pairs to lay two parallel lines of tape on the floor, about 4-6 feet apart. Lines should be different colors of tape.
2. Students stand on a line.



Game play:

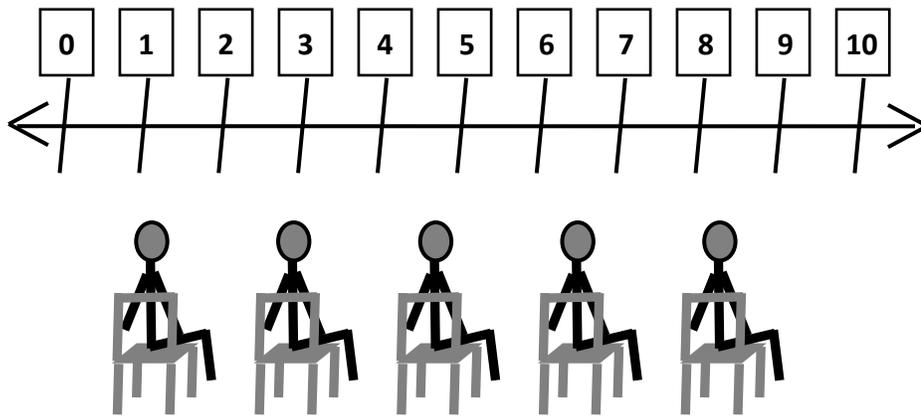
1. Students take turns crossing to the opposite line, based on instructions as given below.
2. Going across could be:
 - in response to social questions; for example, "Cross to the line if ..."
 - you are wearing red
 - you have a brother/have a sister
 - your name starts with the letter "J"
 - you have a pet
 - you like ice cream
 - your eyes are brown
 - a reward for answering a curricular question correctly (Teacher: "Who knows the capital of Arkansas?" – Justin: "Little Rock!" – Teacher: "Justin may cross to the line!")

Pathways: Integration Ideas (continued)

Number Line

Construct a number line on the floor using masking tape.

Students can stand on the Pathways Number Line and step or jump from number to number in order to count, add, and subtract in a kinesthetic manner.



Sequencing Activity: Integration Ideas

Sequencing with Text

Before doing an EASE activity, prepare strips of paper with the steps to be taken in that activity.

Once the activity is complete, students can put the jumbled-up strips in the correct sequence.

This can also be done without strips, where students are asked to recall the sequence of events.

Sequencing with Cameras

Students can take pictures of any activity that has recognizable steps. Later, they can put the pictures in the correct order to show the sequence.

Jumbled sequence:

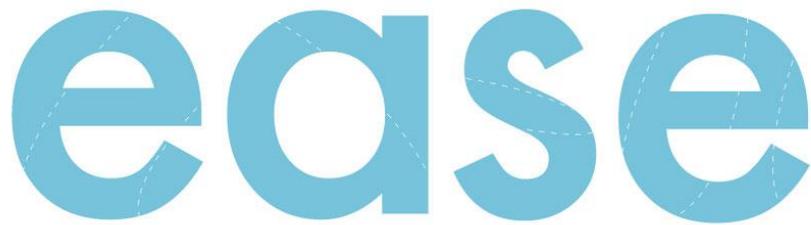


Correct sequence:



Sequencing with Text and Pictures

Of course, the above two strategies can be combined, resulting in a series of correctly-sequenced pictures with captions.



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Beanbags: Constructing

Beanbags: Constructing

Know what's  important!

- Students work together to make beanbags

Communication Skills

- Eye contact
- Vocalization
- Appropriate manners
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Personal boundaries
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Self-reflection
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Beanbags: Constructing (continued)

MATERIALS: socks, uncooked rice, plastic cups (optional), newspaper (optional)

This activity can be a bit messy – keep in mind that you may need to sweep up afterward, or lay down newspapers in advance.

SET-UP

Lay down newspaper if desired, in order to contain the mess.
Student work in partners.

1. Put rice in sock:

- Work in partners.
- One student holds the sock open while the other puts handfuls or cupfuls of rice in it until the desired beanbag size is reached.

2. Tie sock closed – tightly!

3. Flip “hanging part” inside out: Take the end of the sock that's loose and fold it back over itself (over the rice-stuffed part).

4. Make more beanbags: Make at least one beanbag for each student, paraprofessional, and teacher. Make sure each partner gets a turn to be both the “sock holder” and the “sock filler.”

Beanbag Activities

Beanbag Activities

Know what's  important!

- Everyone drops beanbags; we just pick them back up and keep trying!

Communication Skills <ul style="list-style-type: none">• Eye contact• Vocalization• Choice-making	Socialization Skills <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Conducting oneself appropriately	Other Academic and Personal Behaviors <ul style="list-style-type: none">• <u>Persistence</u>: persist through task completion• <u>Engagement</u>: form connections with peers• <u>Work Habits</u>: able to work independently• <u>Collaboration Skills</u>: able to work collaboratively
Gross Motor Skills		Fine Motor Skills

Beanbag Activities (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

DA:Cr1.1.1

- a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/ sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.
- b) Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.

DA:Pr4.1.1

- a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

Beanbag Activities (continued)

MATERIALS: Beanbags – one for each student, teacher and paraprofessional, music player (optional; calm music works well for Balancing Activities and upbeat music for Passing and Tossing)

*Beanbag activities are divided into two sections – **Balancing Activities** and **Passing and Tossing Activities**. The order in which these sections are presented is not intended to be sequential.*

*Some classes may do better starting with **Passing and Tossing Activities**, while others may prefer to start with **Balancing Activities**.*

BALANCING ACTIVITIES

1. **Squeeze & pass:** Squeeze the beanbag in one hand, then pass it to the other hand.
2. **Palm:** Hold hand palm up, and balance the beanbag on the palm of the hand. While looking at the beanbag, try the following:
 - move hand up and down
 - move hand from side to side
 - move hand around (like wiping a table with a dust cloth)
 - turn slowly in a circle



3. **Back of the hand:** Same as No. 2, but holding hand “flat like a plate” while balancing the beanbag on the back of the hand.
4. **Elbow:** Put elbow up so arm is parallel to the floor, forming a “shelf.” Balance the beanbag on elbow. Look at the beanbag, and turn in a circle, following the beanbag around.



5. **Head:** While balancing the beanbag on the head, try the following variations:
 - walk or turn around
 - move arms, shoulders, or hips
 - put one leg behind you and descend to floor on the back knee
 - sit down in and stand up from a chair
6. **Back:** Balance the beanbag on the back while crawling on hands and knees, moving slowly “like a turtle.” Adults may need to walk around and help students put the beanbag back when dropped.

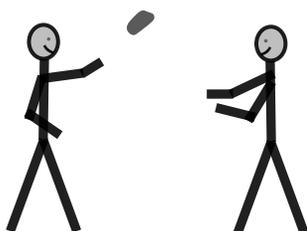


Beanbag Activities (continued)

PASSING AND TOSSING ACTIVITIES WITH BEANBAGS

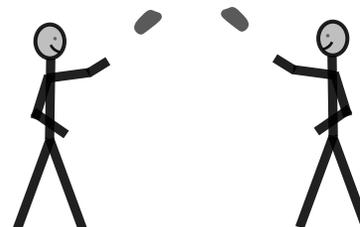
1. **In a circle:** Pass one beanbag in a circle, to lively music. Gradually add more beanbags (as many as the group can handle).

2. **Solo:** Standing alone, each student lightly tosses a beanbag from one hand to the other. The beanbag forms an arc above the head.



3. **In partners:** In partners, lightly toss one beanbag (underhand) back and forth. The beanbag forms an arc between the two partners in the air.

- VARIATION: Each partner has a beanbag; pass or toss simultaneously.



Adaptations for Students with Physical Limitations

1. **Exploring materials:** Beanbags are very stimulating, and also very regulating!
2. Students can hold and balance beanbags on various parts of their bodies, with assistance as required.
3. Students may be able to pass beanbags to paras, or to one another.

Beanbags: Integration Ideas

Passing and Tossing for Learning

Answering Questions with a Beanbag

1. **Question posed:** The teacher, or a student, holds the beanbag and asks the class a curricular question (for example, "What time is it on this clock?" or "How do you spell "tree?").
2. **Question answered:** The leader passes or tosses the beanbag to the student who will answer. The student answers, then passes or tosses the beanbag back to the leader.
3. **Incorrect answer option:** If the student answers incorrectly, they choose another student to help answer, and pass or toss the beanbag to that student.



Learning Sequences with a Beanbag

1. **In a circle:** Pass a beanbag around the circle. Whoever has the beanbag says the next item in the sequence.
 - **Challenging Variation:** Instead of passing to the next person, the person with the beanbag can toss it to whomever they wish across the circle. That person will catch it, then say the next item in the sequence.
2. **In partners:** Toss a beanbag back and forth, saying items in the sequence as you toss and catch.

Sequence Examples

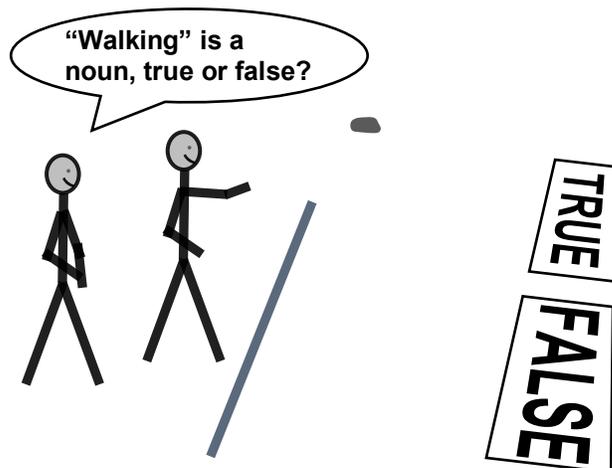
Math:	counting by 1s, 2s, 5s, 10s etc. practicing addition or times tables
ELA:	days of the week months of the year seasons in order vowels
Science:	colors of the rainbow

Beanbags: Integration Ideas (continued)

Aiming for Answers

MATERIALS: Masking tape, curriculum cards with answers to "aim" at, boxes (optional)

1. **Set-up:** Make a masking tape line on the floor. Put "answer cards" on boxes, taped directly onto the floor, or inside masking tape rectangles on the floor.
2. **Game play:** The leader asks a curricular question.
 - **Solo play:** One player stands behind the line and tosses a beanbag onto the correct answer choice (or into the correct answer box).
 - **Group play:** Multiple players, using multiple beanbags, can play simultaneously.

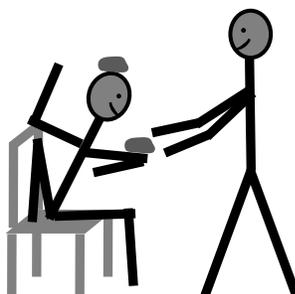


Body Part Identification

Students work in pairs. One pair can work at a time while others watch.

3. **Set-up:** One partner sits in a chair, strikes an interesting pose, and freezes.
4. **Game play:** The other partner identifies various body parts and tries to balance one or more beanbags on that body part. For example:

- head
- elbow
- hand
- knee
- foot
- back
- shoulder



Ribbon Wands: Constructing

Ribbon Wands: Constructing

Know what's  important!

- Students work together
- Practice appropriate usage with these wands before moving on to factory-made wands

Communication Skills

- Vocalization
- Appropriate manners
- Communicating needs and preferences
- Choice-making

Socialization Skills

- Turn taking
- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

Fine Motor Skills

Ribbon Wands: Constructing (continued)

MATERIALS: Unsharpened pencils (one per student, teacher and paraprofessional), wrapping ribbon (10-15 feet per wand), masking tape

*This activity is done with students working in **partners**.*

Adults may **assist** with cutting and taping activities **as needed**.

1. **Ribbons** – each student should end up with 4-6 cut ribbon lengths for their wand.
 - **Choose color:** each pair chooses a ribbon color to start with.
 - **Measure and cut:** Cut one or two lengths of ribbon for each student. Ribbons should be as long as the student's leg.
 - **Repeat with different colors:** Students can trade colors and repeat, until they each have 4-6 ribbon lengths.
2. **Masking tape pieces**
 - Working together, each pair rips lengths of masking tape (one per ribbon; about 2 inches long) and puts them on the edge of a desk for later use.
3. **Tape one ribbon**
 - One partner holds a ribbon to the pencil as shown below.
 - The other partner places the end of the tape (not the middle!) on the ribbon and pencil, and wraps the masking tape around both.



4. **Add more ribbons:** Repeat #3, adding more ribbons as desired. Use one piece of tape per ribbon.



Ribbon Wands: Playing

Ribbon Wands: Playing

Know what's  important!

- Follow the leader!

Communication Skills <ul style="list-style-type: none">• Eye contact• Vocalization• Communicating needs and preferences• Choice-making	Socialization Skills <ul style="list-style-type: none">• Turn taking• Personal boundaries• Following directions• Leadership skills• <u>Self-Regulation</u>:<ul style="list-style-type: none">○ Approaching challenges○ Self-control when dealing with others○ Conducting oneself appropriately	Other Academic and Personal Behaviors <ul style="list-style-type: none">• <u>Engagement</u>: form connections with peers• <u>Work Habits</u>: able to work independently• <u>Collaboration Skills</u>: able to work collaboratively
Gross Motor Skills		

Ribbon Wands: Playing (continued)

New York State Learning Standards for the Arts

Dance Standard 1—Creating, Performing, and Participating in the Arts

Students will perform set dance forms in formal and informal contexts and will improvise, create, and perform dances based on their own movement ideas. They will demonstrate an understanding of choreographic principles, processes, and structures and of the roles of various participants in dance productions.

- 1a: identify and demonstrate movement elements and skills (such as bend, twist, slide, skip, hop)
- 1b: demonstrate ways of moving in relation to people, objects, and environments in set dance forms
- 1c: create and perform simple dances based on their own movement ideas

Ribbon Wands: Playing (continued)

MASTER THE BASICS FIRST!

MATERIALS: Ribbon wands, CD player

1. **Choose ribbon wands:** Students choose a wand, one at a time.

You can incorporate a “Self Control” ritual into “Ribbon Wands” – after choosing, students wait to touch their wands until everyone is ready to begin.

2. **Set up:**

- Students should be facing the leader, with enough space around everyone to ensure physical safety.
- Students may be seated or standing, depending on proficiency.

3. **Copy the leader:** Turn on music; students copy the leader's movements. Leader should also give verbal prompts. **Students will eventually become the leaders.**

- Shake wands up
- Shake wands down
- Shake wands side to side
- Shake wands in circles

4. **Switch Hands:** Repeat this activity, everyone holding wands in the opposite hand.

GAINING SKILLS . . .

MATERIALS: Ribbon wands, CD player, Straight and Circular Arrow Cards

Do the same activity as in “Master the Basics,” but this time use arrows as visual cues. Verbal cues can still be given.

Arrows: (Note: Arrows are included at the end of this handout)

- Straight Arrow: Turn this arrow card different ways – UP, DOWN, LEFT and RIGHT to tell the students to move their wands in these directions
- Circular Arrow: Students move their wands around and around.

Ribbon Wands: Playing (continued)

Adaptations for Students with Physical Limitations

1. Attach wands to whatever body parts of the student have capacity for movement (in elbow, on head, on leg, etc.)
2. Move ribbon wands in students' field of vision, allowing them to follow the movement with their eyes.

Teachers' Corner: Arts Talk

Relevant Dance Vocabulary

Choreography: *the pre-determined sequence of steps and movements in dance*

Axial Movement: *a movement that occurs while the dancer is in a stationary position*

Locomotor Movement: *a movement in which the dancer travels through space*

Level: *the height in space at which a dancer is moving (for example, high, medium, low)*

Improvisation: *making up dance moves in the moment without pre-planning*

Ribbon Wands: Integration Ideas

Ribbon Wand: Silent Applause

Ribbon wands can be used as “silent applause” when students are answering questions.

One-student option: If a student answers a question correctly, they are handed a ribbon wand and get to wave it.

All-students option: Each student has a ribbon wand at their feet. If anyone answers a question or completes a task correctly, all students get to pick up and wave their wands.

Ribbon Wands: Active Ears

Use ribbon wands to encourage active listening when reading aloud.

Instruct students to **raise their wand** when they **hear one specific thing** in text that is being read aloud. Examples might include:

- the name of a specific character
- a specific plot point
- an adjective/describing word
- a word beginning with a certain letter
- rhyming words

Be sure to either practice with them or to have a signal for when to stop waving, or students may be inclined to keep waving after hearing the trigger word(s).

Ribbon Wand: Choose the Right Answer

Post the answers to questions in different locations on different walls, where students can see them. When the teacher asks a question, students locate the correct answer and wave their wand in the direction of that answer card.

One-student option: When a student is to answer a question, they are handed a ribbon wand and they wave it in the direction of the correct answer card.

All-students option: Each student has a ribbon wand at their feet. If anyone answers a question or completes a task correctly, all students get to pick up and wave their wands in the direction of the correct answer.

Self Control Ritual

Self Control Ritual

Know what's  important!

- Only use “Self Control Ritual” when handling a desired physical object (e.g. instrument, ribbon wand etc). This is not intended for attitude adjustment.
- Keep it consistent.
- Strive for maximum participation: make it fun!
- make it an activity, rather than an instruction

Communication Skills

- Vocalization

Socialization Skills

- Following directions
- Self-Regulation:
 - Approaching challenges
 - Self-control when dealing with others
 - Conducting oneself appropriately

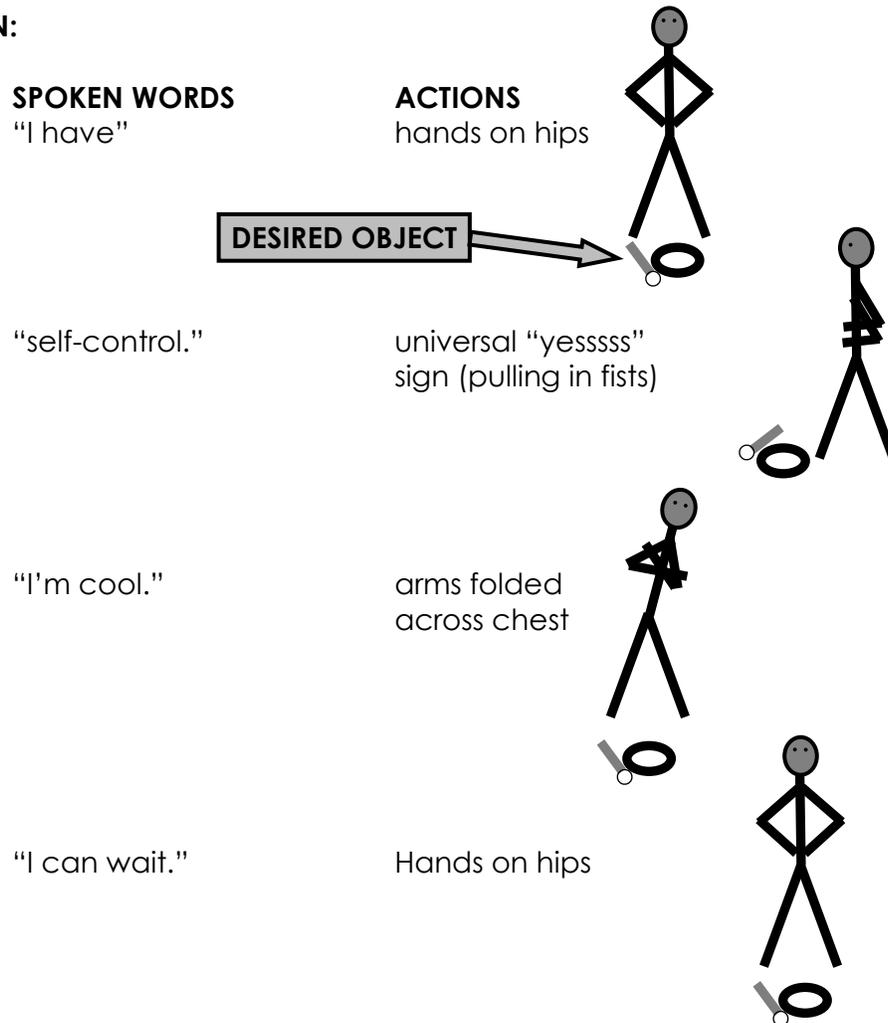
Other Academic and Personal Behaviors

- Persistence: persist through task completion
- Work Habits: able to work independently

Self Control Ritual (continued)

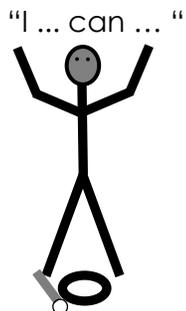
For classroom management purposes, it's important to have a ritualized self-control activity, involving verbal cues and physical actions, to use when you do not want students to be handling the materials.

FULL VERSION:



SIMPLE VERSION:

For some students, the full version is too complex and wordy; for them, try the simple version below:



Arrows to Use with Ribbon Wands



