



CONNECTIVITY

SUMMER

2020

EDUCATIONCLOSET.COM

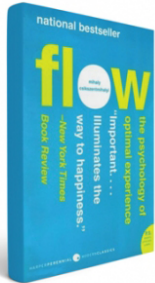
THE INSTITUTE FOR ARTS INTEGRATION AND STEAM



JOSIE LEWIS

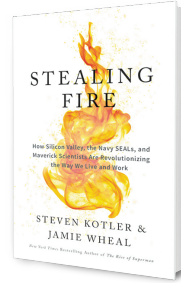
Free 21 Day Email Course (with Josie)

CONNECTIVITY SUMMER 2020



Books: Flow, Mihaly Csikszentmihalyi

[BUY NOW](#)



Steven Kotler and Jamie Wheal

[BUY NOW](#)



Ted Talks: Josie Lewis, A Grieving Artist Goes Viral Finding Flow

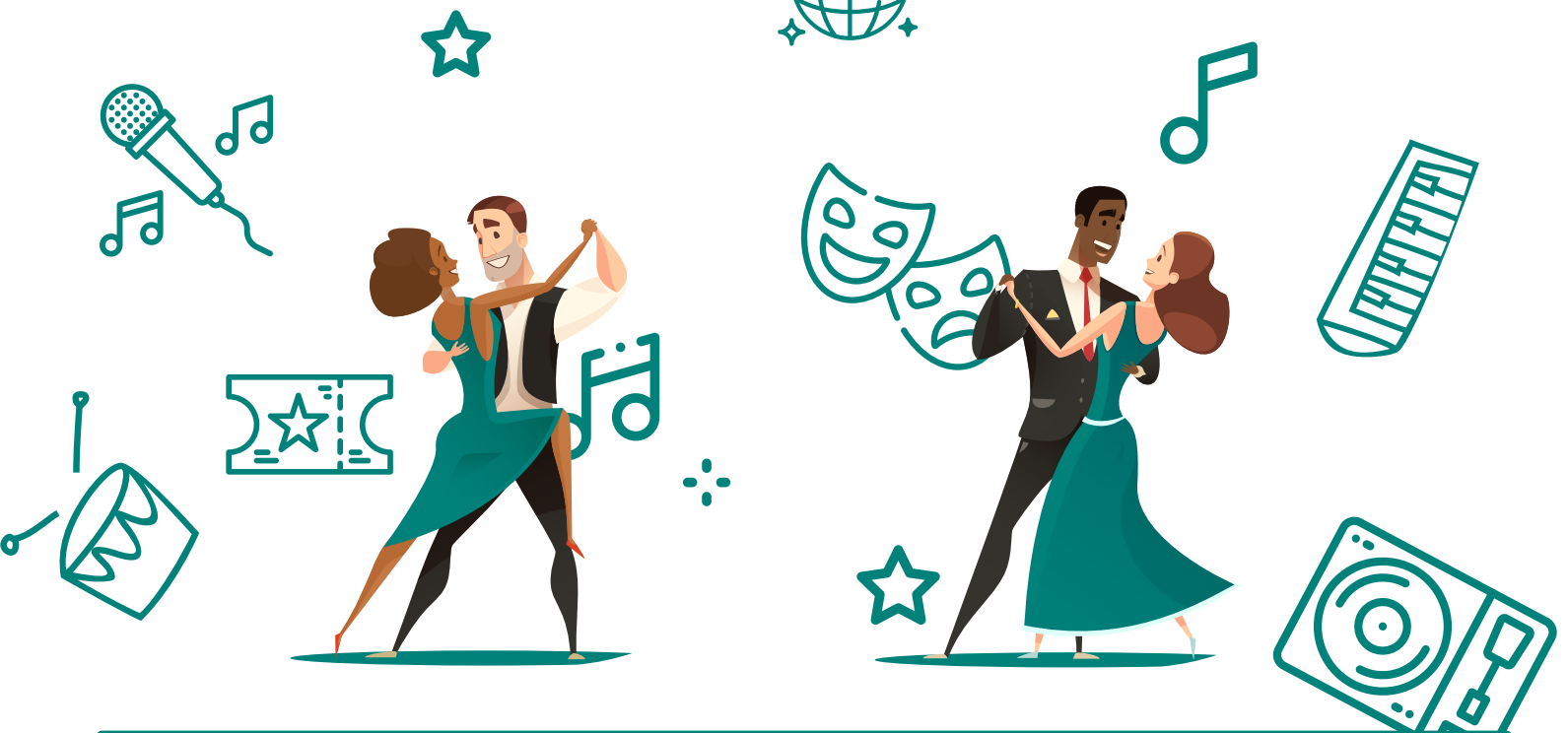
[**www.josielewis.com**](http://www.josielewis.com)

Josie on social media, everywhere as Josie Lewis Art or @josielewisart

JAMIE HIPP

Theatre and Dance Brain Breaks

CONNECTIVITY SUMMER 2020



THEATRE AND DANCE BRAIN BREAKS

Performing Arts Brain Break	Materials	Adaptations
Line Aerobics	Music with steady beat; open space	Greater than/less than; rational function graphs; statistical correlations; PEMDAS
Shape Shifter Tableaux	Open space; list of tableau prompts	Ecosystems; concrete nouns; mammals; digestive or respiratory systems
Force and Motion Pantomimes	Open space; list of pantomime prompts	Action verbs; scientific processes; migration patterns; community helpers; decimal movement
Shared Story Improvisation	None	Any story, event, or lesson!

Brain Break benefits include increased motivation, energy, focus, and learning potential

KELLY HANNING

Tips and Tricks for Integrating Theater, ELA, and Authentic Art Practice

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STEP 1

WHAT IS THE THEME OF THE SHOW?

- Think about lessons learned
- What are the Big Ideas?

STEP 2

HOW WILL YOU TEACH THIS THEME TO YOUR STUDENTS?

(REACH MULTIPLE INTELLIGENCES)

- Song Lyric Analysis
- Character Study
- Costume Design
- Stage Design
- Remember: Visual Literacy!

STEP 3

HOW WILL YOUR STUDENTS RELATE THIS THEME TO THEIR OWN EXPERIENCE?

- Ask Guiding and Essential Questions about the Big Idea
- Use collaborative learning strategies to scaffold thinking
 - Think Pair Share
 - 4 Corners
 - Carousel
 - Jig Saw activities
 - ...and more!

STEP 4

HOW WILL STUDENTS MAKE LEARNING VISIBLE?

- How will students show what they have learned?
- What will they produce?
 - Art project
 - Writing piece
 - Music sample
 - Play/Performance piece

STEP 5

REFLECTION

- How will students reflect on their learning?
- What else do you want to learn from your student's creative experience?

When conducting a thematic theater analysis, it is important to remember that students need to relate the theater concepts to a universal idea that can relate back to their own experiences. This will provide students with motivation to dig deeper into their own thoughts and creative expression.

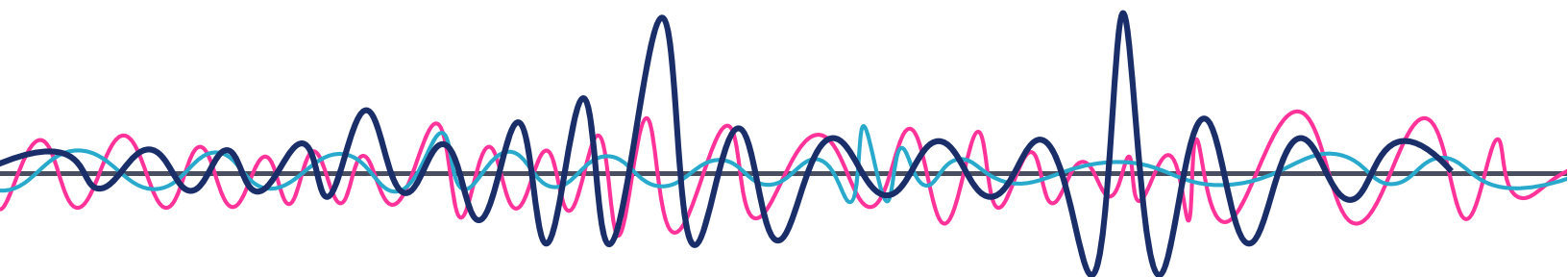


PODCAST TITLE	
PODCAST TAGLINE	
EPISODE TOPIC	
EPISODE TITLE	
EPISODE LENGTH (3-5 MINUTES)	

5 FACTS I WANT TO COVER IN MY PODCAST

- 1
- 2
- 3
- 4
- 5





INTRODUCTION SENTENCE (SHOULD USE PODCAST TAGLINE)

SPEAKER 1: STARTER QUESTION TO INTRODUCE TOPIC

SPEAKER 2: RESPONSE TO SPEAKER 1

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

CLOSING/ WRAP UP

REPEAT TAGLINE AND SIGN OFF



INTRODUCTION SENTENCE (SHOULD USE PODCAST TAGLINE)

SPEAKER 1:
STARTER QUESTION TO INTRODUCE TOPIC

Hey everyone, thanks for tuning in. My name is _____ and I am happy to be with _____ (speaker 2) today! We have a great podcast planned.

Yeah _____ (speaker 1), I'm really excited to talk to our listeners today about _____ (topic).

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2

SPEAKER 1

SPEAKER 2



SPEAKER 1

SPEAKER 2

CLOSING/ WRAP UP

REPEAT TAGLINE AND SIGN OFF



PODCAST RUBRIC				
	4	3	2	1
Facts/ Information	Includes 5 facts. All facts are accurate, interesting, and on topic.	Includes 4 facts. Most facts are accurate, but some are redundant or not on topic.	Includes 2-3 facts. Some facts are inaccurate, redundant or not on topic.	Includes 1 or fewer facts. Facts are inaccurate or not on topic
Presentation	Podcast is creative. Facts are blended with conversation in way that is enjoyable to listen to.	Podcast is interesting. Some conversation is added throughout to make it enjoyable to listen to.	Podcast is unexciting. Very little conversation added to the facts to add to the listeners' enjoyment.	Podcast lacks creativity. Simply lists facts without any conversation built in to add to the listeners' enjoyment.
Voice/ Inflection	Speaker uses above average speaking techniques: Appropriate speed. Appropriate inflection. Appropriate tone. No Errors.	Speaker uses average speaking techniques: Appropriate speed. Appropriate inflection. Appropriate tone. Some Errors	Speaker uses some speaking techniques: May include 1-2 of the following: Inappropriate speed. Inappropriate inflection. Inappropriate tone. Some Errors	Monotone – no change in inflection, speed, or tone. Many Errors
Time	Meets the 3-5 minute requirement.	Between 2-3 minutes	Between 1-2 minutes	Less than 1 minute



JENNIFER BERUBE

The Power of Open-ended Materials:
Loose Parts

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STRATEGY	Object Metaphor
RESOURCE	Drama-based instruction network
LINK	www.dbp.theatredance.utexas.edu/content/object-metaphor
EXTENSION	Tin foil: Build an object metaphor of an opposing character trait

EXAMPLE OF LOOSE PARTS IN:

AN OUTDOOR ENVIRONMENT

- Water
- Sand
- Dirt
- Sticks
- Branches
- Logs
- Driftwood
- Grasses
- Moss
- Leaves
- Flowers
- Pinecones
- Pine Needles
- Seeds
- Shells
- Bark
- Feathers
- Rocks
- Pebbles
- Stones

A PLAYGROUND

- Ball
- Hoops
- Ropes
- Tires
- Sand
- Water
- Dirt
- Straw
- Boulders
- Rocks
- Stones
- Pebbles
- Buckets
- Cups
- Containers
- Digging Tools
- Chalk
- Scarves
- Ribbons
- Fabrics
- Pinecones
- Leaves
- Acorns

AN INDOOR ENVIRONMENT

- Blocks
- Building Materials
- Manipulatives
- Measuring
- Pouring Devices
(cups, spoons, buckets, funnels)
- Dramatic Play Props
- Play Cars, Animals and People
- Blankets
- Fabrics
- Floor Samplers
- Water
- Sand
- Clay
- Recycled Materials
(paper tubes, papers, ribbons, caps, lids, wood scraps, wire, foam, cardboard)
- Plastic Gutters
- Small Plunges
- Tools
- Art Materials
(buttons, spools, natural and colored popsicle sticks, beads, straws, paints, brushes)

STRATEGY	Squiggle Stories
RESOURCE	Jennifer Berube
LINK	www.dbp.theatredance.utexas.edu/content/object-metaphor
EXTENSION	Have students draw squiggles for each other to sketch from.

The Reusable Resource Association provides a locator list of creative reuse centers where teachers can find reusable, open-ended materials for providing play-based and arts-based learning

Link: www.reuseresources.org/find-a-center.html

DR. KAREN CROCCO

Combined Footing

CONNECTIVITY SUMMER 2020

Creating a foundation that serves all stakeholders in an Arts Integration/STEAM Initiative
Dr. Karen Crocco; Instructional Specialist, St. Lucie Public Schools
karen.crocco@stlucieschools.org

FOOTING
SUPPORT
STUDENTS
SCHEDULING
STAKEHOLDERS
STURDY
TEACHERS
STEAM
ARTS INTEGRATION
COLLABORATION
ENGAGING
COLLAPSE
PREPARATION
MEETING REQUIREMENTS
BUILDING CAPACITY
COMBINED FOOTING
ADMINISTRATION
CRAFTSMANSHIP
SUCCESS

WHAT WORDS GRAB YOUR ATTENTION?

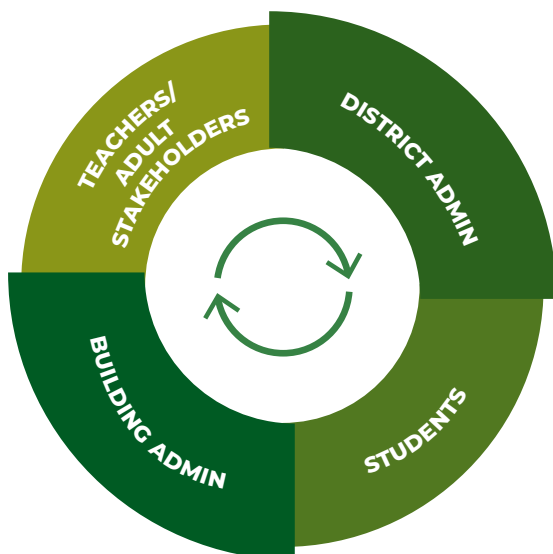


WHO WILL HELP YOU POUR YOUR FOUNDATION?

WHO IS ALREADY ON BOARD?	WHO WILL YOU NEED TO ENGAGE?
WHAT'S IN PLACE?	WHAT IS NEEDED?
INITIATIVE	

CAN YOU ASSESS STATUS AMONG YOUR STAKEHOLDERS?

STAKEHOLDER	SKILLS/ UNDERSTANDING	DESIRE	INVESTMENT
District Administration			
Building Administration			
Arts Educators			
Core Content Teachers			
Guidance			
Students			
Support Staff			
Parents			
Other Stakeholders			



A SUCCESSFUL AI/STEAM TEAM

AI AND STEAM INITIATIVES

As a Part of a System

ASSESS YOUR FOUNDATION

GENERATING BUY-IN	FEARS	HURDLES

THE STRONGEST FOUNDATION

- Generating Buy-in
- Time
- Money
- A common understanding of Arts Integration
- Agreement on what AI/STEAM will look like in the classroom
- What qualitative and quantitative markers of success are
- What support will be given to achieve the markers of success



ARTIST IN RESIDENCE RESOURCE LIST

One of the many ways you can build partnerships and cultivate a culture of artistic learning is through an artist in residence. These are practicing artisans who come into the school for a period of time to work on a specific project or unit. It is a unique collaborative opportunity! Here is a resource list that you can reference when seeking out these individuals or groups.



FINDING AN ARTIST



LOCAL AND STATE
ARTS COUNCILS

YOUNG
AUDIENCES

RES
ARTIS

ALLIANCE OF ARTIST
COMMUNITIES

LOCAL ARTS
ORGANIZATIONS AND
COMMUNITY MEMBERS



FOR YOUR CONSIDERATION



- ✦ Be sure to interview from a selection of artists before committing to a residency. We have included a list of questions on the next page.
- ✦ Many artists-in-residences are listed in state and local arts council directories and on the websites provided to the left. However, there are also many more who are excellent artists-in-residences and are not affiliated with these lists due to the fees the organizations charge the artist. Be sure to investigate alternatives. A quick internet search with your area and artist-in-residence will help.
- ✦ Some artists are fantastic at their craft, but not so good at helping teachers learn how to continue to use this after they leave. It's important that you check their previous experience and ask them what training they have had in pedagogy.
- ✦ An artist-in-residence requires careful planning and support. Never just bring in an artist and then let them "do their thing". Check in frequently, get their feedback and make them feel like a part of the school team for the duration that they are with you.

ARTIST IN RESIDENCE QUESTIONS

Name of Artist: _____

Arts Area: _____

QUESTION	RESPONSE	NOTES
Has the artist gone through a training program for artists-in-residences and school-based placements?		
What arts area does your staff most struggle to use?		
What arts area does your staff most enjoy?		
What arts areas does your student interest survey indicate would be a good fit?		
How long do you want the residency to last? (SPECIFIC DATES)		
What outcome do you want the residency to produce (project, curriculum alignment, arts skill, etc)?		
Can the artist do a follow-up? If so, is there a discount?		
What is your budget for a residency?		
Does the residency include a showcase or assembly?		
Does the artist have training in collaborative planning and curriculum integration?		

PRECOMPOSE/PREWRITE

I AM GOING TO WRITE ABOUT														
I WANT TO CREATE A MOOD THAT IS														
TEMPO	<input type="checkbox"/> Fast	<input type="checkbox"/> Medium	<input type="checkbox"/> Slow											
INSTRUMENTS														
CHORD PATTERNS	<input type="checkbox"/> 12 Bar Blues	Notes	C C C C				F F C C				G F C G			
		Measures	1 2 3 4				5 6 7 8				9 10 11 12			
	<input type="checkbox"/> 4 Chord Pop	8 measures using C, F, G, and A in any order												
	<input type="checkbox"/> Random	Plan to use premade loops in a DAW (GarageBand)												
FORM	<input type="checkbox"/> Verse/Chorus	<input type="checkbox"/> Rap Verses/Chorus	<input type="checkbox"/> Rap											

RHYTHMIC TRACK AND RHYMING COUPLETS

THE RHYTHM TRACK WILL BE	<input type="checkbox"/> Pre-made Loops	<input type="checkbox"/> Beat Sequencer	<input type="checkbox"/> Midi Instruments
I PLAN TO	<input type="checkbox"/> Layer instruments in and out OR <input type="checkbox"/> use an "all instruments in" approach		
RHYMING WORDS FOR RHYMING COUPLETS			
VERSE IDEAS (put at least 2 rhyming couplets together to make 1 verse)			

BASSLINE AND CHORUS

STEP 1	Input bassline into DAW (use a premade loop, or input manually using midi instruments or a midi input for a bass guitar)
STEP 2	Begin to develop ideas for your chorus (or "hook") and melodic line or rhythmic flow for your verses
CHORUS IDEAS (Should be repetitive, catchy, and sum up the main idea of the song)	

REVISE AND EDIT – REHEARSE, CHANGE LYRICS, ADD OR DELETE TRACKS AS NEEDED
PUBLISH/PERFORM – SHARE YOUR SONG OR CREATE A MUSIC VIDEO FOR YOUR SONG.

LINDA JOHNSON

Arts Integrated Composition Process

(Music and core content steps 1-3 occur simultaneously)

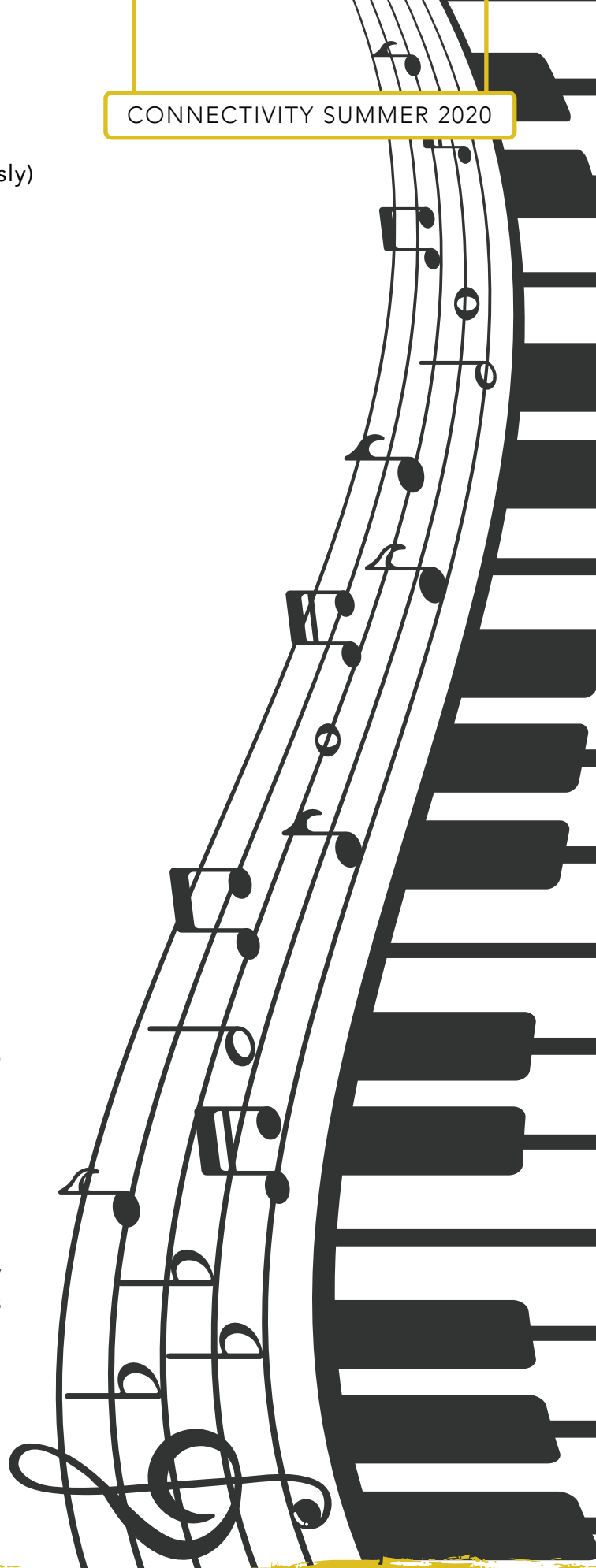
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MUSIC

- 1 Pre-compose** — Give students a **menu** and let them brainstorm musical ideas
Example: Topic, music parameters such as form, what types of rhythms, melody, and chords can be used
- 2** Students should lay a **rhythmic track** (either with live instruments or technology)
- 3** Students should create a **musical motif** either based on a melody or a bassline using the 12 bar blues pattern, or the pop chord pattern using I, IV, V, and VI chords

CORE CONTENT

- 1 Prewrite** — Give students a **menu** and let them brainstorm gist statement ideas.
Example: Topic, Academic content, purpose, and audience
- 2** Students begin to organize writing into the **musical form** given in the music **menu**
- 3** Students begin to add **melodies** or **rhythmic meter** to their lyrics as they listen to the music.
- 4 REVISE and EDIT.** This includes rehearsals and recording as well. Repeat until satisfied!
- 5 PUBLISH/PERFORM.** If a music video or any technology is involved, the writing process cycles again as a movie, power point, or music video with a storyboard.



ELA POETRY CATEGORIES

WORDS/PHRASES

What I SEE	What I HEAR	What I DO or How I MOVE	What I FEEL
------------	-------------	-------------------------	-------------

ARTS ELEMENT-SPECIFIC CATEGORIES

ART What I SEE	DRAMA How I SAY the words or What I FEEL	MOVEMENT/DANCE What I DO or How I MOVE	MUSIC What I HEAR
Shapes	Tone	Action	Pitch
Colors	Action	Space	Tempo/Speed
Value	Energy	Speed	Dynamic/Volume
Texture	How I Relate <i>(Personal experiences or feelings)</i>	Energy	Instruments or Sounds
			Mood



The Gift to Sing

**JAMES WELDON
JOHNSON**

1871 - 1938



Sometimes the mist overhangs my path,
And blackening clouds about me cling;
But, oh, I have a magic way
To turn the gloom to cheerful day—
I softly sing.

And if the way grows darker still,
Shadowed by Sorrow's somber wing,
With glad defiance in my throat,
I pierce the darkness with a note,
And sing, and sing.

I brood not over the broken past,
Nor dread whatever time may bring;
No nights are dark, no days are long,
While in my heart there swells a song,
And I can sing.

Learn more about Elementari via these links. You can modify your assignments to fit the needs of your students. These links will give you info and ideas.

ABOUT ME TEMPLATE (ALL FOUR PARTS)

<https://www.elementari.io/stories/ewz1qdohxf>

ABOUT

<https://www.elementari.io/about>

FEATURES

<https://www.elementari.io/features>

YOUTUBE CHANNEL

<https://bit.ly/36wtyln>

WRITING DESCRIPTIVE NARRATIVES

<https://www.elementari.io/stories/kir9wgfc5x>

ELEMENTARI LINKS

<https://www.elementari.io/curriculums>

<https://www.elementari.io/educators>

ARTISTS

<https://www.elementari.io/artists>



EXPLORE WWW.ELEMENTARI.IO TO SEE HOW OTHERS ARE USING THIS SITE

Of the four sections in the Interactive About Me Book (animated name, story with voiceover, band students code, creative animal story), this handout illustrates the first two.

HERE ARE CONCISE STEPS FOR THE INTERACTIVE STORY PROCESS USING ELEMENTARI:

1 THE BEGINNING

- Have students write a composition about themselves, family, and interests. You may want them to draw a visual of their story also.

5 FINISHING TOUCHES

- Have students add backgrounds, images, and/or sounds to their pages.
- Create cover and ending pages to decorate.
- Publish, party, and celebrate!

2 ELEMENTARI.IO

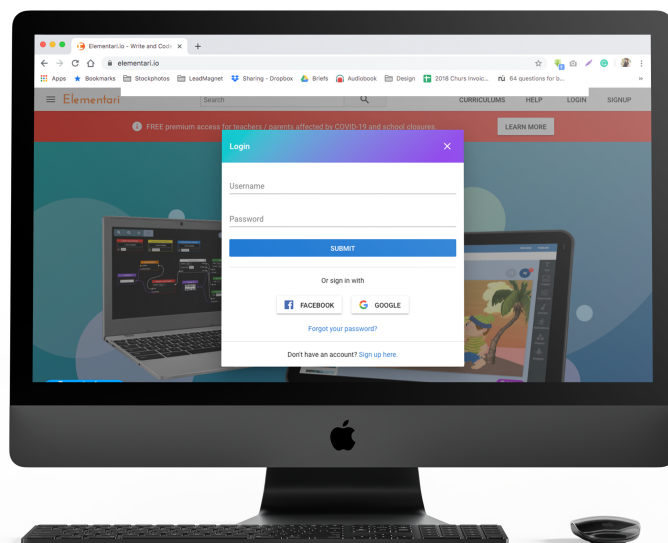
- Log into www.elementari.io.
- Click on WRITE A STORY.
- Add a page to start the journey.

3 ANIMATED NAME

- Have students use textboxes to type each letter of their name.
- Change the font and color of each letter.
- Click the Events Graph bar at the top of the page to turn to the Layout Design grid.
- Code interactions to each letter using EVENTS, FUNCTIONS, and OBJECTS icons.

4 THE STORY

- Add a page to the story.
- Have students write the composition about themselves, interests, and family on the new page.
- Work with them to make any necessary corrections.
- Have students record themselves reading their stories, and then have them code that interaction to the page.



Email

MS.EADDYSCCLASS@GMAIL.COM

Ameerah Eaddy

NATURAL DYES

Some evidence shows that textile dyeing dates back to the Neolithic Period or New Stone Age, around 10,200 BCE. Dyeing was done more than 4,000 years ago in the fabrics found in Egyptian tombs. The use of black, white, yellow, and reddish pigments made from ochre in cave painting were traced back as early as 15,000 BCE. Dyes were originally derived from sources found in nature such as vegetables, plants, trees, lichens, and insects. Dependence on natural dyes went on until the 1850s when synthetic dyes surfaced.

HERE ARE SOME OF THE NATURAL DYES USED IN ANCIENT TIMES:



INDIGO

Indigo was probably the oldest known natural dye. It was derived from the leaves of dyer's woad herb, and from the indigo plant.



ALIZARIN

Alizarin was a red dye extracted from the madder plant. Other red shades were derived from scale insects such as kermes and cochineal.



TYRIAN PURPLE

Tyrian purple was extracted from the glands of snails. This type of dye was quite elusive because experiments in 1909 found that only 1.4 grams of dye was generated from 12,000 snails, which may be the reason why only people in power, high office, or royalty such as kings and emperors had exclusive rights to wearing garments dyed with this pigment.



YELLOW

Yellow came from the leaves of weld, and the bark of the North American oak tree. Carotenoids, which are compounds present in green plants, also produced yellow to red dyes.



LOGWOOD

Logwood is the only natural dye that is still being used today. Initially, it is red but the color will transform to charcoal, gray, and black once combined with chromium. Logwood is used to dye silk and leather.

MANDALA

In Sanskrit, Mandala means both circle and center, implying that this symbol represents both the visible world around us and the invisible one deep inside us. Mandalas generally have one identifiable center point, from which radiates an array of symbols, including geometric and organic shapes.

From Native American and Tibetan sand paintings to Gothic Rose Windows and Hindu Yantras, mandalas are used as symbols for meditation, protection and healing. These can be drawn or painted with a variety of art media.



Cast-Tissue Tiles

A simple way to create embossed paper designs — with the color built right in!

(art + history)

The term papier mâché refers to a wide variety of processes, but just two main ingredients: paper and glue. Originating in ancient China, papier mâché is truly a global craft and has been used to make just about anything one could imagine and also things that defy the imagination — like papier mâché boats, airplanes, and buildings.

In the 18th century, English craftsmen John Baskerville and Henry Clay created a process that later became known as "japanning." It imitated lacquerware from Japan and used heat to create a papier mâché that was as durable as wood. It launched an industry that dominated the decorative and home market until plastics took over in the 20th century.

This technique provides a relatively quick and tidy way to create cast papier mâché designs using a texture rubbing plate as a mold and colorful tissue paper. Use it to create tiles, ornaments, valentines, frames — all sorts of great projects that make great gifts, too!

GRADES 2-8 Note: Instructions and materials are based upon a class size of 24 students. Adjust as needed.

Preparation

1. Squeeze glue into a cup or, if larger quantities are needed, place glue in a plastic container with a tight-fitting lid. Add 50% water to the glue, and stir.

Process

1. Look at both sides of the rubbing plate to determine which side to use. The papier mâché casting will be flat on the back side and take its texture from the side of the plate it is pressed against.
2. Tear tissue paper into approximately 1" pieces. Brush glue onto the rubbing plate and place the tissue piece over the glue. Brush the back side with more glue and use the bristles of the brush to push it down as much as possible against the texture. It is best to use old brushes. Repeat, overlapping tissue paper pieces.
3. The design on the plate can serve as a guideline and colors of tissue can be filled according to it. Or, simply use the plate for texture and create your own shapes and designs.



Materials (required)

Elmer's® Washable Clear School Glue, 5 oz (23810-1600); share three bottles across class

Blick® Colored Tissue Assortment, 12" x 18", Package of 50 sheets (11308-1006); share one across class

Richeson® Rubbing Plates, Set of 6, size 7" x 7" (62108-); one per student

Optional Materials

Hygloss® Animal Skin Tissue Assortment of 20 sheets, 20" x 30" (11300-1003)

KolorFast® Luster Tissue Paper, 14-sheet package, 20" x 30" (11306-9106)

Roylco® Rubbing Plate Sets, assorted (61112-)

Shade-Tex™ Rubbing Plates, Set of 6, 8-1/2" x 11" (22809-)

Blickrylic® Student Acrylics, assorted colors (00711-)

Sargent Glitter Glaze, 16 oz (00704-1006)



Process - continued

4. Every part of the paper casting should have at least three layers of tissue. Create a final layer of a single, complementary color on the back side. Allow edges to create deckles, or trim with scissors.

Start in the center and use fingers to gently smooth tissue toward the edges. This will push excess water out of the mold and help it to dry faster. It will also push the wet tissue layers together for the best casting.

5. Set aside to dry overnight, then gently remove from the rubbing plate. The plate can be washed and reused.
6. If desired, add paint to the tissue to enhance the design. Brown or black acrylic paint can be used to fill the recessed areas and wiped away from the raised areas to create an "antiqued" look. White acrylic paint can be touched on the raised areas to accent or highlight. Watercolor spreads into the tissue and provides soft color. Oil pastels, pen and ink, glitter paint, colored pencils— the media that can be incorporated into the casting are limited only by your imagination!



Step 1: Create a 50/50 mixture of glue and water. Brush glue onto a piece of tissue paper and arrange in the texture plate.



Step 2: Add layers of tissue to complete the design.



Step 3: After the tile is dry, pull it gently from the plate.



Solid Tempera Paint in a no mess stick
For a discount of 10% off any product use
my code:

2ART10

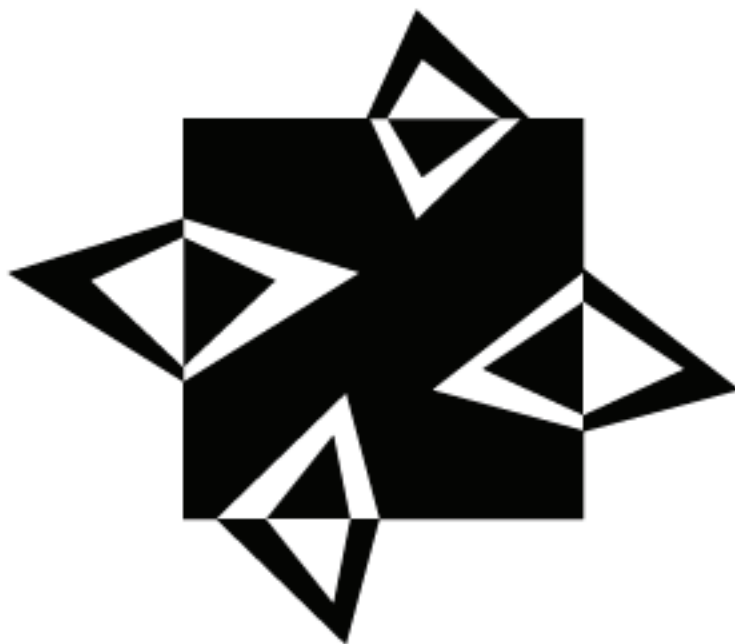
On: thepencilgrip.com website

NOTAN

Notan is a Japanese term which literally means "light dark harmony". Artists use "notan studies" to explore different arrangements of light and dark elements in art, without having the distraction of other elements like color, texture and value.

This is an excellent way to teach art concepts like positive and negative shape, contrast, and mirror imaging with a math or science connection.

Black paper, scissors and glue are needed. Designs can be made as simple or complex as appropriate for your learners.



NAME		DATE	
------	--	------	--

PAGE		COMPLETE
PAGE 1	Cover The cover should include the character's name, the title of the book, the author's name, and your name.	
PAGE 2	Journal Entry #1 This is the journal entry from the main character's perspective.	
PAGE 3	Pictures and Photographs These are images or pictures that reflect events important to the main character. A caption for each picture that explains what it is or why it was included. The images should also represent your character's behaviors and events in their personal lives.	
PAGE 4	Letters This is a letter from the main character to another character about what events are happening.	
PAGE 5	Letter This letter is a response from the person you wrote to.	
PAGE 6	Souvenirs and Mementos At least three objects that reflect events in the story or important aspects of the main character. Some examples can be a place that was visited, a family gathering or a community event. There must be an explanation for each.	
PAGE 7	Family life This is an entry about the main character's life within their family.	
PAGE 8	Journal Entry #2 This is an entry from the main character's diary that shows growth over time.	

FREEDOM WALKERS PEER ASSESSMENT

Read each item on the checklist and decide whether the student's work fits into the "YES" or "NO" column. In the column you choose, write some comments to the student explaining how his or her work has met the teacher's requirement or what needs to be improved.

	YES	NO
1 All of the pictures in the slideshow are in a clear, sequential order.	<input type="checkbox"/>	<input type="checkbox"/>
2 The caption accurately describes the picture shown on each slide.	<input type="checkbox"/>	<input type="checkbox"/>
3 The digital scrapbook consists of 8 slides from the list.	<input type="checkbox"/>	<input type="checkbox"/>
4 The digital scrapbook is sequential and does not stray from the main idea or topic.	<input type="checkbox"/>	<input type="checkbox"/>
5 The student makes eye contact with the audience and talks with expression during rehearsal of his or her presentation.	<input type="checkbox"/>	<input type="checkbox"/>



SELF ASSESSMENT

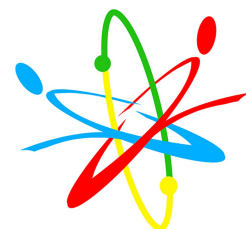
Read each item on the checklist and decide whether the student's work fits into the "YES" or "NO" column. In the column you choose, write some comments to the student explaining how his or her work has met the teacher's requirement or what needs to be improved.

	YES	NO
1 All of the pictures in the slideshow are in a clear, sequential order.	<input type="checkbox"/>	<input type="checkbox"/>
2 The caption accurately describes the picture shown on each slide.	<input type="checkbox"/>	<input type="checkbox"/>
3 The digital scrapbook consists of 8 slides from the list.	<input type="checkbox"/>	<input type="checkbox"/>
4 The digital scrapbook is sequential and does not stray from the main idea or topic.	<input type="checkbox"/>	<input type="checkbox"/>



PHOTOSYNTHESIS

Photosynthesis is the process through which plants use water and carbon dioxide to create their food, grow and release excess oxygen into the air. Plants need sunlight, water and soil to grow/survive.



**DROPPING
SEEDS IN MOTION**
The Intersection of Science and Movement



STEP 1

Identify the "I can" statement (Ex: "I can name three things plants need to grow"):

* Identify and circle 1-2 words from the "I can" statement above that stand out to you and depicts movement/action or can be used to show creative expression. Write the word(s) below and list a couple synonyms for these words:



STEP 2

Write the shape(s) your students can create using their own bodies related to the topic/selected words (Ex: round, curved, straight etc):



STEP 3

Write the sounds that can be included in this lesson to help support the I can statement and movements (Ex: clicks, claps, swooshes etc):



STEP 4

Choose your music and create a sequence of movements. Students can work in groups of two-four to create their own movements/dances:

2020 Dropping Seeds in Motion

Visit us online for more resources: www.DroppingSeedsinMotion.com

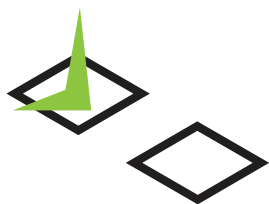
OVERVIEW

Use mini green screen with students with poetry.

I have students who record their poems.



TWO OPTIONS



OPTION 1

Record using green pizza box and character taped to green straw or green stick.

OPTION 2

Color the front of a folded piece of paper. Put green paper inside. Record student reciting poem so it looks like student is inside a poetry book.

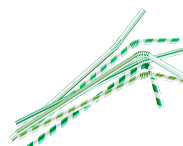
EQUIPMENT



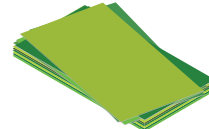
PIZZA BOXES PAINTED GREEN INSIDE



MIC EITHER LAPEL MIC OR SNOWBALL MIC



GREEN STRAWS OR GREEN CRAFT STICKS



GREEN PAPER

GREEN SCREEN APPS AND WEBSITES



DOINK
(IOS APP)



IMOVIE



TOUCH CAST
STUDIO



WEVIDEO

HELPFUL HINTS

- Have the students practice their poem
- Buddy students and have them record each other
- Have students practice recording their buddy's poem
- Have good lighting
- Have a mic the students can use
- Remind the students not to use green

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