

Here is the link to the presentation “Arts Integration and New State Standards.”

<https://bit.ly/2nhtY7Q>

Following are the two integrated units shared at the workshop: “Art of the Word” and “Singin’ the Blues.”

Big Idea is happy to provide these two resources for your personal use. However, they are proprietary so please do not share.

If you or others are interested in our complete integrated curriculum, or in having us write curriculum for you, please contact RobertBullwinkel@gmail.com.

Thanks for all you do for our students!

teach
arts

Inspiring a creative education

Benchmark Grade 3 Unit 2

Art of the Word

Illustration



Via Maxpixel.net (Creative Commons)



Develop Craft
Create
Assess

Develop Craft

A row of sharpened pencils is shown against a teal background. The pencils are arranged in a slightly overlapping line, with their tips pointing upwards. The image has a strong teal color cast, and the pencil shavings at the base of the pencils are visible. The text is overlaid on the left side of the image.

Overview Standards Vocabulary Skill-building

OVERVIEW

BIG IDEA

Students write and illustrate a myth, fable or folktale.

ESSENTIAL QUESTION

How do authors and illustrators work together to create a unique artistic vision using techniques such as sensory details, characterization, plot, setting, and mood?

INTEGRATED LEARNING OUTCOME

Students will create a fable, folktale, or myth using sensory details, characterization, plot, setting, and mood. Students will design and create a color illustration that uses the elements of line, shape, and color to accurately depict a character from their narrative.

Integrated Learning Outcome

The Society of Illustrators wants students to understand the power of words combined with artwork. They are running a contest called Art of the Word especially for 3rd grade students. To enter, students will follow these rules:

- Submit a one-page myth, fable or folktale.
- Create an illustration of one or more characters from the story.
- Artwork will be judged on the use of line, shape and color.
- Each artwork must be accompanied by an artist' statement.



Art of the Word student illustration

Develop Craft

OVERVIEW

INTEGRATED LEARNING
OUTCOME

Standards

English/Language Arts Standards

Develop Craft Standards

RL 2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL 3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

W1

Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- b. Provide reasons that are supported by facts and details.
- c. Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).
- d. Provide a concluding statement or section related to the opinion presented.

English/Language Arts Standards

Develop Craft Standards

W7

Conduct short research projects that build knowledge through investigation of different aspects of a topic. SL1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

SL4

Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Visual Arts Standards

Develop Craft Standards

4.VA:Cr1.1

Brainstorm individual and collaborative approaches to a creative art or design problem.

4.VA:Cr1.2

Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

4.VA:Cr1.2.1

Explore and invent art-making techniques and approaches.

4.VA:Cr1.2.3

When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Visual Standards

Develop Craft Standards

4.VA:Cr3

Revise artwork in progress on the basis of insights gained through peer discussion.

4.RE:7.2

Analyze components in visual imagery that convey messages.

4.Cn:11

Through observation, infer information about time, place, and culture in which a work of art was created.

Vocabulary

ARTIST STATEMENT

A written or spoken format shared by the artist to extend and deepen understanding of his or her artwork.

ARTWORK

Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

CRITERIA

Guidelines for evaluating success of an artwork.

IMAGE

Visual representation of a person, animal, thing, idea, or concept.

MATERIALS

Substances out of which art is made or composed.

PORTRAIT

An artwork depicting a person, usually only the face or head and shoulders.

SITTER

A person who sits for a portrait.

Skill-building



Develop Craft

Skill-building

1) Classroom management

- a) As a class, adapt existing classroom behavior guidelines to include art-making.
- b) As a class, adapt existing collaboration procedures to include art-making.
- c) As a class, model ways to respond to the artwork of others.

2) Procedures for using art supplies

- a) As a class, create a process for passing out art supplies.
- b) As a class create a process for cleaning up and storing art supplies.



MATERIALS

1. White drawing paper
2. Drawing pencils
3. Erasers
4. Black Sharpie markers, ultra-fine
5. Color markers or watercolor pencils



STRATEGY 1

Use line and pattern to express meaning.

Before showing the next slide, ask students to identify all the different types of lines they can find in the classroom.

→ What is a line?

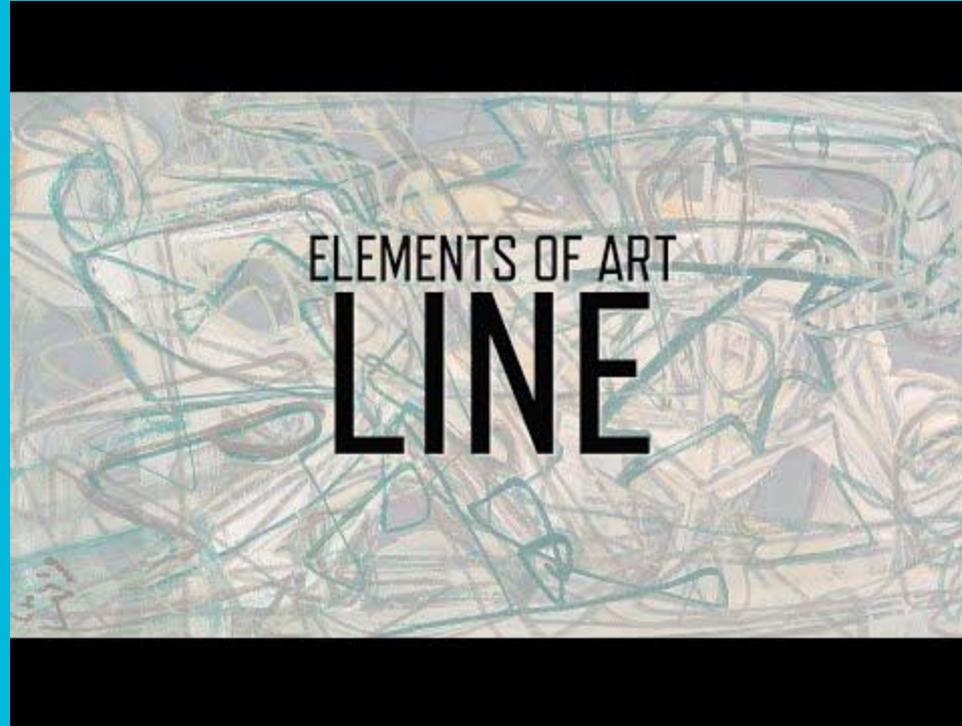
- ◆ A line is the path of a point moving through space.
- ◆ Line direction may be horizontal, vertical, or diagonal.
- ◆ The quality of a line can change with lightness/darkness, direction, curvature, or width.
- ◆ Lines can show the contour, movement, and mood.

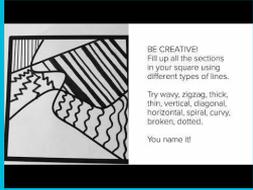


How many types of lines
can you find in this image?



Via Wikimedia Commons





STRATEGY 1, continued

Use line and pattern to express meaning.



Materials:

Drawing paper, black Sharpie ultra-fine point pens

Create a Zentangle:

Use white drawing paper and a black Sharpie to create your own Zentangle using lines and patterns.



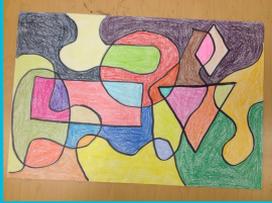
Via Adobe Stock



BE CREATIVE!
Fill up all the sections
in your square using
different types of lines.

Try wavy, zigzag, thick,
thin, vertical, diagonal,
horizontal, spiral, curvy,
broken, dotted.

You name it!



STRATEGY 2

Use shape to express meaning.

Before looking at the next slide, have students name all the different kinds of shapes in the room.

→ What is a shape?

- ◆ Shape is a two-dimensional area. A shape is formed when the ends of a line meet.
- ◆ Shapes can be geometric, like squares, circles or triangles.
- ◆ Shapes can be organic, like a leaf, cloud, or a puddle.

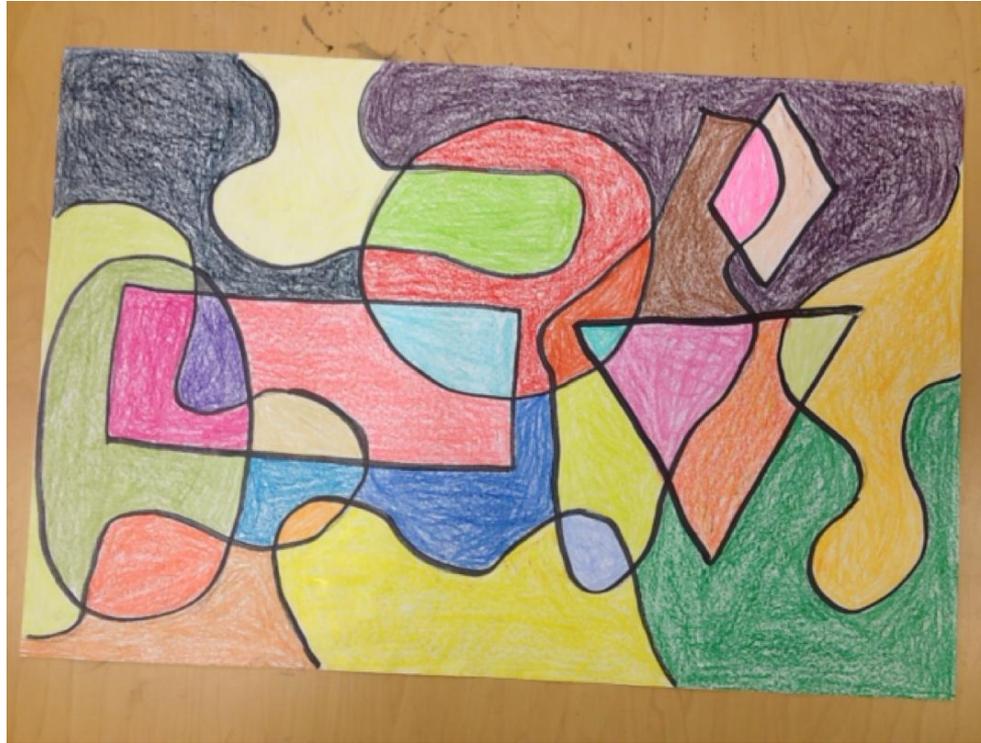


How many types of shapes can you find in this image?

Develop Craft

Skill-building

STRATEGY 2

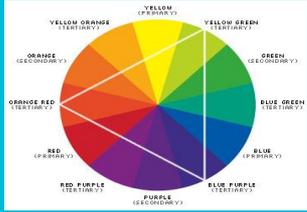


Via Wikimedia Commons



STRATEGY 3

Use color to express meaning.



Before going to the next slide, have students identify all the colors they can find in the room. See if they can find tints and hues of the same color.

→ What is a color?

- ◆ Primary colors are red, yellow, blue.
- ◆ Secondary colors are orange, green and purple.
- ◆ Colors can be warm: Red, yellow, orange.
- ◆ Colors can be cool: Blue, green, etc.
- ◆ Complementary colors are opposite one another on the color wheel.
- ◆ Add white to a hue to make a tint.
- ◆ Add black to a hue to make a shade.



MOOD AND TONE

Warm or Cool

A color palette of all warm colors (red, orange, yellow) or all cool colors (blue, green) can create mood and tone.

What are the moods of these two painting?



Develop Craft

Skill-building

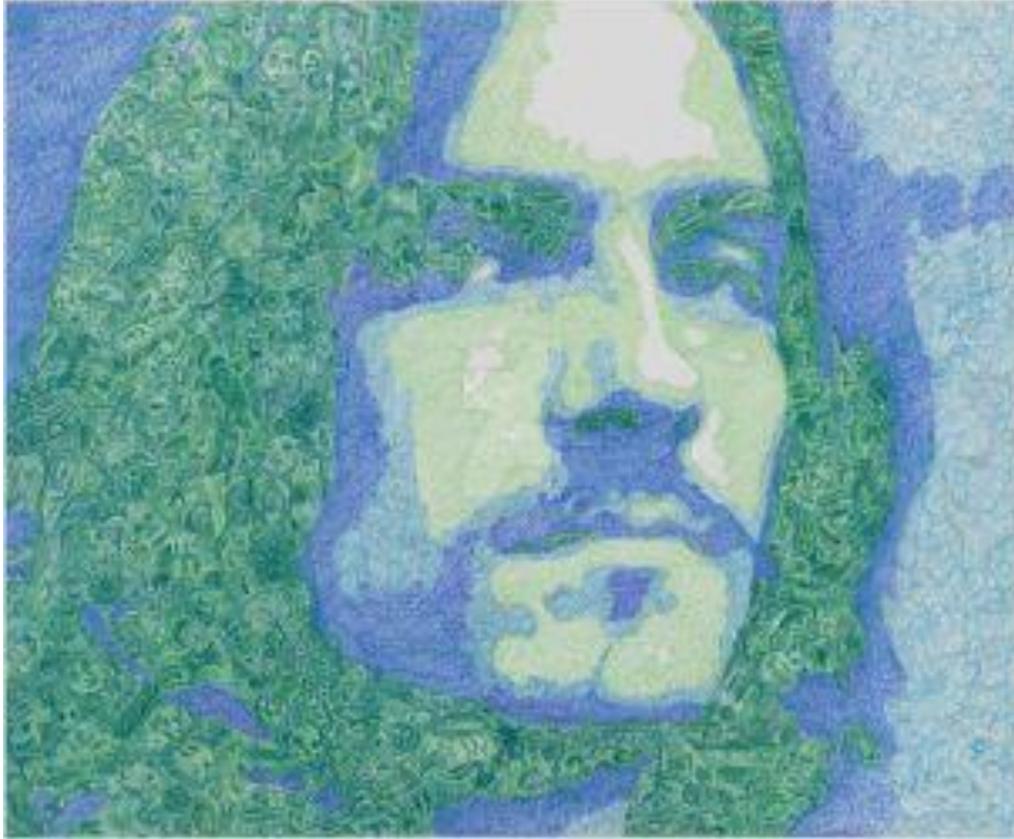
STRATEGY 3



Develop Craft

Skill-building

STRATEGY 3



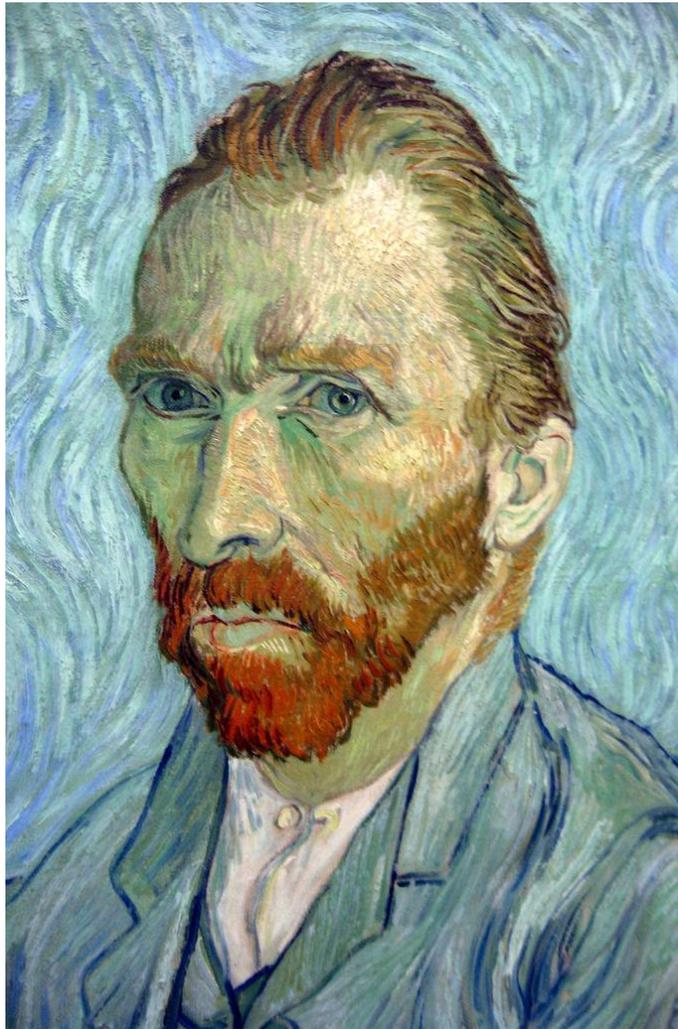


MOOD AND TONE

Complementary

In this artwork, Van Gogh used complementary colors (blue/orange) to create mood and tone in this portrait.

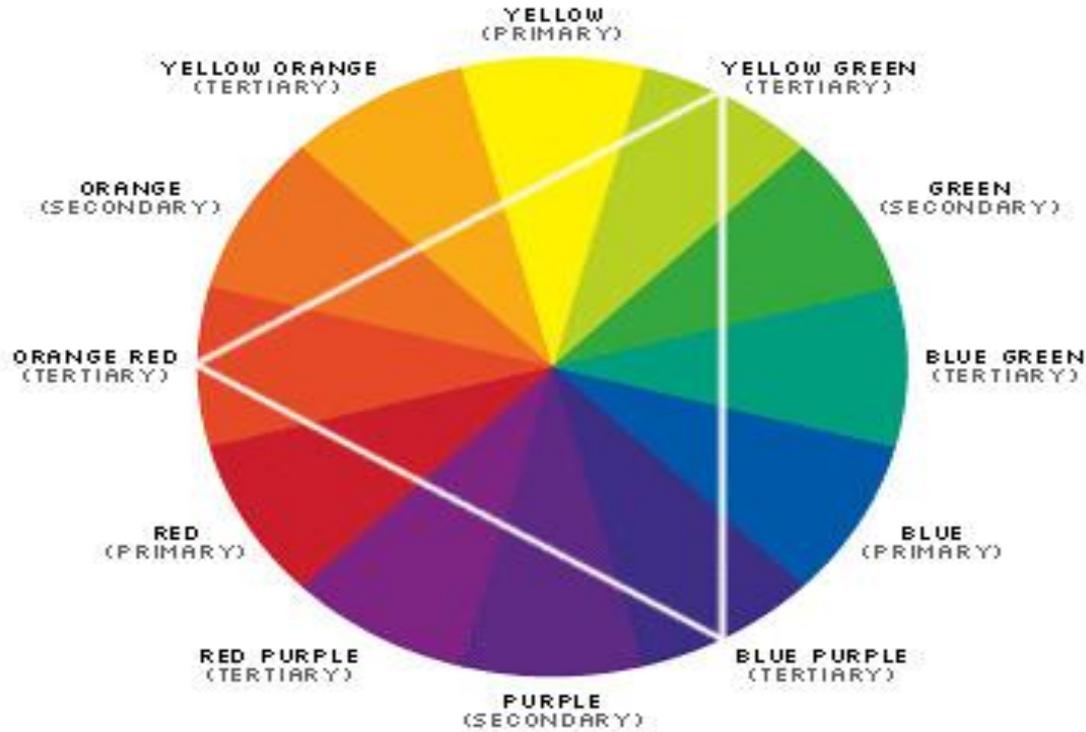
Complementary colors are opposite each other on the color wheel. They create visual vibrancy. They can also be used to create emphasis through contrast.



Develop Craft

Skill-building

STRATEGY 3



Via Wikimedia Commons



STRATEGY 4

Combine line, shape and color to create meaning.

**Complete this
culminating step in
skill-building before
going on.**

→ Matisse Assignment

- ◆ Use the Matisse collage as inspiration.
- ◆ Use a piece of construction paper as a base, about 9"x12" or smaller.
- ◆ Cut out geometric and organic shapes from various colors of construction paper.
- ◆ Use complementary colors for some..
- ◆ Arrange the pieces on your base.
- ◆ Move them around until you like the arrangement.
- ◆ Attach the pieces with glue sticks, glue or double-sided tape.



Sorrrows of the King by Henri Matisse Via Flickr (Creative Commons)

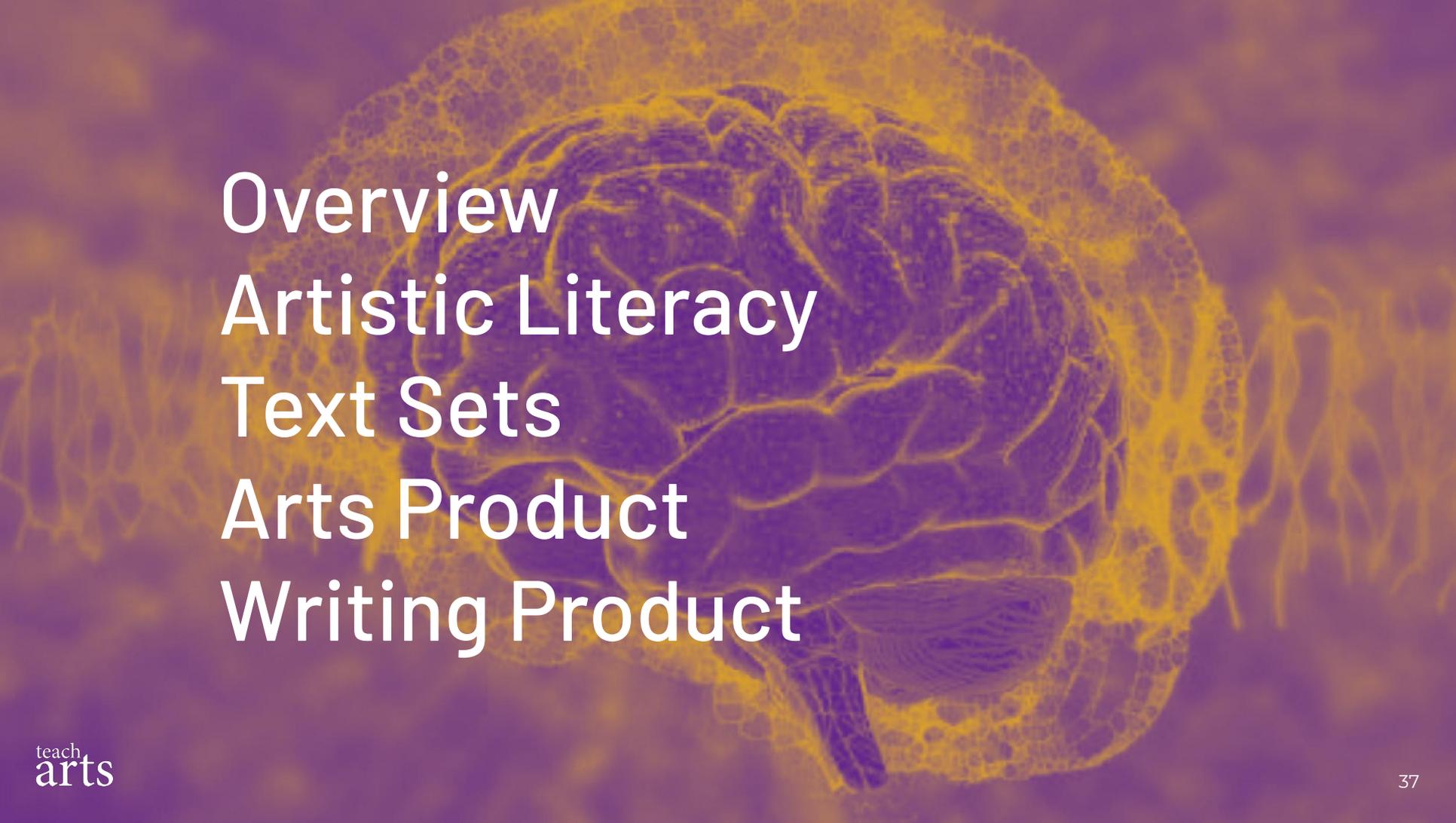


Materials: Various colors of construction paper, including complementary colors, scissors, glue sticks or tape.



Develop Craft
Create
Assess

Create



Overview
Artistic Literacy
Text Sets
Arts Product
Writing Product

OVERVIEW

Create

SECTIONS

After Skillbuilding is complete

1. Artistic Literacy
2. Text Sets
3. Arts Process
4. Writing Process

The background is a warm, golden-yellow color with a soft, out-of-focus image of a dandelion seed head and a pencil. The dandelion is positioned in the upper right, and the pencil is angled across the center. The overall aesthetic is clean and artistic.

Integrated Learning Outcome

The Society of Illustrators wants students to understand the power of words combined with artwork. They are running a contest called Art of the Word especially for 3rd grade students. To enter, students will follow these rules:

- Submit a one-page myth, fable or folktale.
- Create an illustration of one or more characters from the story.
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Art of the Word student illustration

Create

OVERVIEW

INTEGRATED LEARNING
OUTCOME

Artistic Literacy



Create

Artistic Literacy

Here are the strategies you'll be learning in the Artistic Literacy section. These can be used with any image in any content area.

- 1) What Makes You Say That?
- 2) See, Think, Wonder
- 3) Colors, Shapes, Lines

Note: these tips will be covered more fully in the following slides.



STRATEGY 1

Reading a Portrait

→ Reading a Portrait #1

- ◆ Use the Visible Thinking Routine, “What makes you say that?”.
- ◆ Discussion protocol questions
 - What’s going on?
 - What do you see that makes you say that
- ◆ Refer to the [Visible Thinking Routines](#) website for more information.



Via Flickr
(Creative Commons).



STRATEGY 2

See Think Wonder

1) **Reading an artwork.**

- a) Use the Visible Thinking Routine, “See Think Wonder.”
- b) Discussion protocol questions
 - i) What do you see?
 - ii) What do you think about that?
 - iii) What does it make you wonder?
- c) Refer to the [Visible Thinking Routines](#) website for more information.

Create

Artistic Literacy



Create

Artistic Literacy

STRATEGY 2





STRATEGY 3

Colors, Shapes, Lines

1) Reading an artwork.

- a) Use the Visible Thinking Routine, “Color, Shapes, Lines.”
- b) Discussion protocol questions
 - i) What colors do you see?
 - ii) What shapes do you see?
 - iii) What lines do you see?
- c) Refer to the [Visible Thinking Routines](#) website for more information.

Create

Artistic Literacy



Create

Artistic Literacy

STRATEGY 3



Via Flickr (Creative Commons)

Text Sets

WHOLE CLASS READING**Benchmark Advance, Unit 2**

Two Fables from Aesop, Short Read, pp. 4-5

The Ballad of John Henry, Short Read, pp. 6-7

Geese for the Queen, Word Study Read, p. 10

The Tale of King Midas, Extended Read, pp. 12-19

Theseus and the Minotaur, Word Study, p. 20

Snow White, Extended Read, p. 22-29

Paul Bunyan's Big Thirst, Word Study, p. 30

Arts Product



The Anxious Artist

- 3rd graders may feel very self-conscious about their artwork and/or their creative writing.
- Coaching, mentoring and support from the teacher and other students will really help.
 - ◆ Remind students that in art, there are no mistakes just opportunities.
 - ◆ They will be creating imaginary creatures so there is no right or wrong; however they create the character is the way it's supposed to be!
- Watch and discuss The Beautiful Oops on the next slide.



Create

Arts Product



Students will write and illustrate a one paragraph myth, fable or folktale that contains at least one non-human character, like an imaginary animal, a monster, or a mythical creature (like a unicorn, cyclops, mermaid, etc.)

STEP 1

Think about the kind of the non-human character you might want to create. Use the graphic organizer to help you come up with ideas.

 **Link to Character Brainstorming graphic organizer. [Click here.](#)**

 **Link to Character Word Bank. [Click here.](#)**

 **Link to Color Words [Click here.](#)**



Brainstorming your non-human character

1. Is your creature an imaginary animal, a monster or a new mythical creature?
2. What kind of personality does *your character have*?
3. Use the word bank to list some adjectives that describe how your character looks.
4. What covers your animal? It might be more than one thing.. (Fur, feathers, skin, clothing, scales, slime, etc.)
5. Use the word bank to list some verbs and adverbs that show how your character moves its body.
6. What colors might your character be? Look at the color chart for interesting color names.
7. What body parts does your character have—fins, horns, head, feet, hooves, arms, tentacles, legs, head, etc.
8. Does your character have a face—eyes, ears, nose, mouth? How many? What kind?
9. *How is your character feeling?*

Formative Assessment

Before beginning the arts process, remind students of what they learned about line, shape and color during the skill-building. These are the three areas on which their artwork will be assessed.

- Review the rubric
- Refer back to the skill-building section to clarify any issues.
- Watch the video “Austin’s Butterfly” on the next slide. If you have any trouble with the video, [Click here](#).
- Use the video to discuss how to give kind, specific, helpful feedback.
- Practice giving feedback.

During the art-making process, stop at appropriate times to review the rubric and give feedback: self-assessment, partner, small group.

Illustration	Guiding Question	Level 1	Level 2	Level 3	Level 4
Line	Does the student use a variety of lines—straight, curved, thick, thin, jagged, etc.? Do the lines add to the overall effect of the character and match the story? Are lines used to create patterns?	A variety of lines is not used. Lines do not contribute to the overall effect of the character and don't match the story. Lines are not used to create patterns?	There are at least two different kinds of lines. Lines sometimes contribute to the overall effect of the character and sometimes match the story. Lines are used to create at least one pattern.	There are three or more different kinds of lines. Lines mostly contribute to the overall effect of the character and mostly match the story. Lines are used to create at least two patterns.	There are four or more different kinds of lines. Lines contribute to the overall effect of the character and match the story. Lines are used to create at least three patterns.
Shape	Does the student use a variety of shapes—geometric and organic? Do the shapes add to the overall effect of the character and match the story? Are shapes used to create patterns?	A variety of shapes are not used. Shapes do not contribute to the overall effect of the character and don't match the story. Shapes are not used to create patterns?	There are at least two different shapes, one geometric and one organic. Shapes sometimes contribute to the overall effect of the character and sometimes match the story. Shapes are used to create at least one pattern.	There are three or more shapes, both geometric and organic. Shapes sometimes contribute to the overall effect of the character and sometimes match the story. Shapes are used to create at least two patterns.	There are at four or more shapes, both geometric and organic. Shapes contribute to the overall effect of the character and match the story. Shapes are used to create at least three patterns.
Color	Does the student use color palettes effectively—warm/cool, complementary, etc.? Do the colors add to the overall effect of the character and match the story? Are colors used to create patterns?	Color palettes are not used. Colors do not contribute to the overall effect of the character and don't match the story. Colors are not used to create patterns?	A color palette is used. Colors sometimes contribute to the overall effect of the character and sometimes match the story. Colors are used to create at least one pattern.	A color palette is used effectively. Colors mostly contribute to the overall effect of the character and mostly match the story. Colors are used to create at least two patterns.	A color palette is used effectively. Colors contribute to the overall effect of the character and match the story. Colors are used to create at least three patterns.



Create

Arts Product

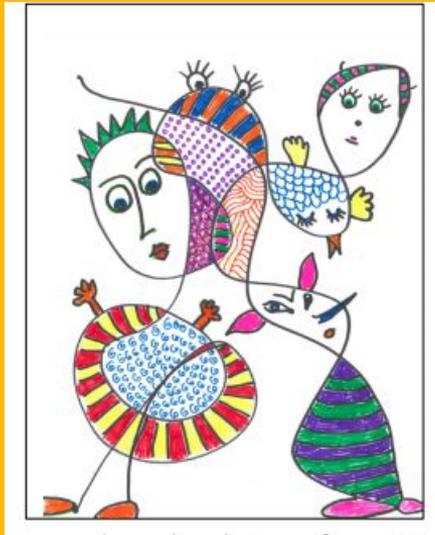
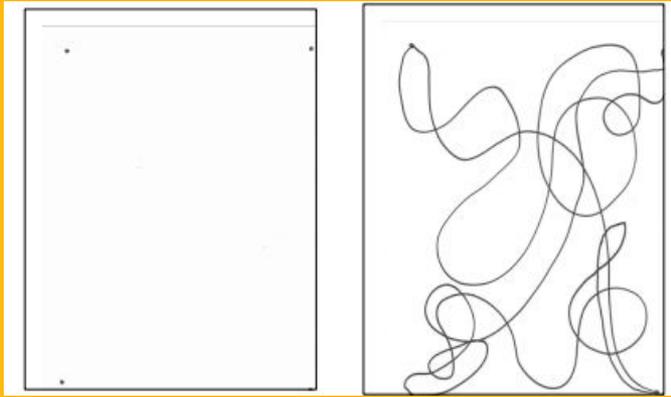
Step 2



STEP 3**Create non-human characters**

- Students create their non-human character using ONE of five methods following. Teachers may choose to have all students use the same process or allow students to choose from two or three different processes.
- Have students refer to their brainstorming for ideas throughout the process.
- In order of difficulty/time here is the list from easiest to most difficult.
 - Zentangle creature
 - Blob monster
 - Joan Miro
 - Pointillism
 - Ir-resistible
 - Eric Carle

STEP 3



Method 1: Zentangle creature

Give students black Sharpies and white paper. Have students put a dot in each corner of their paper. Students “connect the dots” without using straight lines. Students then fill in the details to create their creatures using black Sharpies and color markers to add body parts and features of their character. Any shapes not used for body parts can be filled with repeating patterns. If time, the students can make multiple Zentangles and use their favorite to create the character.

NOTE: The drawing to the left contains one main character and several smaller characters. You can have students make just their non-human character, or they can create other characters to include in their myth, fable or folktale.



Method 2: Blob Monster

Squirt a blob of diluted tempera paint on a sheet of drawing paper. and then have children gently blow the paint with a straw. The monster's head or body will take on an organic shape.

When the paint is dry, decide what part of the monster's body the blob will be—head, tail, body, etc. Add other body parts—eyes, ears, nose, mouth, fins, teeth, scales, etc. using markers or cut colored construction paper which is glued onto the character with a glue stick. The added body parts can be geometric shape or organic shapes.

Method 3: Joan Miro

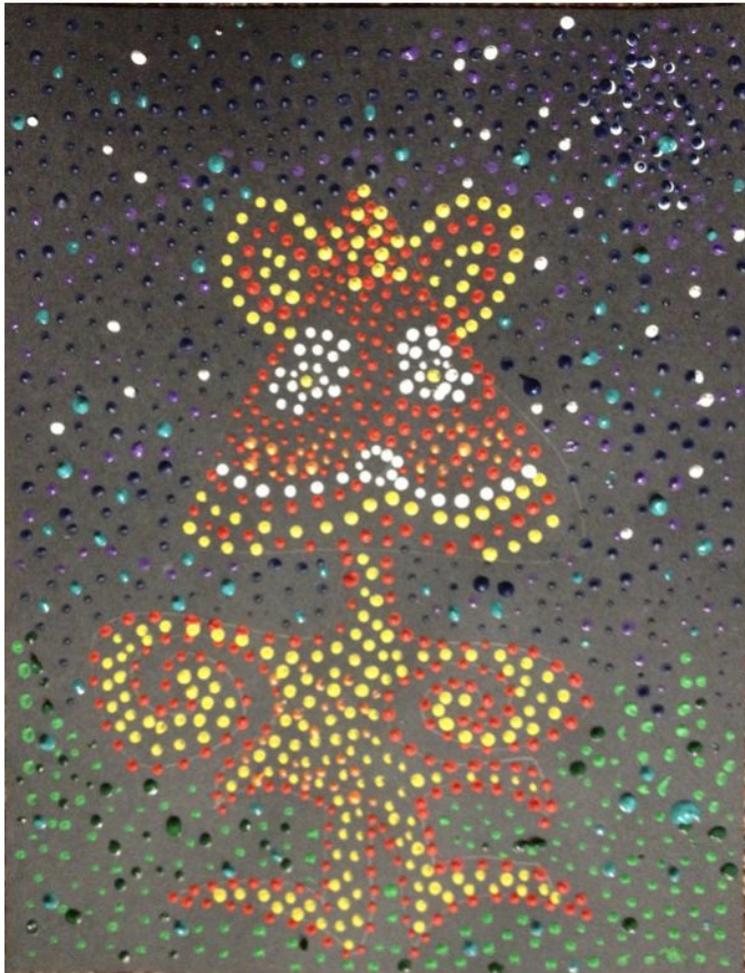
 [Click for images](#)

Use light gray construction paper. In pencil, draw a geometric shape filling the center of the paper. This will be the body of the character. Add lines for arms and legs and other shapes for body parts. Draw over the pencil marks with black Sharpie, ultra-fine.

In the style of Joan Miro, fill in the shapes with other shapes, both organic and geometric. Add other shapes to the background too.

Using oil pastels, color in each of the separate shapes with a different color or black (as in the Miro images.)





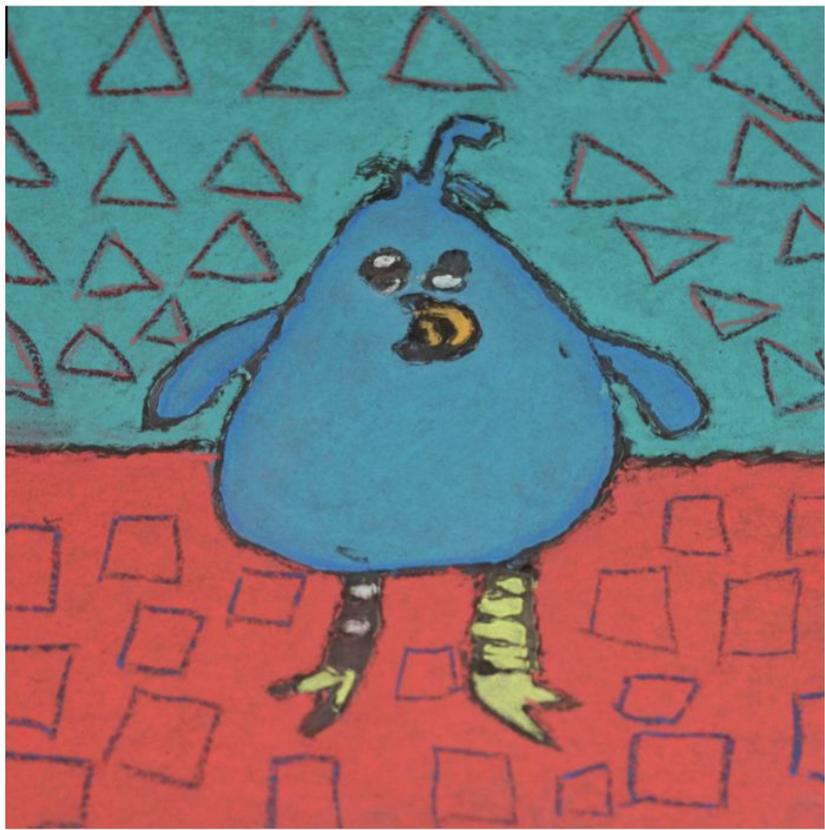
Method 4: Pointillism

 [Click for images](#)

Students create the character with pointillism. On black construction paper, draw the character in pencil covering most of the paper. The background will also be completely filled in when they get to the painting stage.

Using cotton swabs and tempera paint, students will make their own pointillism painting using dots of color.

Using warm colors, color in the character.. You can also use white or black. For the background, use only cool colors. The entire surface of the paper should be covered, with both the character and the background.



Method 5: Ir-Resistible Characters

Students sketch the look of their character in pencil or pen. Once they have the basic look, redraw the character with white chalk on a black construction paper. Use a variety of lines and shapes. Add a background that reflects the setting of the story.

Then, with white glue, draw over the chalk outline. The glue should be allowed to dry overnight. Using oil pastels, color in the character and background. Try using complementary colors for emphasis.

Students may smear their color into the glue lines with a finger or clean q-tip. At the end they will have a resist drawing. Note: Dipping chalk into a little fabric starch will brighten the colors even more.

Method 6: Eric Carle

 [Click for images](#)

Part One: Create painted sheets to cut out.

Materials: Dollops of tempera paint (half-dollar sized) in primary and secondary colors plus black and white on paper plates. (Shared by groups) + 12" x 18" sheet of white construction paper (per student) + Various sizes of brushes, 1/2" and larger

All the painted papers will be shared to make the collages. Do not paint objects or figures like cars or people. Instead paint colors, shapes, lines, and textures blending colors and using white to lighten and black to deepen color. Vary the size of the brush strokes. Paint in circles and overlap. Allow the papers to dry overnight.

Method 6: Eric Carle, continued

 [Click for images](#)

Part Two: Make collages.

When the paper is dry, students cut the papers into 2" strips. All the strips are laid out on a table. Students choose four or five different samples of painted paper to construct a collage in the style of Eric Carle.

Students cut their samples into geometric and organic shapes. Next, layout the design on a piece of drawing paper. When the collage is assembled, use a glue stick, glue or double-sided tape to attach the pieces.



STEP 4

After the non-human creatures have been created, brainstorm ideas for the illustrated myth, fable, or folktale.

1. Watch the video on the next slide about myths, fables and folktales.
2. Have students decide which type of story will work best with their non-human character.

Create

Arts Product



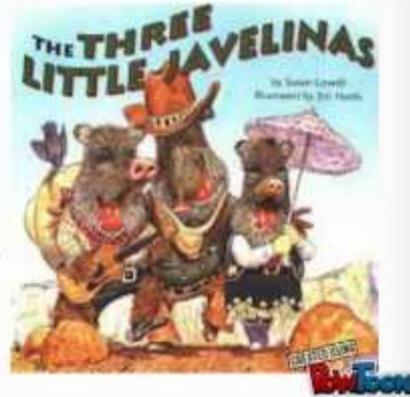


Create

Arts Product

Step 4

**THE THREE
LITTLE
JAVELINAS**



STEP 5

.Read and analyze a short fable to understand the story structure.

 Link to handout in Resource Folder. [Click here.](#)

Directions

1. Working individually, in groups or as a class, read and discuss “The Tortoise and the Hare.”
2. Use the graphic organizer to record details.
3. Discuss the story structure.

<p>The Tortoise and the Hare The sun scorched the oval track, the glare so bright the cocky hare squinted behind his sunglasses. The hare acted cool enough though, sneering and strutting about at the starting line while the tortoise slowly baked inside his dusty camouflage shell.</p>	<p>Setting:</p> <p>Character:</p> <p>Mood:</p>
<p>“Runners take your marks. Get set. Go!” And BANG the race to name the King of the Desert began. Through the first two turns the hare whooshed like the hot desert wind scattering tumbleweeds behind him. At the third turn, seeing the tortoise plodding along far behind him, the hare lay down for a quick nap. And that’s where he remained, dreaming of victory as the tortoise strolled calmly across the finish line, a tiny smile wiggling across his face.</p>	<p>Plot:</p>
<p>Sensory details:</p>	

STEP 6

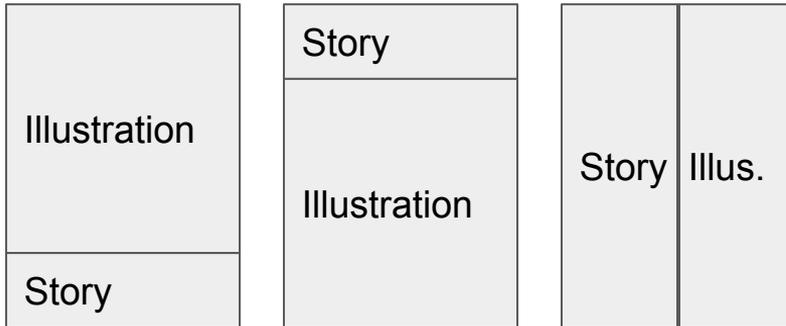
After the non-human creatures have been created, brainstorm ideas for the illustrated myth, fable, or folktale.

1. Generate ideas using these sentence frames
 - a. The setting for my story is _____.
 - b. The mood for my story is _____.
 - c. The two main characters are _____ and _____.
 - d. The main problem (conflict) is _____.
 - e. The problem was solved when _____.
 - f. The sensory details will be _____.
2. Students write a three to five sentence rough draft of their myth, fable, or folktale.
3. (Optional) Students may re-tell a myth, fable or folktale.

STEP 7

Final Draft

1. Read and revise the rough draft using the class's regular writing process.
2. Decide how the illustration will be added to the story. (See below)
3. Create a final draft in an appropriate size to align with the illustration.
4. Add the illustration to the story.



Writing Product



WRITING PROMPT

1. Using this writing prompt, students create an artist's statement.
2. How does the use of line, shape and color created a creature to match the story? Use examples from the artwork.

Create

Writing Product



Create

Writing Product

WRITING PROMPT

How does the use of line, shape and color create a creature to match the story? Use examples from the artwork.

EXTENSION

- Students read their artist's statement orally as each artist presents their artwork on a classroom gallery walk.
Optional: Students memorize their talk or speak from notes.
- Students rehearse their docent talks with a partner or small group.
- With guidance and support from the teacher, students do a dress rehearsal of their docent talks.
- If desired, docent talks are presented to an invited audience.



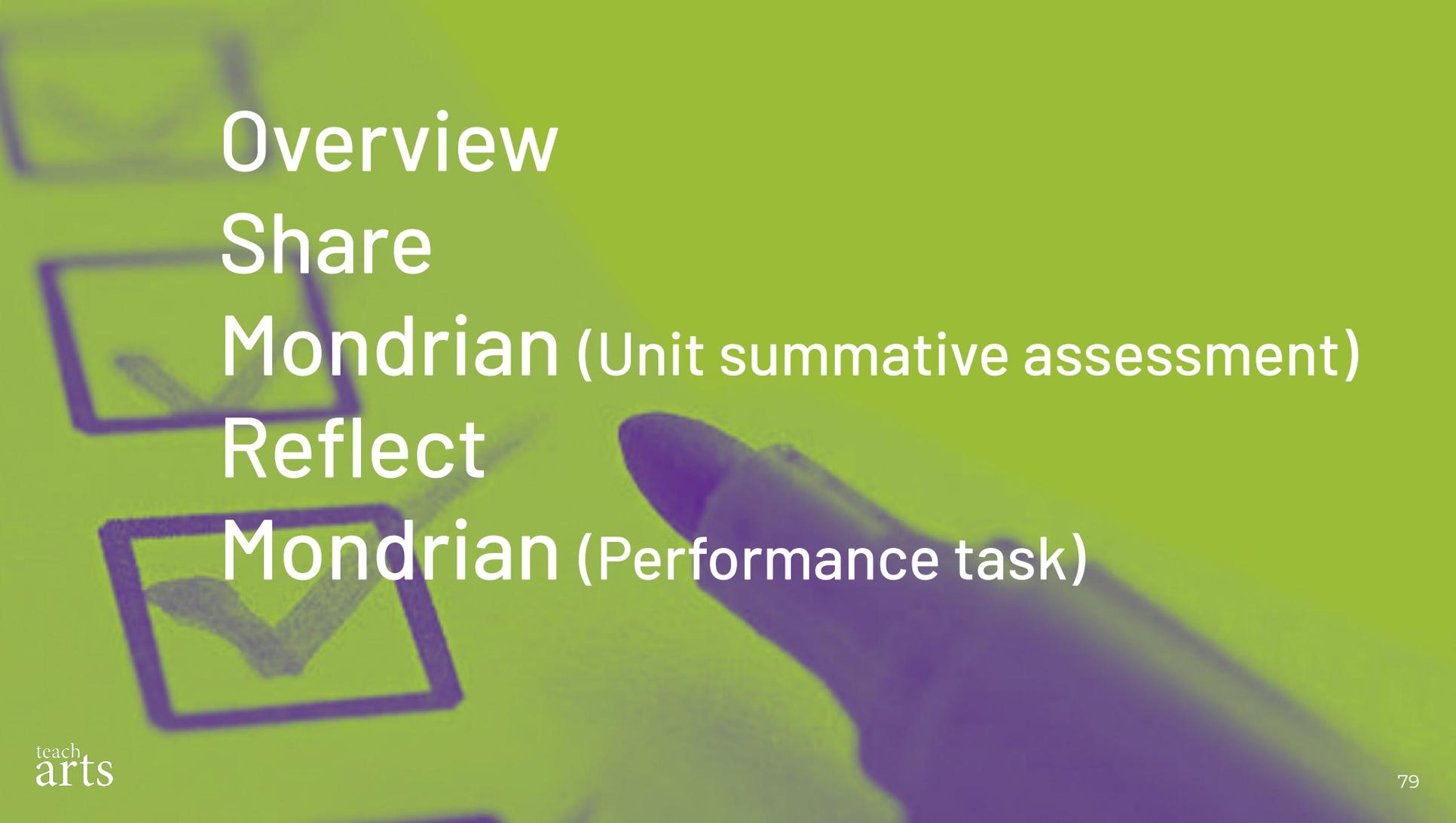
MEDIA ARTS CONNECTION

- Using their iPad and Adobe Spark, students create a one minute presentation of their story and artwork or artist's statement.
 - ◆ For the presentation, students record themselves reading their story or artist's statement.
 - ◆ Students use their own artwork.
- Using Book Creator students create a class book with their artwork.
 - ◆ Each artwork is included.
 - ◆ Each student records their story or artist's statement on the page with their artwork.



Develop Craft
Crate
Assess

Assess



Overview

Share

Mondrian (Unit summative assessment)

Reflect

Mondrian (Performance task)

OVERVIEW

Formative Assessment of the Visual and Performing Arts Content

1. Self-assessment with rubric.
2. Small group discussion.
3. Partner share.

Formative Assessment of ELA

Teacher-designed or district assessment.

Summative Assessment of Visual and Performing Arts Content

Teacher: Use Mondrian to upload and assess student artwork and story.

Student: Self-evaluation using the portrait rubric.

REVIEW

During the artmaking process, students used these formative assessment processes:

1. Each student evaluated their own work using the rubric to look at the first row: *line*.
2. Each student evaluated their own work using the rubric to look at the second row: *shape*.
3. Each student evaluated their own work using the rubric to look at the third row: *color*.

Summative Assessment

TEACHER

Upload and assess student artwork using the Mondrian app and the portrait rubric.

STUDENTS

Use the Mondrian app to view other students' artwork and leave moderated comments.

Share

After the final draft, have the students do a gallery walk and leave Post-It note comments next to each artwork.

- Each artist delivers their artist statement orally.
- Post the artwork around the room without the artist's name.
- Students walk through the gallery and leave positive, encouraging comments for each artist.

SHARE

In class gallery walk of portraits with docent presentation as outlined above.

EXTENSIONS

- The gallery could be shared at Back to School night or for an invited audience of other students.
- Student and/or teacher could create a PowerPoint or video presentation.
- The gallery could be posted to the school website or to www.artsonia.org.

Reflect

QUESTIONS

Teacher and Student Reflection questions.

TEACHER

- What did I learn about my teaching from this experience?
- What did my students learn, including their social/emotional learning?
- What would I do the same or different next time.

STUDENT

- What thinking, learning or work are you most proud of in your artwork?
- Where did you struggle, and how did you deal with it?
- What was unique or different about learning through visual art?



Mondrian

Legend



STRATEGY



RESOURCE FOLDER



MATERIALS



MEDIA ARTS CONNECTION



WRITING PROMPT



LECTURE



TEACHING TIP



VIDEO

teach
arts

Inspiring a creative education

ReadyGen Grade 5 Unit 2

Singin' the Blues

Finding Courage



Mural of Robert Johnson in Clarksdale, Mississippi
Via Library of Congress (Public Domain)



Develop Craft
Create
Assess

Develop Craft

A row of sharpened pencils is shown against a teal background. The pencils are arranged in a slightly overlapping line, with their tips pointing upwards. The image has a strong teal color cast. The text is overlaid on the left side of the pencils.

Overview Standards Vocabulary Skill-building

OVERVIEW

BIG IDEA

Students write and perform a twelve-bar blues that demonstrates their understanding of the theme “Finding Courage.”

ESSENTIAL QUESTION

How can we express a character’s thoughts and feelings through music?

INTEGRATED LEARNING OUTCOME

Students will work in groups to compose and sing an original song that draws from details in a text to show a character’s courage. Students will write a one paragraph opinion stating how their song demonstrates the courage of their character.

Integrated Learning Outcome

OVERVIEW

INTEGRATED LEARNING
OUTCOME

The California Blues Society is looking for original blues songs to include in their next album release, *Finding Courage*. They are looking for 12-bar blues songs that show African-American characters who displayed great courage.

Based on their analysis of a literary character, students will write, perform and record an original song for possible inclusion on the album. Students will write an opinion piece using evidence from their text and their song to show how the character displayed courage.



Ruthie Foster at the North Atlantic Blues Festival
Via Flickr (Creative Commons)

Standards

English/Language Arts Standards

Develop Craft Standards

RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

W.5.1

Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

English/Language Arts Standards

Develop Craft Standards

SL.5.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

SL.5.4

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Music Standards

Develop Craft Standards

MU:Cr1

a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). b. Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Pr4.2

a. Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. c. Explain how context (such as personal, social, cultural, and historical) informs performances.

Music Standards

Develop Craft Standards

MU:Pr6

a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

MU:Cn11

Explain and demonstrate connections between music and societal, cultural, and historical contexts.

Vocabulary

AAB

The song form of the twelve-bar blues.

Accompaniment

Vocal or instrumental parts that accompany melody.

Bar or Measure

A segment of time defined by a given number of beats.

Beat

Unit of measure of rhythmic time.

Chord

Three or more tones sounded simultaneously.

Improvise

Create music spontaneously.

Melody

An organized sequence of single notes.

Rhythm

The placement of sounds in time.

Twelve-bar blues:

Chord pattern often used in blues music based on the I, IV, and V chords and the blues scale in specific order within 12 bars.

Verse

A group of lines in a song's lyrics, similar to stanza in poetry.

Skill-building



1) Singing in the classroom for teachers

- a) If you are not comfortable singing for your students, relax. You don't have to in this unit!
- b) However, you should try to build skill and confidence for your students by participating in the scaffolded activities with them.
- c) You will find that owning your own vulnerability while maintaining your confidence will help them to succeed.
- d) Research shows clearly that teacher enthusiasm improves student performance and motivation so "fake it 'til you make it."
- e) Read a great article about overcoming stage fright in the classroom: [Click here.](#)



1) Singing in the classroom for students

- a) For students who are anxious about singing, here are three tips.
 - i) Strength in numbers; you don't have to sing by yourself.
 - ii) Talking the lyrics in rhythm even in a quiet voice will help build confidence.
 - iii) It's ok to close your eyes and/or find a place in the room where you can't be seen, like facing a wall.
 - iv) Practice on your own in a safe space.



 STRATEGY 1 (15 minutes)

Build background knowledge and artistic literacy to connect the arts with history and culture.



“Around the time I was born, many African-Americans from the South left home and travelled to cities in the North in search of a better life.” from The Great Migration by Jacob Lawrence

The blues grew out of the African-American experience...



Girls with bale of cotton in the field by Keystone View Company Via Wikimedia (Creative Commons)

Develop Craft

Skill-building

Strategy 1

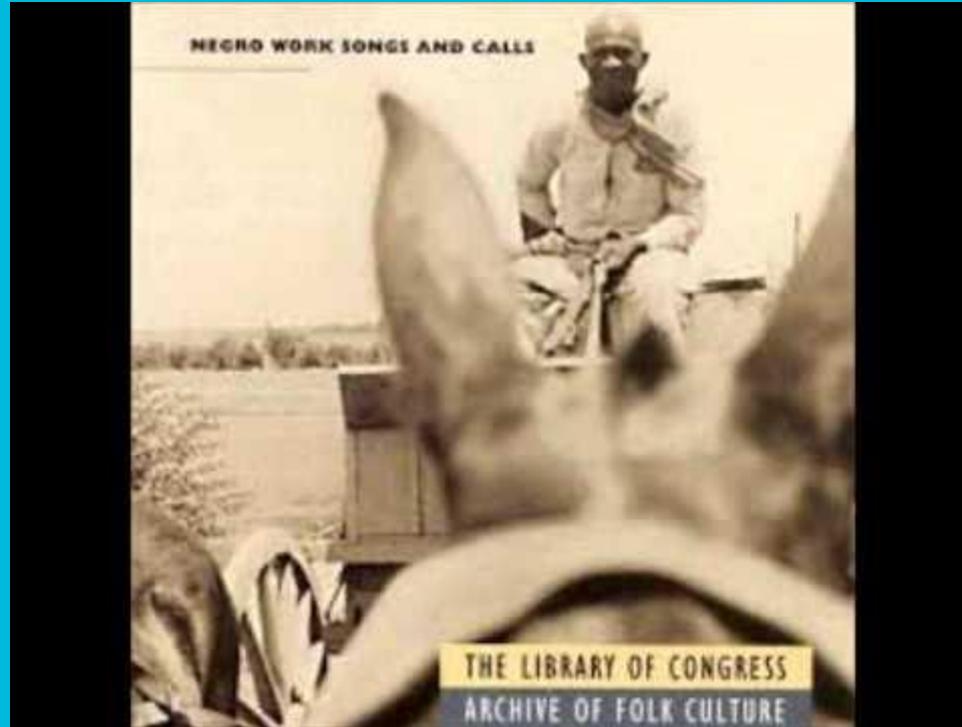
Slaves working in the fields used songs as a way to communicate, to pass the time and to lift their spirits. These songs are the roots of blues, gospel, ragtime, soul, r & b, rock & roll, rap and jazz.



Develop Craft

Skill-building

STRATEGY 1



“Oh, I won't be here long. Oh, dark gonna catch me here, Dark gonna catch me here. Oh.” This is an example of a holler that would be called by one slave across the fields.



STRATEGY 2 (30 Minutes)

Use guided discussion questions to gain deeper understanding of music.



- What's going on in this song?
- What makes you say that?



Develop Craft

Skill-building

STRATEGY 2





Develop Craft

Skill-building

Strategy 2



Family of slaves in Georgia, c.1850

Via Wikimedia Commons

The recording you just heard is a work song recorded at Parchman Farm, the Mississippi State Prison in 1947. This kind of work songs helped slaves to endure long, hot days in the fields working from sunup to sundown six days a week.



Develop Craft

Skill-building

STRATEGY 2



The Blues began in the Mississippi Delta, in towns like Clarksdale, with a solo voice and maybe a homemade guitar or harmonica. This is Eddie James "Son" House, born in 1902. Though he began as a preacher, Son House became a blues musician in his mid-20's, a career interrupted by time at Parchman Farm.



Listen to the first 1:14 of Clarksdale Moan by Son House. Can you figure out the lyrics? Check the next slide to see if you were right. Listen to the whole song if you have time!



Clarksdale Moan By Son House

Clarksdale is the town that lay heavy
on my mind.

Clarksdale is a town, laying heavy on
my mind.

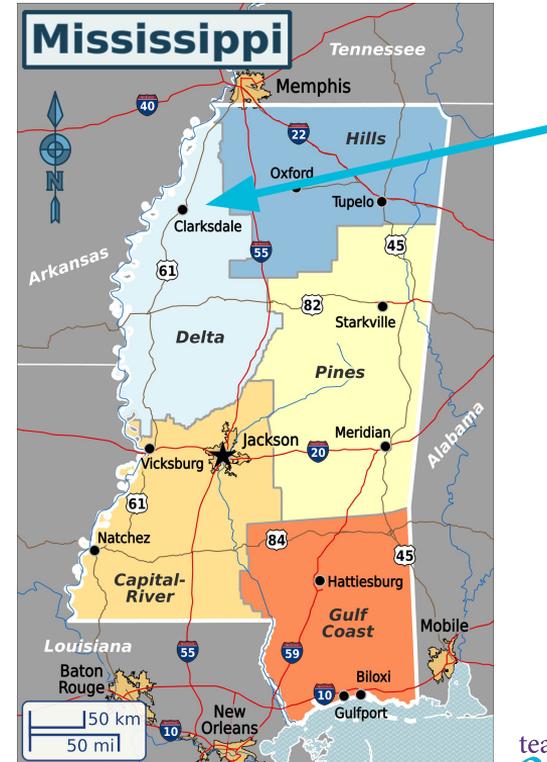
I can have a good time there,

And not have one lousy dime

Clarksdale, Mississippi, always gon' be
my home.

Clarksdale, Mississippi, always gon' be
my home.

That's the reason why you hear me
Sit right here and moaning.



Via Wikimedia Commons



Develop Craft

Skill-building

STRATEGY 2



Listen again to the lyrics. How is this song the same or different than the field holler and work song you heard?



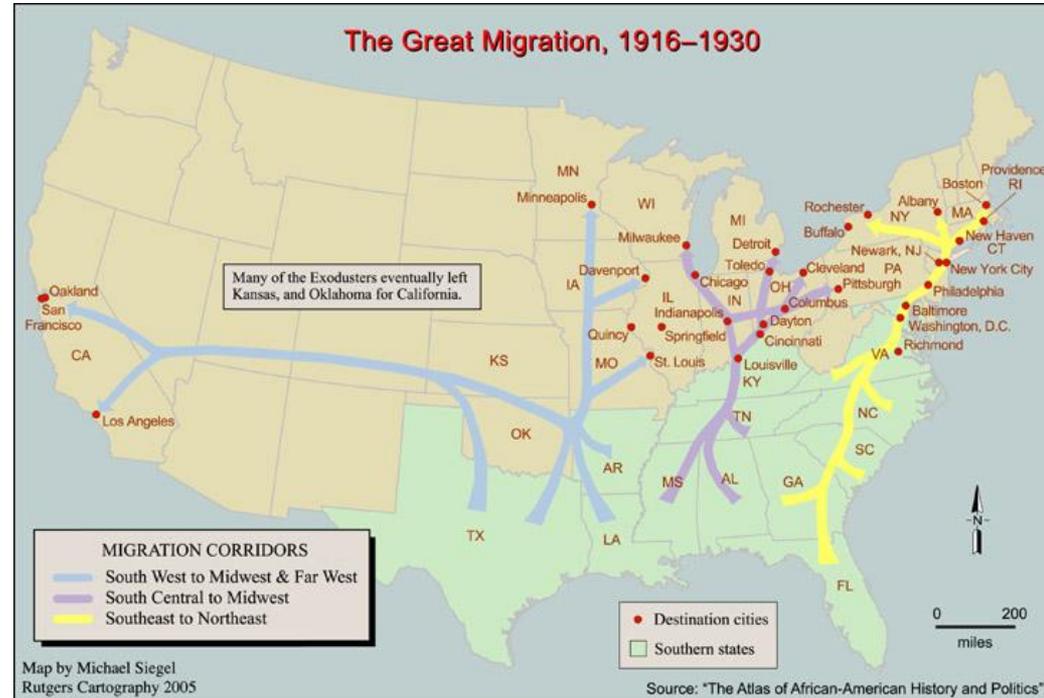
The Blues moved north during the Great Migration from the poverty and hardships in the south.



A family just arrived in Chicago from the Rural South.
Via Internet Archive



Eventually over six million African-Americans left their homes in the South.





Develop Craft

Skill-building

Strategy 2



The Blues moved with African-Americans to big Northern cities like Chicago, where Muddy Waters was known as the king of the Chicago Blues. At the same time, technology changed the Blues.

The music became louder and more electrified in the 1940's and 50's. More instruments were added as well as amplifiers and microphones.



How is this 1948 recording of “I Can’t Be Satisfied” by Muddy Waters the same or different than “Clarksdale Moan” by Son House?



 STRATEGY 3 (45 Minutes)

Discover musical patterns through repeated listening.



- What's going on in this song?
- What makes you say that?



Farewell to You Baby

Carl Martin

Carl Martin / Willie '61' Blackwell
1930-1941

Listen to this recording of Carl Martin's "Farewell To You Baby," just the first three verses, up to 1:35.



Farewell to You Baby

Carl Martin

Carl Martin / Willie '61' Blackwell
1930-1941

On the second listening, write down the words you hear for the first two verses. As a class, try to write down all the lyrics on the whiteboard. Check your work by comparing the actual lyrics on the next slide.



Farewell To You Baby By Carl Martin

I'm leavin' you baby, just because you won' be true.
I'm leavin' you baby, just because you won' be true.
Ah, you don' love me baby, after all I done for you.

You know I worked hard all winter, when the snow was on the ground.
You know I worked hard all winter, when the snow was on the ground.
You mistreated be then, baby, still I wouldn't throw you down.

You made mistakes baby, after you made your vow.
You made mistakes baby, after you made your vow.
But your mistake-making is all over now.



Ask the class what they noticed about the pattern of the lyrics. They should discover that the lyrics follow this pattern. (Click slide to reveal the pattern.)

Line one

Line two (repeats line one, sometimes with slight changes)

Line three (last word rhymes with lines one and two)

The last line answers or explains the first line in some way. This is pattern is called AAB, and it is the basic pattern for all 12-bar blues.



So why is it called the Twelve-Bar Blues?

Each bar (measure) in this blues has four beats.

There are twelve bars in each verse of the blues.

You count the beats by saying 1, 2, 3, 4 in rhythm with the music.

To keep track of the bars you can group them like this...
1-2-3-4, 2-2-3-4, 3-2-3-4, etc., all the way up to 12-2-3-4

Every 12 bars, the pattern starts over.

Now, play the audio and count along!



Develop Craft

Skill-building

STRATEGY 3



Listen and count along. Tap quietly to keep the beat. After the counting voice ends, try it on your own.

Note: The drums get louder on the 12th bar to let you know the pattern is about to start over.



Develop Craft

Skill-building

STRATEGY 3



Farewell to You Baby

Carl Martin

Carl Martin / Willie '61' Blackwell
1930-1941

Listen again to “Farewell To You Baby.” It’s a lot slower than the clip you were just counting! Now try tapping quietly to the beat. Now practice counting the beats. Note: there is a four bar introduction (16 beats) before the first verse begins at about 0:10 on the recording.



Develop Craft
Create
Assess

Create



Overview
Text Sets
Artistic Literacy
Arts Product
Writing Product

OVERVIEW

Create

STEPS

After Skill-building is completed...

1. Text Sets
2. Artistic Literacy (approx. 15 minutes each, 45 minutes total)
3. Arts Process
4. Writing Process

Text Sets

ReadyGen Unit 2

Anchor Texts

The Road to Freedom by Lesa Cline-Ransome

Real-Life Superheroes, “Rosa Parks” by Alison Hawes

The Great Migration, by Jacob Lawrence

Text Collection

Harriet Tubman, by Eloise Greenfield

Another Mountain by Abiodun Oyewole

Note: These text sets are about African-American characters or are written by African-American authors. The assignment will also work well with any other text in Unit 2.

NOTE

This integrated unit uses examples from *The Road to Freedom* and its narrator (Emma) as the subject as students are learning about the twelve-bar blues. The same process could be used with “Rosa Parks” in *Real-life Superheroes* or with *The Great Migration*. These text sets are about African-American characters or are written by African-American authors. The assignment will also work well with any other text in Unit 2 or throughout the ReadyGen textbook. Composing a twelve-bar blues can help students demonstrate understanding of any ELA concept. At the end of the unit, you will find suggestions for many other applications.

Artistic Literacy



STRATEGY 1: See Think Wonder (15 minutes)

Reading primary source images (“Rosa Parks”)

- Use “See Think Wonder” to discuss the following image.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image, for example: news photos, illustrations, charts/graphs, artwork, etc.



See Think Wonder

- What do you see?
- What do you think about that?
- What does it make you wonder?



See
Think
Wonder

Create

Artistic Literacy

Strategy 2





STRATEGY 2: What Makes You Say That? (15 minutes)

Reading an illustration from The Road to Freedom

- Use “What Makes You Say That?” to discuss the illustration on page 5.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image, for example: news photos, illustrations, charts/graphs, artwork, etc.



What Makes You Say That?

- What's going on?
- What makes you say that?



What
Makes You
Say That?

Create

Artistic Literacy

Strategy 2





STRATEGY3: Circle of Viewpoints (15 minutes)

Reading illustrations in The Road to Freedom (Lesson 2)

- Use “Circle of Viewpoints” to discuss the image on the following slide.
- [Click here](#) to review this Visible Thinking Routine from Harvard Project Zero.
- This strategy can be used with any image that contains more than one viewpoint.

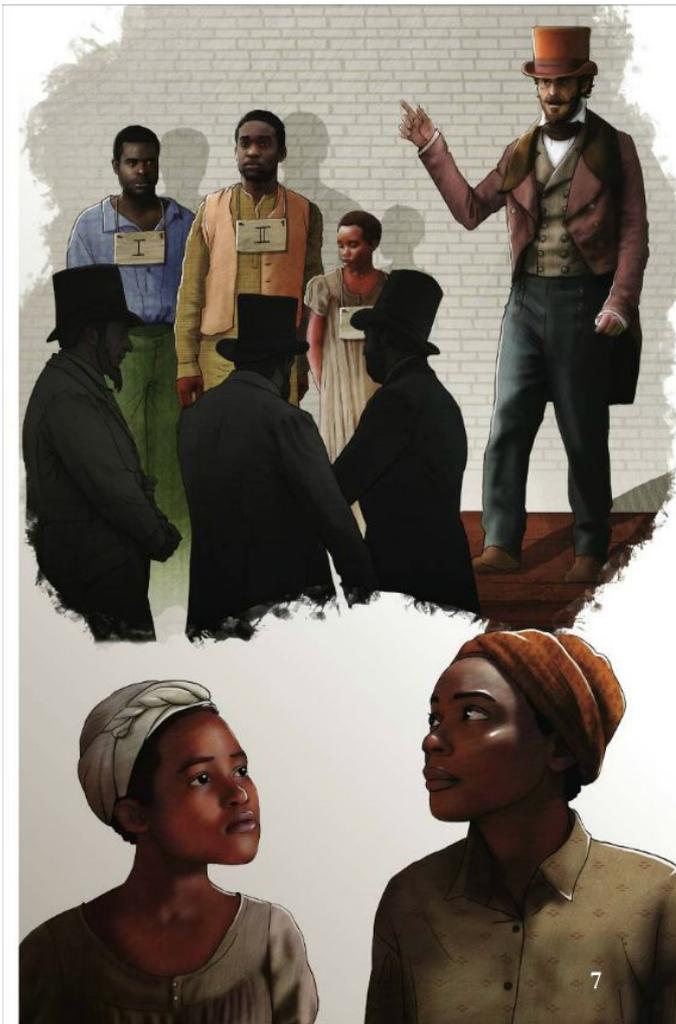


Circle of Viewpoints

- What are the different perspectives (characters) in this illustration? Take on the viewpoint of one of the characters.
- I am thinking of “freedom” from the point of view of...(Emma).
- I think ... (describe “freedom” from Emma’s viewpoint.) Be an actor - take on the character of your viewpoint
- A question I have from Emma’s viewpoint is ...
- Wrap up: What new ideas or questions do you have about the topic that you didn't have before?
- Repeat with another viewpoint or another topic.



Circle of Viewpoints



Create

Artistic Literacy

Strategy 1

Arts Product

Students will write and perform a 12-bar blues about a character who has demonstrated courage.

STEP 1: Practice Writing Blues Lyrics

A) Review the AAB pattern of the 12-bar blues.

- The first line of the blues is always sung a second time. A
- Yeah, the first line of the blues is always sung a second time. A
- So by the time you reach the third line, you can think up a good rhyme. B

STEP 1

B) Class discussion/Small Group Discussion/Think Pair Share

- Here are the titles for some real Blues songs. What might be happening in each song. Write a sentence that summarizes your idea.
 - “You Done Lost Your Good Thing Now”
 - “Boom Boom Out Go the Lights”
 - “Nobody Knows You When You’re Down and Out”
 - “Mean Old World”
 - “Big Boss Man”
- Brainstorm as a whole class in small groups or in pairs.

STEP 1

C) Write your own 12 Bar Blues lyric as a class.

- Use one of these titles for inspiration or make up your own:
Lunch Time Blues, Weary Teacher Blues, Football Blues, etc.
- Here is a model:
 - **Alarm Clock Blues**
 - I woke up this mornin' and stumbled out of bed.
 - I woke up this mornin' and stumbled out of bed.
 - Felt like a zombie just raised up from the dead.
- Get suggestions and write your lyric on the whiteboard.

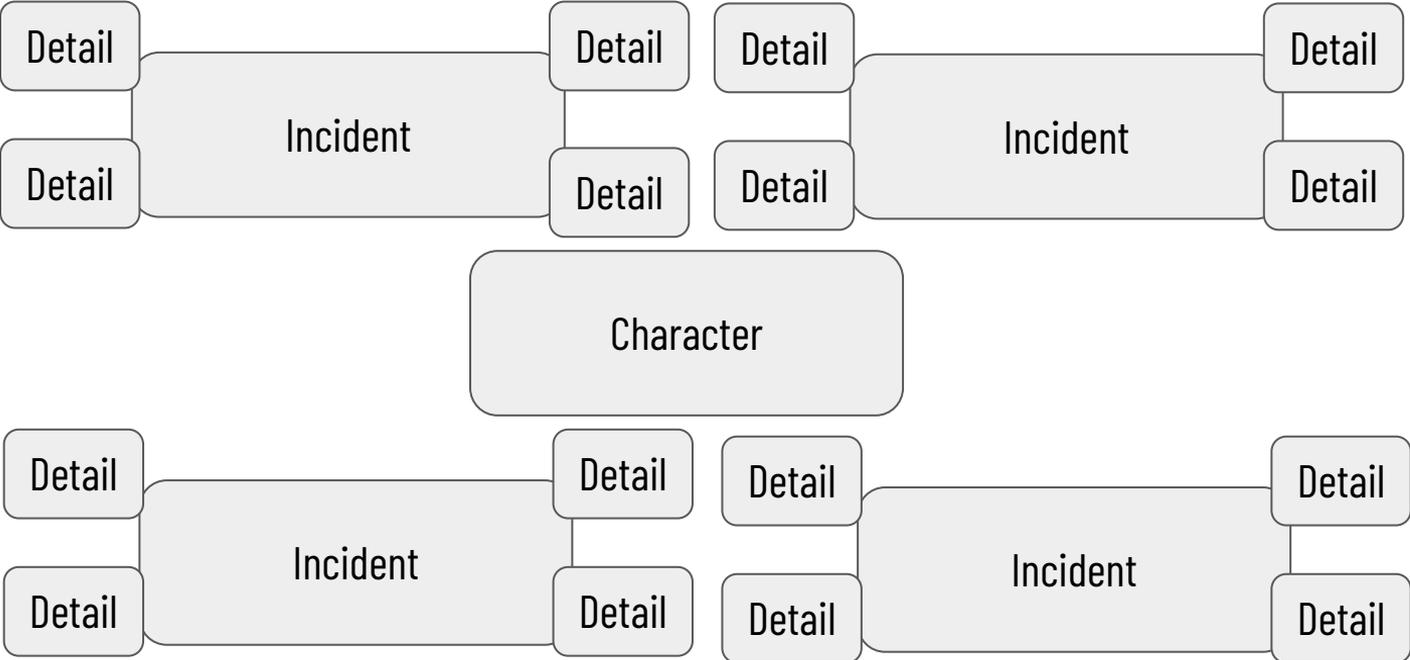
STEP 2: Create the first draft of your text-based blues lyric

A) Students work in groups of 3-5 to write a twelve-bar blues about one character from the text sets who exemplifies the theme “Finding Courage.”

- Determine groups and choose a character from one of the text set or from other reading in Unit 2.
- Small Group Discussion:
 - Review the text you’ve chosen.
 - Make a mind map of the character you’ve chosen and key details from the text that show their courage.
 - Make sure you have at least as many incidents as there are students in the group.

 [Blank Mind Map](#)

STEP 2: Create the first draft of your text-based blues lyric



STEP 2: Create the first draft of your text-based blues lyric

B) Blues writing warm-up.

- Hand out copies of Bluesy Rhyming Words or leave the next slide up as students work.
- Have each small group write their own verses to the “Weary School Blues” telling about the “blues” of being a student.
- **Example verse:**
 - Woke up late this mornin’, had to run all the way to school.
 - Woke up late this mornin’, had to run all the way to school.
 - Still wearin’ my pajamas, felt like a total fool.

 [Bluesy Rhyming Words](#)

STEP 2: Create the first draft of your text-based blues lyric

Bluesy Rhyming Words

Die/Cry/Try

Dyin'/Cryin'/Tryin'

Bad/Sad/Mad/Glad

Head/Bed/Dead/Said

Low/Slow/Go

Down/Ground/Sound

Way/Stay/Day

Howl/Prowl/Growl

Door/More/Floor

Shoes/Blues

Blue/True/Flew/Who

Away/Pay

You can also use online rhyming dictionaries like <http://www.wordhippo.com>

STEP 2: Create the first draft of your text-based blues lyric

C) Now, each small group write their own text-based twelve-bar blues.

- Review the mind map and divide up the incidents and details, one incident per student.
- Discuss point of view.
 - Will the song be in first person, like the narrators in *The Road to Freedom* and *The Great Migration*?
 - Or will it be in third person, like the narrator in *Rosa Parks*?
- Work individually to write your verse(s) that include the incident and details.
- **Example verse from *The Road to Freedom* (p. 54)**
 - The moon shone bright, but the water was deep and wide.
 - Yes, the moon shone bright on the water so deep and wide.
 - Mama took the oars and rowed us to the other side.
- Class discussion: How does this lyric describe an incident from the story with details? How does the lyric show Mama's courage?

STEP 2: Create the first draft of your text-based blues lyric**D) Formative Assessment: Use this checklist to make sure that your lyric is on track.**

- Does the second line repeat the first line?
- Does the last word of each line rhyme?
- Are the three lines about the same length?
- Does the third line answer the first line?
- Does your verse(s) provide details about the incident from the story?
- Does your verse demonstrate the character's courage?
- Revise your lyric as needed.

STEP 3: Practice singing the blues!

A) Here is a stanza from Langston Hughes' poem, "The Weary Blues":

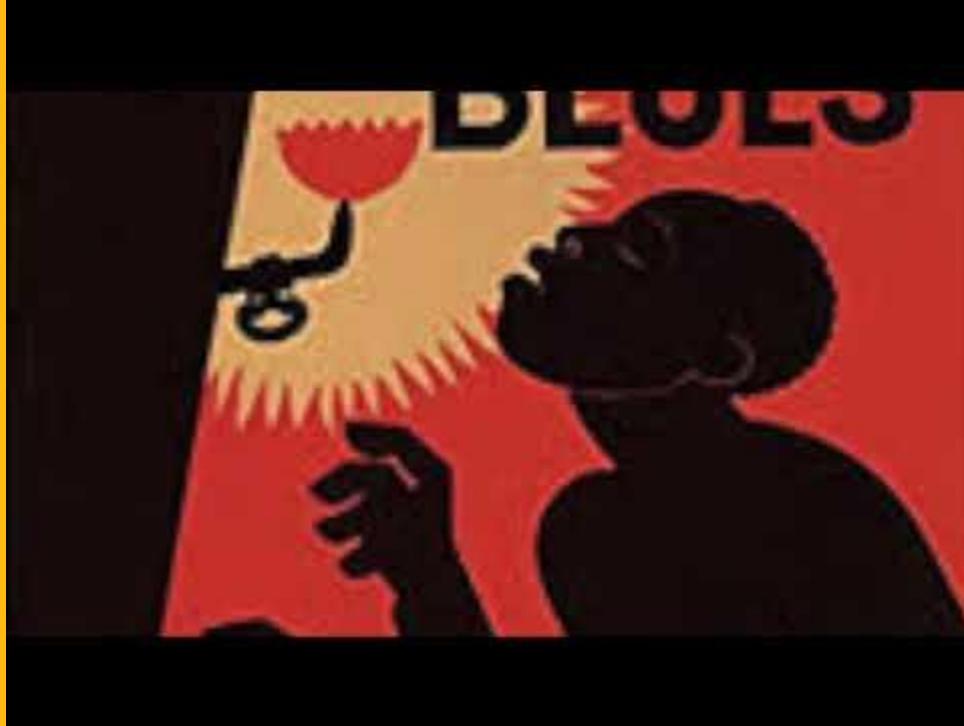
- I got the Weary Blues And I can't be satisfied.
Got the Weary Blues And can't be satisfied—
I ain't happy no mo' And I wish that I had died.
- Now, play the video on the next slide. Listen once and then sing along together as a class
- Next, practice singing as a class using just the backing track on slide #69. This is an electric version, but it's the same pattern!



Create

Arts Product

Step 3A





Create

Arts Product

Step 3A

12 BAR BLUES IN G

KEY OF G

Ausher
Tracks

STEP 4: Add a melody to turn your lyrics into a song.

A) Work in your small groups to add a melody to your lyrics. You can use or adapt melody from Clarksdale Moan, Farewell To You Baby, The Weary Blues, or create your own.

- Keep the audio track going so you can practice with the accompaniment.
- Practice singing your lyrics together as a group.



Create

Arts Product

Step 3A

12 BAR BLUES IN G

KEY OF G

Ausher
Tracks

STEP 4: Add a melody to turn your lyrics into a song.**B Keep working on your verse, or add more verses, so they really communicate each incident with great details and blues style.**

- Keep working on your verse, or add more verses, so they really communicate each incident with great details and blues style. Practice singing as a group until everyone is comfortable.
- Now try having each person sing their own lyric(s) along with the audio track.
- NOTE: It's OK not to sing by yourself, but everyone can sing with a group. For your performance, you may choose to speak your lyrics in rhythm with the music and using appropriate blues style.

STEP 4: Add a melody to turn your lyrics into a song.

C) Formative assessment:

- Sing your verse(s) for another group and listen to their verses. Use the rubric dimensions to give feedback.
- Dimension 1: Lyrics
 - Guiding questions: Does the lyric follow the 12 Bar Blues pattern? Does the lyric describe an appropriate incident with important details? Does the lyric demonstrate the character's courage?
- Dimension 2: Vocal expression
 - Does the singer try to express the emotions of the character and incident? Does the singer use appropriate blues style?
- Dimension 3: Melody
 - Does the singer match the chord changes in the 12 Bar Blues?

Dimension	Guiding Questions	Level 1	Level 2	Level 3	Level 4
Lyrics	Does the lyric follow the 12 Bar Blues pattern? Does the lyric describe an appropriate incident with important details? Does the lyric show the character's courage?	The lyrics do not follow the 12 Bar Blues pattern. The lyrics don't describe a particular incident from the story and doesn't use important details. The lyrics show the character's courage.	The lyrics show some understanding of the 12 Bar Blues pattern, e.g. uses some rhyming words. The lyrics generally describe an incident, but few important details are used. The lyrics may not show the character's courage.	The lyrics show understanding of the 12 Bar Blues pattern with some errors. The lyrics describe an important incident with good use of detail. The lyrics show the character's courage.	The lyrics show understanding of the 12 Bar Blues pattern with few, if any, errors. The lyrics describe an important incident with excellent use of detail. The lyrics strongly show the character's courage.
Vocal Expression	Does the singer try to express the emotions of the character and incident? Does the singer use appropriate blues style?	The singer's expression is flat and monotone.	The singer shows some appropriate emotion. The singer does not use blues style.	The singer uses appropriate emotion but may not use blues style.	The singer uses appropriate emotion and blues style.
Rhythm	Does the singer match the chord changes in the 12 Bar Blues? Are entrances and exits appropriate. Does the use of rhythm demonstrate blues style?	The singer's rhythm does not match the chord changes. The singer enters early or late and doesn't finish the lyric within the 12 Bar pattern.	The singer's rhythm matches chord changes somewhat. Entrances and exits are almost appropriate. The rhythm may not demonstrate blues style.	The singer's rhythm is generally appropriate to the blues pattern and style	The singer's rhythm makes the lyrics come to life and show clear understanding of the blues style.

STEP 5

Perform and videotape the your Blues concert.

- 1) Before beginning, give students a chance to rehearse all the revisions to their song.
- 2) As a culminating activity, students present their songs for the class and/or to invited guests in a Blues mini-concert.
- 3) Using your classroom “stage” space, each group presents their best version of their 12-bar Bluse.
- 4) If this is new territory for the class, discuss and model appropriate audience behavior and response, i.e. enthusiastic applause.
- 5) The teacher or a designated students makes a video of each group with the iPad. Then repeat and film each group member solo.
- 6) Note: Be sure that the camera is positioned so that every student and their face is visible and voice is heard. Re-do if necessary for clarity.



MEDIA ARTS CONNECTION

- Have each group add their video to a page in the Book Creator or Adobe Spark app to create a class book or video.
- Optional: Students find copyright free images of their subject to add pages to their class book between each performance.
 - ◆ Pixabay.com
 - ◆ NeedPix.com
 - ◆ Commons.wikimedia.org/wiki/Category:Images
 - ◆ Flickr.com/creativecommons/by-2.0
- Film the Blues mini-concert in front of a green screen and add images from the book behind each group.
- Advanced: Make an audio recording of each group, then import into GarageBand to add horns, strings, etc.



EXTENSIONS

→ The 12-bar blues can be used to demonstrate understanding across the curriculum. Here are just a few examples.

- ◆ ELA: Express important themes in literature, demonstrate understanding of parts of speech, grammar/punctuation rules, etc.
- ◆ Math: Show understanding of formulas, processes, principles, etc. For example, the Pythagoras blues, the commutative blues, the area of a rectangle blues, etc.
- ◆ Science: Use a 12-bar Blues to show plant life cycles or show how being part of a group helps animals defend themselves. Write a Blues that interprets data.
- ◆ Social Studies: Create Blues songs about important people or events in history. Write a Blues for characters in an historic photo or artwork.

Writing Product



WRITING PROMPT

1. You will be writing to the California Blues Society a one paragraph opinion stating how your character displayed courage and deserves inclusion on their new album.
2. Use evidence from your 12-bar blues and your reading about the character to give specific details.
3. Be sure to include a strong opening statement and a “call to action” in your conclusion.



Create

Writing Product

WRITING PROMPT

Write one paragraph to convince the reader that your character showed great courage. Use specific examples from your 12-bar blues and your reading.



Develop Craft
Crate
Assess

Assess

The background of the slide is a light blue color. It features a faint, semi-transparent image of a hand holding a blue pen, positioned as if about to check off an item on a checklist. The checklist consists of several square boxes, with the bottom-most one containing a checkmark. The overall aesthetic is clean and professional, suggesting a focus on assessment and learning.

Overview

Unit assessment

Share

Reflect

Performance task

OVERVIEW

Formative Assessment of the Visual and Performing Arts Content

1. Self-assessment with rubric.
2. Small group discussion.
3. Partner share.

Formative Assessment of ELA

Teacher-designed or district assessment.

Summative Assessment of Visual and Performing Arts Content

Teacher: Use Mondrian to upload and assess student artwork.

Student: Self-evaluation using the portrait rubric.

REVIEW

During the artmaking process, students used these formative assessment processes:

1. After the first draft, each student evaluated their own work using the rubric to look at three dimensions.
 - i. Lyrics
 - ii. Vocal Expression
 - iii. Rhythm

Summative Assessment

Assess

Overview

TEACHER

Upload and assess student artwork using the Mondrian app and the blues rubric.

STUDENTS

Use the Mondrian app to view other students' artwork and leave moderated comments.

Share

SHARE

In class mini-concert presenting all groups performances.

EXTENSIONS

- The mini-concert could be shared at Back to School night or for an invited audience of other students.
- Students could create a multi-media presentation featuring text and images from their reading along with their Blues songs as the backing track.
- The mini-concert could be featured on the school website.
- Some schools have invited a local blues band to perform and then to perform as the back-up band while students sing their Blues.
- Have a school assembly where all students at a grade level perform their Blues.

Reflect

QUESTIONS

Teacher and Student Reflection questions.

TEACHER

- What did I learn about my teaching from this experience?
- What did my students learn, including their social/emotional learning?
- What would I do the same or different next time.

STUDENT

- What thinking, learning or work are you most proud of in your Living Museum project?
- Where did you struggle, and how did you deal with it?
- What was unique or different about learning through theatre?



Mondrian

Legend



STRATEGY



RESOURCE FOLDER



MATERIALS



MEDIA ARTS CONNECTION



WRITING PROMPT



LECTURE



TEACHING TIP



VIDEO