

75 Arts Integration Strategies, Warmups & Thinking Routines

A toolkit for K-12 educators using creative approaches
across the curriculum.



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ARTS INTEGRATION *and* STEAM

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Welcome!

CREATIVE EXPERIENCES AWAIT IN THESE PAGES.

I'm excited that you've taken this step to integrate more creativity and artful experiences for your students. Arts Integration and STEAM can seem intimidating at first. But it doesn't have to be! You can begin to connect your curriculum in simple ways through warm-ups, strategies, and thinking routines.

In this guide, we're sharing 75 ways to begin this process. We've broken it down into three categories: warm-ups, strategies, and thinking routines.

Warm-ups are short experiences in each of the art forms, designed to be done at the beginning of a lesson. These should take no more than 5-10 minutes to complete. We've also included a lesson idea and extension you can use to pair with these warm-ups.

Strategies are a bit more robust than a warm-up. These are activities you can integrate into your lesson to help it take on more depth. These strategies have been separated by art form so you can use what the area you're most comfortable in to start. These activities take a bit more time - usually between 10-30 minutes - but once learned can be easily added on a consistent basis.

Thinking Routines are just that: routine. These are items that aren't specific to one arts area, but instead can be used with any art form and any content area. These are meant to become a habit that students use for critical thinking, collaboration, communication, and problem-solving.

Strategies are the conduit to a full-bodied arts integration lesson.

Key points about Arts Integration Strategies:

- Strategies require that classroom time is dedicated to ONLY working through the strategy in isolation from a lesson.
- Remember: just because you use a strategy doesn't make it an arts integrated lesson. The key lies in HOW you are using the strategy and for what purpose. *Authentic Arts Integration means that each part - the arts and the content - are taught with equity. Neither is in service of the other.*
- Warm-ups, Strategies, and Thinking Routines help open the doors to all that arts integration can offer.

Now that you're prepared, let's take that next step. Time to explore!

A handwritten signature in black ink that reads "Susan".

Susan Riley
Founder and CEO

The Institute for Arts Integration and STEAM

• Visual Art
 • Dance
 • Media Arts
 • Music
 • Theatre

WARM-UPS	STRATEGIES		THINKING ROUTINES
<ul style="list-style-type: none"> • Brain Connect • Art Color • Drawing Practice • Lettering • Line Poem • Pencils • Picture This • Sketch Stretch • Sketching from Life • Clay • Dance Vocabulary • 1-Minute Switchup • Halfsies • Kinospheres • Engineering Design • GIFs • Keyboard Shortcuts • Memes • Mood Post • 1,2,3 Echo Me • Animal Sounds • Dynamics • Solfege • Voice Shapes • Watch the Ball • Guided Improv • I'm a Bird • Memory • Mrs. Mumble • What are you Doing? 	<ul style="list-style-type: none"> • iNotice3 • Dictionary Drawing • Draw-by-Description • Six Dots of Separation • Badge Craft • Asking and Telling • Expanding Sentences • Stepping into the Painting • I Spy • Take What You Need • Improvisation Frame • Theme and Variations • What's Your Name? • Musical Similes • Hear, Speak, Notate, Spell • Play and Tell • Playlist • Notate Me • Active Listening • Adding On • Human Flipbook • Yes, and • Hot Seating • Forum Theatre • Build-a-Character • Soundscapes • Tableau • Minute to Win It • Movement Vocabulary • Follow a Line 	<ul style="list-style-type: none"> • Mirroring • Book "Marking" • Letter Movement • Dancing through Sound • Force Field • Shape of Cause & Effect • Space Walk 	<ul style="list-style-type: none"> • See, Think, Wonder • 4-Read • 1x5 Creative Thinking • Tell It/Sell It • Mark It Up • Reciprocal Teaching with Art • Puzzle Cube • Define through Doing

Warm-Ups



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Brain Connect

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3
Have students select two colored pencils or crayons and hold one in each hand.	Instruct students to begin with both drawing tools in the center of the paper. Begin to draw as if one hand is mirroring the other.	Move hands simultaneously to create a symmetrical image.

LESSON IDEA:

This strategy focuses on space and shape. It also allows for brain connectivity as students practice drawing with both hands at the same time. It would be ideal for lessons where students are learning about symmetrical vs. asymmetrical art.

EXTENSION:

For kinesthetic learners, you could do this same activity using the body. Students would do this in pairs and as one person moves, the other mirrors their motions.

Art Color

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Have students divide their papers into 30 rectangles by drawing a graph of 5 vertical lines and 6 horizontal lines.	Now have students spend 3 minutes (on the timer) trying to fill in as many rectangles as possible with different colors using colored pencils.	Try having students mix colors to create secondary and tertiary colors.	Then have students create different values of each color by pressing harder or softer on the pencil tip.

LESSON IDEA:

This strategy looks at creating colors through a quick timed activity. This would be a great warm-up before students dive into a lesson focusing on color in art.

EXTENSION:

For language arts, follow this same strategy but fill each rectangle with words that describe each color or value. This is an excellent way to expand vocabulary.

Drawing Practice

VISUAL ART | PURPOSE: WARM-UP

STRATEGY OVERVIEW				
In this warm-up strategy, students will take time to stretch their hands and arms as they get ready to sketch or paint.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Hold your pencil in your hand and sketch a very light line. Create the lightest line you can make by pressing your pencil as softly and gently as you can on the paper.	Now practice making a series of lines. Make a loopy line, as straight line, a dotted or dashed line, a slow line, a quick line, and a silly line.	Turn your pencil on its side and use the edge of the pencil tip. This is the part of the pencil you would use to shade or color in a section of a drawing. Try making a light shading and a darker shading.	Try drawing a shape. Fill in the shape using the side of your pencil.	Make a series of very small lines all in one row, or make a line a little bit at a time until you have a line that stretches across your paper. This is how we sketch!

LESSON IDEA:

This basic strategy is an introduction to sketching. Consider using this warm-up before a lesson where students will be drawing.

EXTENSION:

Try using this as a way to introduce the writing process with the idea of a draft, leading to a story, followed by revision.

Lettering

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Use the tip of your pencil to draw any letter of the alphabet.	Try drawing that letter very small. Try drawing it very large.	If you had chosen to draw a lower case letter, draw it capital. If you had drawn a capital letter, draw it lower case.	Can you draw this letter in cursive? Can you draw this letter in a different font?	Serifs are the little lines or flourishes that go on the ends of letters. Can you add serifs to your letter? Sans Serif fonts do not have little lines or flourishes at the edges of the letters. Can you draw your letter in a sans serif font?

LESSON IDEA:

Although this lesson works specifically with letters, the real purpose it serves is just to provide students with an accessible item to practice drawing.

EXTENSION:

This warm-up helps students consider how to represent one thing in different ways. Consider using this to connect with math and look at how a math problem could be represented or solved in multiple ways.

Line Poem

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2
<p>Identify an object in the room to depict and create a contour line drawing of that object.</p> <p>A contour line drawing is a continuous drawing where the pencil never leaves the paper from the start of the process to the completion of the drawing.</p>	<p>Next have students begin at the start of the line and write a poem about the object they have chosen to depict.</p> <p>Have students write their poem about the object along the actual line of the contour line drawing. Instruct the students to continue writing their poem until they run out of line.</p>

LESSON IDEA:

This warm-up relates text and image and also focuses on line. Use this warm-up to engage students in mind connectivity before teaching a lesson that involves communication and interpretation.

EXTENSION:

What else could be considered a contour line? There are many instances where students need to begin something and not stop until completion. Explore how to use this technique to warm up for such events.

Pencils

VISUAL ART | PURPOSE: WARM-UP

STRATEGY OVERVIEW				
In this warm-up students will take time to explore the tools they will be using during the lesson. The directions specify the exploration of a pencil but really this warm-up could also apply to a paintbrush, crayon, marker, or any other art supply.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Sight: Observe your pencil. What does your pencil look like? If it is a drawing pencil, what number is it?	Touch: Rub your pencil between your fingers. Notice how your pencil feels in your hand. Pretend you are about to draw and notice how your hand is holding the pencil.	Sound: What sound does your pencil make as you tap it a few times on your paper? What does it sound like as you drag your pencil along to form a line?	Smell: What does your pencil smell like? What does the smell of a pencil remind you of or make you think of?	Taste: Do <u>not</u> taste your pencil. But using your other 4 senses, how do you <i>imagine</i> the pencil would taste?

LESSON IDEA:

In this warm-up students use their five (four) senses to observe their drawing implements. Use this to introduce a lesson that involves sketching or design.

EXTENSION:

After this warm up, ask students: how would you describe velvet to someone who is blind? Or, how would you describe birdsongs to someone who is deaf? This offers the opportunity to explore vocabulary in a tangible way.

Picture This

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3
Choose one vocabulary word from today's lesson to assign to the students. Write the word on the board.	<p>Students should illustrate that word to visually communicate its definition.</p> <p>Have students use any of the following techniques to communicate meaning:</p> <ul style="list-style-type: none">• Color• Shapes of letters• Thick or thinness of a line• Shading	<p>Ask: Could you use block letters to accentuate your point? Could you write the letters of the word in the shape of the object itself? How can you make your letters express emotion or action?</p> <p>Could your word be built using human figures? Could it be built using cars? Crayons? What could you use to help convey the definition of that word.</p>

LESSON IDEA:

Consider using this warm-up several times over the course of a unit and keeping examples of student word illustrations to add to the word wall.

EXTENSION:

Use this warm-up to help establish word and image relationships and introduce lessons involving complicated vocabulary.

Sketch Stretch

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Wiggle your fingers! Gently bend each finger back towards the back of your wrist and then press each finger towards the front of your wrist.	Stretch both arms above your head.	Stretch both wrists forward and back. Roll your wrists in one direction, and then in the other.	Drop your chin to your chest and then gently roll your head around on your spine as your head drops to the right, the back, and the left. Reverse direction.	Shake out your hands above your desk. Shake out your hands over your head. Shake out your hands over your shoulders.

LESSON IDEA:

We don't often think to stretch out our hands before drawing or creating visual art but it helps get blood flowing and creative juices moving around as we mentally prepare to create art! Use this to help students get ready for creating.

EXTENSION:

This is also a great warm-up prior to any lengthy testing situation. Stretching and focusing on releasing muscle tension can help relax students in stressful situations.

Sketching from Life

VISUAL ART | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
<p>Sketch what you are looking at.</p> <p>Consider: How is sketching different than drawing or doodling?</p>	<p>Look up from your paper at the object or artwork which you are sketching at least once every few minutes.</p>	<p>Try to connect your hands with what your eyes are seeing and what your brain is processing.</p>	<p>Don't erase any lines! Remember that mistakes help us become better artists and learners.</p>

LESSON IDEA:

Try having students use sketching as a note-taking tool to help them recreate and record what they see.

EXTENSION:

A way to advance this warm-up is to have students only look at their object while they are sketching. By not being able to look down at their drawing, students focus on the process over the product.

Clay

DANCE | PURPOSE: WARM-UP

STRATEGY OVERVIEW				
In this warm-up students will work in partner pairs or small groups to develop different body positions that represent a thought or idea.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students select one person in their pair or group to be the "clay." This student will sit on a chair or stool.	The students who are not seated will need to determine how to "sculpt" the "clay." Each student should ask permission to use either verbal or physical cues. Students should be detailed and instruct or show exactly how the "clay" should pose their face, hands, and body.	Next begin prompting student groups by giving them thoughts or ideas you would like them to convey through their "clay" sculpture. Examples: Surprised while Playing Soccer, Just received an A+ on a Math Test, Devastated that the Cafeteria is Serving Soup for Lunch, etc.	Have students present their "clay" to the rest of the class and defend their artistic choices. Subsequent teams may not change their "clay" while/after viewing their neighbors sculptures.	Have students repeat this exercise with different students playing the roles of the clay and the sculptors.

LESSON IDEA:

This warm-up is great for having students consider detailed choreography and relating ideas or concepts to body movements.

EXTENSION:

Use this as a warm up to any piece of literature where a character needs to make a choice. Particularly with the concept of "Hero's Journey", this strategy can help students see how choices can effect an outcome.

Dance Vocabulary

DANCE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Have students begin moving around the classroom in their kinospheres. Then begin to cue students to move in specific ways.</p> <ul style="list-style-type: none"> • Walk • Hop • Jump • Skip • Slide 	<p>Student return to their basic walk as they move around the room. Instruct students that they will begin to change the pathways they are using to walk around the room- instead of moving in a straight line suggest students try:</p> <ul style="list-style-type: none"> • Moving in circles • Moving in right angles • Moving in a zig-zag • Moving in a curved line 	<p>Students return to their basic walk as they move around the room. Next instruct students to utilize different levels as they walk around the room.</p> <ul style="list-style-type: none"> • Crawl to show low levels • Lay on the floor in a shape to demonstrate a low level • Walk on your knees at a middle level • Crouch to show a middle level • Jump into the air to show a high level 	<p>Students return to a basic walk around the classroom. Have students play with the elements of direction and time to change the way they are moving.</p> <ul style="list-style-type: none"> • Walk backwards slowly • Walk to the right in slow motion • Walk up the “stairs” fast • Slide back and forth quickly • Hop forward 3 times very slowly, then hop to the side 3 times fast. 	<p>Students return to a basic walk around the room and practice moving in locomotor ways vs. non-locomotor ways.</p> <ul style="list-style-type: none"> • Stand in place and kick each leg • Skip/jump • Twirl in place • Hold hands with a partner and move in a circle

LESSON IDEA:

Use this warm-up to practice moving around the classroom and showing expression while practicing dance vocabulary. Connect this vocabulary and expression to composing a story. Use the movements to guide the story arc.

EXTENSION:

Have students use this warm-up to practice the elements of dance as a way to discuss mathematical relationships. Consider having a student lead these warm-ups after the teacher demonstrates.

1-Minute Switchup

DANCE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students spend 1 minute doing jumping jacks or small jumps in place.	Have students spend one minute completing lengthening full-body stretching. • Large arm swings with torso twisting • Leg swings while transferring weight to opposite leg • Standing tall and reaching both hands together up and over the body reaching first to the right, and then to the left.	Have students spend one minute working on core and stability. Ask students to sit on the floor and tuck their knees up to their chest. Grab the nooks of the knees with hands and lean back to lift both feet off of the floor (boat pose). Have students extend arms out and hover arms up and down alongside of knees.	Have students spend one minute working on balance. Ask students to begin with their left knee and left hand on the floor with their right arm extended above their body (supported side-plank). Extend right leg so that the entire body is in a straight line. Pull the right knee towards the torso and the right elbow towards the knee. Repeat on the opposite side of the body.	Finish this warm-up by having students spend another minute doing jumping jacks or small jumps in place.

LESSON IDEA:

In this warm-up students will get students moving and raise the energy level and temperature of the room. Try a science experiment measuring the heart rate levels before and after this warm up.

EXTENSION:

This warm-up indirectly references the Barteneiff Fundamental exercise called Basic Six. These exercises were developed in 1940 by Irmgard Barteneiff as a method of connecting breath and movement. Consider using this as an SEL component to your teaching through the practice of mindfulness.

Halfsies

DANCE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
<p>Have students stand and stabilize their feet, legs and hips but move the top half of the body.</p> <p>Then have students stabilize their hands, arms, necks, heads, and shoulders, but move only the bottom halves of their bodies.</p>	<p>While standing have students stabilize the left side of their body and move the right side of their body.</p> <p>Then have students reverse the action by stabilizing the right side of their body and moving the left side</p>	<ul style="list-style-type: none">• Clap, clap, stomp right foot 3 times (4 counts)• Clap, clap, stomp left foot 3 times (4 counts)• Clap, clap, stomp right foot 3 times (4 counts)• Clap, clap, stomp left foot 3 times (4 counts)	<p>Have students move to hands and knees (table pose) on the floor.</p> <p>Then, students can extend their left arm out straight in front of them.</p> <p>Finally, students can try balancing and extending their right leg straight behind while their left arm remains extended in front.</p> <p>Reverse and have students try this on the opposite side.</p>

LESSON IDEA:

This warm-up allows students to strengthen movements that utilize both halves of their brain. Try using this as a warmup to a lesson surrounding possible careers in STEAM. What careers require using both sides of your brain simultaneously?

EXTENSION:

Ask students if they can think of styles of dance that predominantly utilize one half of their body. (I.e. : Irish step-dancing, Traditional African Dancing, etc.). Consider: what are some other activities that include one portion being stationary and the other is active?

Kinospheres

DANCE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students find a place in the classroom where they have a bit of space around them. Stand in the front of an open space and have students point their toes towards and gaze towards you.	Reach into your pocket (if you don't have a real pocket reach into your imaginary pocket) and take out your imaginary piece of chalk. To create your kinosphere draw a huge arc all the way around your body by passing the chalk from one hand to another. Draw a huge arc using an extended arm behind your back, around your sides, over your head.	Test your kinosphere for strength by poking it, punching it, kicking it, stretching it, jumping in it, knocking on it.	Have students "remove their voice boxes" (aka become silent) and "place their voice boxes on the ground inside their kinosphere. Have students move their kinospheres around the classroom without bumping into anyone else's kinosphere. If student's kinospheres are not "safe and soundproof" students must sit down for "kinosphere repairs."	Have students move inside their kinosphere without moving it (non-locomotor movement), and then have students move their kinosphere around (locomotor movement). Try using different adjectives to describe the way students should move.

LESSON IDEA:

Explore the ideas of rotation and revolution using this strategy as a warm-up.

EXTENSION:

This warm-up is great for lessons where students will be moving through general space. It allows students to practice self-space as well as respectful interaction in general space. Explore other ways to explore space using mediums such as art and music.

Engineering Design

MEDIA ARTS | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Have students log onto pixlr.com . Tell students that they are going to be rendering a drawing digitally by drawing using their curser and available tools.	Students choose one object within the classroom that they would like to draw. Encourage students to choose basic objects like pencils, water bottles, or an apple. Have students use the shape tool to draw a basic outline of the object using geometric shapes.	Next, have students use a paint brush or marker option to add some color to their artwork.	Finally, students label the parts of their object using text.

LESSON IDEA:

In this warm up students draw and label a simple classroom object in pixlr.com or any program with paint capabilities to familiarize themselves with what drawing feels like when using an electronic program

EXTENSION:

This warm up allows students to familiarize themselves not only with the simple object they are rendering but also with the program tools. Use this warm up before any lesson where you will be working with design to create a visual representation of an idea.

GIFs

MEDIA ARTS | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students work in partner pairs to take a short video of something in the classroom/school and upload it to their computers.	Then have students log onto giphy.com and upload their images to the website under the Gif maker tab or input the video URL.	Inform students they are to choose any emotion displayed in their video to focus on. Have students select 3 seconds for the length of their gif and add text that they feel accurately conveys an expression or thought that would accompany the emotion being expressed in the video.	In a separate tab have students type in the URL of a communal google doc created by the teacher. Have students copy the embed link of the gif they created and paste the gif in a collaborative google doc created by the teacher.	Scroll through student gifs on the promethium board or projector and have students identify their work.

LESSON IDEA:

This warm-up is great for demonstrating video analysis and introduces students to the concept of gifs. This would be an excellent way to open a lesson on speaking and listening skills, creating a media broadcast, or exploring human psychology.

EXTENSION:

Utilize this warm-up to open any lesson where students are analyzing a music video or dance through media arts.

Keyboard Shortcuts

MEDIA ARTS | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students log into Microsoft Word and open a blank document. Have students type their name at the top of the paper.	Then have students type the following song lyrics onto their paper (click the link to open): Li'l Liza Jane	Have students highlight the chorus of the song with their cursor and press command (for a Mac) or control (on a pc) + c simultaneously. Then have students press command/control + v to paste the chorus at the end of the second and third verses to show the chorus being repeated throughout the song.	Ask students to press control/ command + F and type the word: "friend" into the search bar. Ask: How many times does the word "friend" appear throughout this song? How do you know? Have students press command/control + S to save their document.	Have students press command/control + q to close their document.

LESSON IDEA:

Students will use keyboard shortcuts to write, design and edit photographs, and create music. This warm-up helps acquaint students with various shortcuts that they may use in a media arts lesson.

EXTENSION:

This warm-up is great for introducing students to basic shortcuts that they can use universally in many different computer programs. Try using this warm up to introduce media shortcuts and then having students utilize these shortcuts during the lesson itself for reinforcement.

Memes

MEDIA ARTS | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Show students a few examples of memes and explain that a meme is a funny picture containing both a visual element and focus that has become popular on the internet. Inform students that today they will be creating their own images using classical artwork as their image.	Have students decide whether they would like to work with Venetian by Cariani, or The Loge by Mary Cassat. Then direct students to log into Imgur Meme Generator. Select upload new background on the right side of the page. Then students should paste the url of their chosen image into the text box (under the browse button). Imgur will automatically upload the image and bring you to the creation page.	Have students type in the text they would like to accompany their image. Students may also move the text and resize it. Explain that the text might be a thought that the subject of the painting is thinking or saying.	Have students title their memes before selecting the make this meme option. Have students right click the completed image and save it to their computer.

LESSON IDEA:

Students will create memes that contain both a visual component and a text element to convey a message using photoshop.

EXTENSION:

This warm-up allows students to consider the perspective of the subject of the painting and would be a great way to lead into a lesson that involves considering multiple points of view.

Mood Post

MEDIA ARTS | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Have students log into Adobe Spark and look for the + symbol to start their warm-up project.	Have students select "Post" as the type of content they want to create.	Allow students to select an image and "remix" that image to personalize it to their current mood.	Students should alter the following aspects of the image they choose: <ul style="list-style-type: none">• Text content• Text Size• Theme• Color Palate	Have students "preview" their post and share out with a partner.

LESSON IDEA:

Use this warm-up as a way to begin a study on the concept of Mood in literacy. How does an author or composer express mood? How does mood change? What effect does mood have on other characters?

EXTENSION:

This warm-up is great for having students practice running through the basic options of the adobe program before a lesson that involves elements of design.

1,2,3 Echo Me

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3
Clap to an 8 count rhythm, pause, and have students mirror clap back to you. Inform students as to whether their clap sounded the same or different and why.	Next sing the beginning of the song <u>Red River Valley</u> to students. "Then come sit by my side if you love me Do not hasten to bid me adieu Just remember the Red River Valley And the cowboy that's loved you so true"	Have students echo the chorus of the song back to you. Proceed to sing each of the verses of the song (or choose a student to sing those verses) and have the class sing the chorus after each verse.

LESSON IDEA:

Use this warm-up as a way to begin any poem unit or compositional analysis project. You could also use this as a way to begin a lesson on repeating patterns in math.

EXTENSION:

This warm-up is ideal for lessons where students will be creating their own music because it allows them to consider the concept of a musical chorus that repeats throughout a song.

Animal Sounds

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3
<p>Have students sit in a central carpeted area in a circle. Move around the circle, one student at a time and have each student make an original animal sound with their mouths.</p> <ul style="list-style-type: none">• Panting dog• Meowing cat• Buzzing mosquito• Hooting owl <p>Students may not repeat sounds that other students in the circle have already said. Each student must think of their own sound to make.</p>	<p>Once everyone has said their animal sound one time. Move around the circle and have each student make their animal sound and then have all the other students repeat that sound back to the original student. Continue all around the circle with audience repetition.</p>	<p>To increase the level of difficulty, next have students send their sound around the circle. Choose one student (person 1) to start the game by making their own animal sound and then the animal sound of another person (person 2) in the circle. The person 2 will then make their animal sound and another friend's animal sound and pass the sound to student 4. Continue to pass the animal sounds around the circle.</p>

LESSON IDEA:

This is a great warm up to use anytime you're exploring sounds in nature, biospheres, or creating a background soundtrack for a story.

EXTENSION:

This warm-up is a great team building activity and can be used in conjunction with many different types of music lessons to get students vocally warmed-up. It would also be great to use at the beginning of the year or after a holiday break as an ice-breaker and team bonding activity for the class.

Dynamics

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Distribute colored silk scarves to each student (if scarves are not available ribbon may be used instead).	<p>Play 30 seconds of different songs without adjusting the volume for each individual track.</p> <ul style="list-style-type: none">• J.S. Bach• G.F. Handel• Haydn• Mozart• Beethoven	As the music is playing have students use their scarves to indicate whether they are hearing loud dynamics (by waving the scarf high in the air) or soft dynamics (by waving the scarf down by their feet).	Ask students to identify how we use dynamics in the classroom setting. Have students use their scarf to demonstrate what voice level would be appropriate for a classroom, a cafeteria, a playground, or outdoor setting.

LESSON IDEA:

Use this warmup for a lesson that explores frequency and sound waves using different dynamics levels. You could also use this as a way to create a story soundtrack that builds in the natural rise and fall of a plot.

EXTENSION:

This warm up focuses on dynamics and would be useful to complete before any lesson where students will be working with the volume of music (whether that is with their voices or with percussion boxes.) Take it one step further by connecting with any image: what makes an image "loud" or "soft"?

Solfege

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Explain to students that solfege gestures are a series of movements that were designed to help us remember musical sounds.	Teach students the solfege gestures through the use of these videos or through demonstration if you are already familiar with the solfege gestures. Have students slowly practice singing each note while completing the gestures.	Sing a tune with gestures and have students echo back with gestures until students begin to feel more comfortable with the notes and gestures. Allow student volunteers to lead a few echo activities.	Finally choose a few common songs (Mary Had a Little Lamb, Jingle Bells, Row, Row, Row Your Boat, Twinkle, Twinkle, Little Star, etc.). Have students guess the song from just the notes and gestures (no actual words used).

LESSON IDEA:

Use this warm up for any lesson exploring symbols. In math, students could look at how symbols are used to represent unknowns, as well as various processes (like greater than or less than). In social studies, students can explore how symbols quickly convey meaning (such as in traffic signs or even political parties).

EXTENSION:

In this warm-up students will work with solfege to “hear” music internally and interpret it through symbols. What other symbols could students create to represent these notes?

Voice Shapes

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Draw a line on the board. The line may be diagonal, sloped, or swirly but it must start at the left side of the board and end at the right side of the board.	Have students follow the shape of the line with their high/low voices.	Have students repeat this activity with different lines (choose student volunteers to draw lines) and different timbres. <ul style="list-style-type: none">• Buzzing lips• Soft voice• Humming	Now have students look at an artwork and ask them what lines they can sing within the artwork. Have students vocalize the shape of the lines within the artwork by using low and high sounds (pitch). No student answers are wrong, provided they are able to justify their artistic choices.

LESSON IDEA:

Use this warm up to explore the variety of shapes available (geometry) or as a way to explore how words can be used to shape a text, thought, or idea.

EXTENSION:

This warm-up integrates concepts of visual art and music. Use this warmup before having students complete a lesson where students are recording the music they create through iconic or musical notation, or any music lesson where students are analyzing pitch.

Watch the Ball

MUSIC | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3
Have students stand in a circle. Toss a ball of yarn or any other soft beanbag across the circle to a student.	As the ball crosses the circle, have students mimic the arc using pitch. For example if the arc is low students will begin in a low pitch, increase slightly in the middle, and end back in a low pitch.	Try calling out different ways to use the voice to imitate the arc of the ball. <ul style="list-style-type: none">• Whisper• Soft voice• Humming• Buzzing• Robot• Cat

LESSON IDEA:

This is a great way to get students to visually, aurally, and kinesthetically connect with the concept of an arc. This can be a difficult mathematic idea for students. Use this activity as a prompt for students to measure the arc of the ball and then connect it to science with the arc of frequency created by the voice.

EXTENSION:

When students are first learning this activity, stand in the center of the circle and pass the ball to individual students as they sing the arc of the ball using pitch as the ball travels through the air. Then, once students understand the concept, have them toss the ball amongst themselves while they read the arc of the ball to imitate the pitch.

Guided Improv

THEATRE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Explain that students should be totally silent during this activity but should respond to the tasks being said through movement. Students should follow the directions immediately as they are being said aloud. In between tasks students should walk about the classroom, making sure to maintain personal space and not bump into anyone.	Ask students to find their personal space in the room and draw their kinospheres (see dance warm-ups if you are unfamiliar with this term). Have students begin to move about the classroom using a basic walk.	Call out the following directions as students move about the room: <ul style="list-style-type: none"> • Make eye contact with the people you pass • Do not make eye contact with the people you pass • Smile and nod as you pass each person • Do not smile as you pass people • Begin hopping • Now skip 	Instruct students to return to a basic walk around the room. Explain that you are about to give a series of tasks and that students should explore each task silently through movement as they stay in their own personal kinospheres.	Direct students to act out the following tasks: <ul style="list-style-type: none"> • Trying to catch a butterfly • Becoming a melting snowman • Climbing up a hill • Following someone in the room • Getting away from everyone in the room • Carrying a huge basket • Picking apples to put in your huge basket • Laughing in silence- think about how to show laughing with just action and no sound.

LESSON IDEA:

Have students use a prompt from this warm up as the beginnings of a pick-your-own-ending story. Explore how directions play a key role in determining an outcome.

EXTENSION:

Improv can be applied universally to almost any lesson because of its applicability to real life expectations and direction following. This improv warm up allows students to explore communicating silently and collaboratively. Extend it through a variety of different scenes.

I'm a Bird

THEATRE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Explain that students should be totally silent during this activity except for when it is their turn. Have all students gather in a circle facing inward.	Choose one student to step into the middle of the circle and exclaim "I'm a bird" while taking the shape of a bird and holding that shape. The student who is a "bird" stays frozen in the center of the circle as students take turns going around the circle in a clockwise direction and adding to the existing tableau. For example the next student might step out and say "I'm a seed" and curl up into a ball on the ground beside the bird. Now both the "bird" and the "seed" will stay frozen in the circle as students continue to add to the scene.	Once all students are part of the tableau for an added challenge tell them that they are going to become a silent moving picture and that they are going to stay in character as their object but begin to move about the scene they have created.	To take this even further, you can have students think of what sounds or words they might say as their character. Go around the tableau and tap each student on the shoulder one at a time. As students are tapped they may make a sound or say a few words as their character. Then they must step back into the scene and become silent and still once again as the teacher moves around to tap other student's shoulders.

LESSON IDEA:

Explore a narrative or informational text from different points of view using this warm-up. Students can show their point of view through a tableau and a short description when tapped.

EXTENSION:

This warm up provides a solid foundation for any lesson that involves tableau or characterization. Tip: Avoid telling students that they are "wrong" or that their imagined characters don't "fit" with this particular tableau- instead try to embrace all school-appropriate responses as creative contributions.

Memory

THEATRE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Students may be seated at desks or seated in a circle on the carpet.	Explain to students that you will be reading a sequence of items and they will need to listen carefully, remember the sequence, and then echo it back to you.	Begin by saying a memorable sequence of numbers such as "2,4,6,8." As a class, students then have to echo that sequence back to you in the same order in which you said it. If students make a mistake repeat your original sequence back to them or try only including three items in your sequence.	Repeat this exercise using various sequences containing: <ul style="list-style-type: none">• Colors• Shapes• Names	For an added challenge raise and lower the pitch of your voice throughout the sequence, adding emotion and expression to the words in the sequence, or saying the sequence in a different dialect or accent and have the students echo the sequence back to you using those same vocal elements when 3 they say each item.

LESSON IDEA:

Use this warm up anytime students are working on concepts that simply need rote memorization. You can also use this warm up as a way to introduce number sequences and patterns in math.

EXTENSION:

This warm-up specifically works on developing short term memory which can be instrumental to theater performances and scenes. Try seeing how far students can go by expanding the sequences to be memorized.

Mrs. Mumble

THEATRE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Students should sit in a circle facing the center. Choose one student to be looking for Mrs. Mumble.	Explain to students that the person looking for Mrs. Mumble will go around the circle to each student and ask each of them the same question "Is Mrs. Mumble home?" The person asking this question must cover their teeth with their lips as they ask.	The student being asked must maintain a serious face, without laughing or smiling. If the student is able to stay serious, they will reply "No" but if the student being asked the question smile or laughs they must respond with the word "Yes." Now the student who laughed will be the new person looking for Mrs. Mumble.	If a student makes it all the way around the entire class without anyone laughing then the teacher will choose a new student to look for Mrs. Mumble.	Although no one is permitted to touch anyone else in this warmup, students should feel free to add expressive movements, gestures, and facial expressions as they look for Mrs. Mumble and try to make the students in the circle laugh.

LESSON IDEA:

Use this warm-up prior to any task or lesson requiring intensive focus and concentration. These are skills that students struggle to maintain for long periods of time. This warm up can help build their stamina.

EXTENSION:

This warm-up specifically focuses on helping train students to stay in character and to (hopefully) get out all the giggles before starting a theater lesson. You can also use a concentration circle where one person tries to distract everyone else or "break" their concentration.

What are you Doing?

THEATRE | PURPOSE: WARM-UP

STEP 1	STEP 2	STEP 3	STEP 4
Demonstrate this warm up for students before they begin. Choose two students to help you with your demonstration as students will be completing this warm up in groups of three.	Stand in a line with your two student partners for the demonstration, you should be at the front of the line. Begin by pantomiming a recognizable activity such as brushing teeth. Instruct the student partner standing behind you to tap you on the shoulder and ask you "What are you doing?" Respond to the student by saying any activity except the activity which you are actually miming. For example you might reply "I'm scuba diving" or "I'm walking the dog." The partner must then immediately begin doing whatever activity has just been named.	Then you will run around to the back of the line and the student partner will move to the front of the line as they continue to mime "scuba diving" or "walking the dog." Then the student behind him/her will ask the question "What are you doing?" And the game will continue with the person in front running to the end of the line after their turn is over. Students may not repeat pantomime suggestions.	Arrange students into groups of 3 and have Partner 1 being miming their activity. Cue Partner 2 to ask "What are you doing?". Walk around the room to monitor the students and to coach their activity.

LESSON IDEA:

Try using this pantomime-based warm up as an entry point for any lesson describing a process with a series of steps. Teams of students can pantomime each step randomly and the rest of the class can place the steps in the correct order.

EXTENSION:

This warm-up specifically focuses on helping train students to stay in character and to (hopefully) get out all the giggles before starting a theater lesson. You can also use a concentration circle where one person tries to distract everyone else or "break" their concentration.

Strategies



Institute *for*
ARTS INTEGRATION *and* STEAM

iNotice³

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Used for deep observation and to prompt attention to fine detail.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Choose a composition. This could be a piece of artwork, music, choreographed dance, or theater performance. The type of art chosen doesn't matter - just that you choose something with some depth or nuance that forces intent observation.	Ask students to view or listen to the whole composition. Have students look at the whole piece or listen to the whole song. This gives them time to take it all in and get some context for what comes next.	Choose something to notice. Here's where it gets fun! Explain that you will be calling on a student who has something about the piece that they would like to point out to the group - something that they notice. Also explain that whatever that item is, you will be calling on two more people to notice something different about that same item.	Begin the observations. Ask a student who is ready to tell the class something that they notice or observe. When they point it out, ask another person in the class what else they notice about that object or element, followed by one more student. They may not state the same observation, but may ask questions about that item that are not clear to them, state something that it reminds them of, or go into more detail about the item or element in their description.	Continue the strategy. Repeat this strategy until every- one has gotten a turn in the class. Feel free to stop during their observations and discuss anything interesting or ex- plore something they notice in more depth.

Dictionary Drawing

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Excellent strategy for vocabulary, syllables, phonemes, and part-to-whole				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Choose a vocabulary word that has more than one syllable (ie: cheeseburger, identify, lightning, etc) and share it with your students.</p>	<p>Ask them to visualize what that word looks like in their minds and then sketch it quickly - give no more than 45 seconds.</p>	<p>Ask students how they would separate the word into syllabic sections (ie: i den ti fy) so that there is visual space between each syllable. For each space, place a dot spacer so that students can see the sections (ie: i • den • ti • fy).</p>	<p>Have students look at the original sketch for the word. Ask them now to create an image for each syllable in the word that contributes to the overall larger image. (ie: for lightning, students could draw a light bulb for "light" and a series of zigzag zapping lines for "ning" that when combined would share the meaning of lightning).</p>	<p>Share out and explain each syllabic drawing.</p>

Draw-by-Description

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
This is a good strategy to help highlight the differences between objective/observable and subjective/interpretive information.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Get students into pairs and assign one as the "draw-er" and one as the "describer". The draw-er can't ask questions - they are just drawing. And the describers can't react to the drawing - they are just looking at what's in front of them.	Give the Describers an image, object, or scene to view. Do not show this to the Draw-ers.	Describers start by describing the image, object, or scene to the draw-er. The draw-er must draw whatever the describer says. Remember: the draw-er cannot ask question.	Once finished, everyone can look at the image, object, or scene and compare what the draw-er drew to the actual item.	Lead a discussion to share and reflect on the process. Use this as an opportunity to explain the difference between objective and subjective information. Ask how both of these played a role in the activity.

6 Dots of Separation

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Connections: Critical Thinking, Creativity, Math, Patterns, Synthesis				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
View several examples of artwork using the <u>Stippling process</u> and have students reflect on what they see.	Give each student a clean piece of white paper and a variety of markers in color and tip.	Use the tip of the marker to make a pattern of dots.	Create the effect of shading by filling in areas with close stippled dots.	Combine dots of various colors to mix colors visually.

Badge Craft

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW

Using the concepts from the popular game "Minecraft", students are provided opportunities for close reading and evidence investigation.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Give all students a blank badge template with a topic you would like to address written in the center (ie: scientific method, reasoning, plot development, etc).</p>	<p>Share each visual arts element as a station with students. For instance, there is a line station, a color station, a shape station, etc. Explore each element in detail by asking students to show each of these elements in some way as a class.</p>	<p>At each station, place a key piece of information about the selected topic that students will need to read closely.</p>	<p>In groups, students will go to each station, read the information, and then create a representation of that information using only the visual art element found at that station. All members of the group will need to collaborate to create the one representation using the element. Students will then transfer their representation onto their badge template.</p>	<p>Rotate groups to each station until their badges are filled with a representation about the topic using each visual art element.</p>

Asking and Telling

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Connections: Critical Thinking, Analysis, Synthesis, Writing, Reading				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Prompt Ask students what makes a telling sentence and what makes an asking sentence (punctuation, inflection, how it begins, etc)	Share Provide students with an example of a piece of art. Ask students to reflect on whether the work is telling something or asking something. Ask: what makes you say that?	Explore What evidence or qualities are available in a composition that indicate what the artist is trying to convey? Use this as an opportunity to discuss technique, elements and connections.	Practice Using the examples from before, ask students to share how they might respond to the question or the statement posed by the artist in the same medium.	Create Students create their own asking or telling composition.

Expanding Sentences

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Critical Thinking, Analysis, Synthesis, Writing, Reading		
STEP 1	STEP 2	STEP 3
Start by asking students to look at a piece of art . Ask them to think about how they would describe this work.	Then, ask students to write one sentence that would describe the artwork	Then, have students pass their sentence to another student. That student should read the current and add one more descriptive word in a way that makes sense. Pass the sentence one more time.
STEP 4	STEP 5	STEP 6
Next, students should add ONE adjective to their original sentence to provide more clarity around their description.	Give the sentence back to the original student and ask them to reflect on the final sentence compared to their original sentence. How does each describe the artwork?	Repeat this process as students complete various pieces of artwork in your class.

Stepping into the Painting

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
Connections: Plot, Character Development, Analysis, Symmetry, Patterns			
STEP 1	STEP 2	STEP 3	STEP 4
<p>Choose a master work of art that has a focus on a topic that you are studying in a subject area (ie: Kandinsky and geometric shapes). Try using http://googleartproject.com</p>	<p>Display the art image on a large screen or by poster and have use a See, Think, Wonder chart to capture student reflections.</p>	<p>Students choose one item from the artwork to imitate with their body. Their body needs to show how that object lives within the artwork (ie: Is it on a high, medium or low level? Does it relate to any other object? What shape does it take?) Give them 10 seconds to choose their item.</p>	<p>Students create that item with their body for 15 seconds. Then, have students think-pair-share what object they became and how they used their bodies to show it.</p>
STEP 5	STEP 6	STEP 7	STEP 8
<p>Gather students back together and have each student choose one item from the painting without repeats. Go around the classroom and ask students what objects they chose. If someone "takes" their object, they need to choose a new one.</p>	<p>Tell students that when you say "action!" they will have 15 seconds to recreate the image using their bodies to create their selected image. When you say "freeze", the students become still.</p>	<p>The next person can then continue the story. This continues until everyone has had a turn.</p>	<p>Once students are frozen in their living portrait tell them you will now select one student to walk through the painting and begin to tell a story about what is happening, based on what they see. When that person is ready to pass the story onto someone else, they can tap them gently on the shoulder and take their place as the object.</p>

I Spy

VISUAL ART | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
This strategy essentially allows students to find images within a piece of abstract artwork and create a collaborative story around it.			
STEP 1	STEP 2	STEP 3	STEP 4
Display an abstract work of art (e.g., Jackson Pollock's <i>Autumn Rhythm</i>).	Have students "spy" something in the abstract painting. In abstract art with more clearly defined images (i.e., Kandinsky), students can <i>spy</i> a literal image in the work, or in something more abstract, (i.e., Pollock), they can use their imaginations to find a figure somewhere in the lines and shapes of the piece.	<p>Students write a narrative based on the figures they spied within the work. Here are several options as to how you might facilitate this creative writing:</p> <ul style="list-style-type: none"> • Students might work collaboratively with a small group to create a story or • Have students overlay an image of the object they spied over the original. Then write an "artist's statement about the work. 	Extension: Students may perform their narratives as a monologue or in small groups as a collaborative dramatic work.

Take What You Need

VISUAL ART or MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
Take this traditional strategy for getting to know your students to the next level! Try using various arts supplies and let your students create something that describes themselves.			
STEP 1	STEP 2	STEP 3	STEP 4
GATHER STUDENTS Gather students in a circle. Pass around a container of an artistic supply of your choice. Make sure there are more than enough for everyone!	STUDENTS TAKE WHAT THEY NEED Tell students that they can take as many of the items as they think they need. Just be sure that you leave enough for everyone else.	STUDENTS SHARE SOME DETAILS However many of the items each student chose, they must then share a detail about themselves. For example, if a student took 3 brushes, they can share their name, a hobby they enjoy, and a favorite vacation spot. What they choose to share is up to them!	STUDENTS CREATE WITH THEIR ITEMS Once everyone has had a turn, students then use their chosen objects to create a composition. For example, the student who took 3 brushes must create a piece of artwork using each of those brushes in a different way. If they chose 4 mallets, they need to play 4 different rhythms on a xylophone.

Improvisation Frame

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
This strategy encourages students to experiment while providing a frame for exploration.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Create a “frame” of students. Rather than asking students to form a circle, ask them to form a rectangle or square. This becomes your human frame.</p>	<p>Assign each side a specific musical rhythmic value, element (forte or piano), or process (crescendo, diminuendo).</p>	<p>Ask one student to move to the center of the frame.</p>	<p>The student in the center needs to improvise a 4-8 beat phrase using only the pieces that make up the frame. For instance, if your frame represents musical rhythmic values and one side is a quarter note, one side is an eighth note, one side is a quarter rest and one side is a sixteenth note, those are the only note values the student in the center can choose for their improvisation.</p>	<p>The frame performs their assigned element, skill or process while the student in the center performs their 4- 8 beat improvisation. Once the student is finished, they may choose another student to take their place.</p>

Theme & Variations

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW

Astronaut Chris Hadfield explains that everything an astronaut needs to know about any specific topic must be able to fit on a one-pager. If something goes wrong in space, you don't have time to sift through a manual. So managing information is important. Musicians organize compositions through a main idea (theme) and variations on that theme. Use this idea to help student organize their thinking.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Brain Dump. Brain dump everything you know about a topic. Use as many pages as you need to explain large amounts of information.	Sort. Sift through all of that information and then begin to sort it into buckets.	Theme. Label each bucket with a theme. This is the overarching heading that describes each component.	Variations. Include the 3 most important things to remember about each theme. Or, include 3 different ways to approach each theme.	Arrange. Arrange each theme and it's variations in order for solving the problem or creating something new.

What's Your Name?

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Connections: Reading, Writing, Synthesis, Analysis, Communication, Collaboration				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Start in a circle with students. Prompt them with the question: how would you say your name? Would it be fast or slow, loud or soft, high or low?	Students can think about their answer and then share their response with a peer sitting next to them.	As the facilitator, the teacher should then ask each student "What's Your Name?" in a long-short-long rhythm. Each student can then respond aloud with their chosen way to say their name.	Repeat step 3, but this time, students need to clap and say their name simultaneously.	Repeat step 3 again, but this time, take out the voice and only use the clapping. This leads to a question and answer rhythmic song.

Musical Similes

MUSIC | PURPOSE: STRATEGY


STRATEGY OVERVIEW			
Providing a way for students to hear and perform similies and metaphors.			
STEP 1	STEP 2	STEP 3	STEP 4
<p>Ask students to think about a favorite story or movie and describe their favorite characters or scenes. What did they look like? What did they sound like?</p>	<p>Listen to a piece of program music (ie: Peter and the Wolf, Danse Macabre, etc) and ask students what each instrument sounds like, feels like and who or which it might be (ie: violin, sounds happy, like a small child)</p>	<p>Develop a story for each character or event based upon what it sounded like.</p>	<p>Reverse the process. Create a chart that has columns for object/event, looks like/feels like, and sounds like. Use their movie or story reference and fill in the chart. Create a piece of music using the sounds like column and a story sequence.</p>

Hear, Speak, Notate, Spell

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW

The strategy "Hear It, Speak It, Notate It, Spell It" merges syllable practice with music notation so that students can visualize each word as a rhythm. The *Hear It, Speak It, Notate It, Spell It* strategy is helpful when teaching VCCV words, compound words, double consonant words, and consonant-le words.

STEP 1	STEP 2	STEP 3	STEP 4
Hear It To introduce the strategy, first say the word aloud for students. Let's try this strategy with the word "mirror". After learning the rule of syllabication which states that a syllable split occurs between doubled consonants, students can practice the word using this strategy.	Speak It Have students help to determine how many syllables the word has. Traditionally, people clap to count syllables, but I have found it is more concrete (and accurate) for students if they say the word with their hand resting under their chin. When they speak without moving their hand, their chin will bump their hand on each syllable. We determine that "mirror" has two syllables.	Notate It Next, have students notate the word. To do this, students (and teachers) need to know basic notation of quarter notes and eighth notes. The word "mirror" is notated like this:  If you need a crash course in musical notation, this is the "ta, ta, ti-ti ta" that you may have learned in elementary music class.	Spell It Now that students have heard the word, said it aloud, and notated the word, it is time to spell it. Remind students of those helpful syllabication rules, especially the one about splitting between doubled consonants and the rule of at least one vowel in each syllable. Then have students spell and write the word. Check the spelling together to see if it follows the syllable rules and if the notation is correct. Students can notate it on a <u>chart like this one</u> .

Play and Tell

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW

A twist on the classic “show and tell”, this allows students to dig deeply into their own meaning behind a topic.

STEP 1	STEP 2	STEP 3	STEP 4
Select a large topic you’d like to discuss or focus upon, such as the Great Depression, Plot Development, or mathematical functions.	Ask students to work in pairs or small groups to think about what sound or instrument would represent that thematic focus.	Once they select or create their sound/ instrument , ask students to think of 3 sentences to describe why that sound or instrument best showcases the idea.	Finally, have students create and perform their sound for the larger group while their partner acts as a narrator and shares the 3 sentences surrounding the sound.

Playlist

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW

In this strategy, students are creating their own curated playlist based on a specific topic or time period.

STEP 1	STEP 2	STEP 3	STEP 4
Select a large topic or historical time period you'd like to discuss or focus upon, such as the Great Depression, Plot Development, or mathematical functions.	List the three most important facts that define this topic. Write these facts down.	From the list, choose ONE word to focus on that most depicts the topic for each fact. Write each word down.	Find a song to represent each focus word. Write down the song title, artist, the year it was released, and why you made that choice for each song chosen.

Notate Me

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Great strategy for building fluency, writing, and visualizing syllables.		
STEP 1	STEP 2	STEP 3
<p>Ask students to think about words that only have one syllable; write them down as a list and at the top of the list, write a quarter note stick ()</p>	<p>Then, ask students to think about words that only have two syllables; write them down as a list as well, but at the top of this list, write two eighth notes joined together ().</p>	<p>Follow the same step as number 2, except this time you are looking for 4-syllable words. On the top of this list, write four sixteenth notes joined together ()</p>
STEP 4	STEP 5	STEP 6
<p>Have students clap out each word so that they can feel the rhythmic value of their selections. Add specific instruments to quarter, eighth, and sixteenth note words.</p>	<p>Create musical word sentences using a combination of the words from each column and the stick notation.</p>	<p>Read the sentences and perform them with the instruments for each note type.</p>
STEP 7		
<p>Take away the voices and perform the musical word sentences with instruments only.</p>		

Active Listening

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Reading, Writing, Voice Choice, Analysis		
STEP 1	STEP 2	STEP 3
Choose a piece of music that has a rich variety of expressive elements. Some recommendations include: Danse Macabre, Peter and the Wolf, Nimrod Symphony IX, In the Hall of the Mountain King, Beethoven's Symphony number 3, Haydn's Surprise Symphony.	Listen to the piece prior to your students. Allow yourself to write down any specific elements that pop out at you and what images that creates in your mind.	Beside that list create a column with the header "what caused that?" at the top.
STEP 4	STEP 5	STEP 6
Listen to the piece again and when you hear an item on your list, write down what you hear this time that caused that initial reaction (was it the dynamics, the different use of instruments, the speed of the piece?)	Lead your students through the same exercise.	Listen to the piece for a third time. Create a new column on the paper with the header "What comes next?" and have students decide for each element what would occur next in the piece based upon this 3rd listening.
STEP 7		
Create a story from the piece based upon the active listening you just participated in.		

Adding On

MUSIC | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Collaboration, Creativity, Communication, Writing		
STEP 1	STEP 2	STEP 3
Gather the class together in a circle and provide them with a topic (i.e.: Over the summer, I. ..)	The next person adds just one sentence. The person seated next to them must provide an additional sentence related to the first sentence (whether it applied to them or not).	This continues until everyone has added a sentence about the topic that builds on the sentences previously provided.
STEP 4	STEP 5	STEP 6
Do the activity again but this time, limit each person's answer to just one word instead of one sentence.	Repeat steps 1-4 but substitute a musical sound or rhythm in place of the word.	You can record this activity and even turn it into a rap or song by allowing students to use the mixing tools found on either Garageband (Mac), Audacity (Windows), or other recording software. The speed of this improvisation is what makes it challenging. You never know what the person before you will say, so there is no way to prepare. You need to work quickly, but creativity, at the same time.

Human Flipbook

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Just like the flipbooks you made when you were a kid, but the “live” version!		
STEP 1	STEP 2	STEP 3
Select a piece of text or word problem you would like students to explore.	Have the class summarize and sequence the text , using descriptive vocabulary such as “the big, gooey glob of candy slid down the man’s chin”.	Select a key detail in each sequence and underline this word (ie: gooey).
STEP 4	STEP 5	STEP 6
Break the class into small groups - 1 for each sequence in the summary and a group that is the audience- and have them examine the key detail and how they would like to portray that detail in a single gesture.	Have students practice their chosen gesture in a frozen stance. While this is happening, gather the audience together and ask them to look for facial expressions, body stance and energy levels of each group. They will notate what they see for each group. The audience should create a chart for each element they are noticing to make this process easier.	Student groups will then perform their frozen gestures in order like a flip book. When ready, the teacher will line up each group in order. The first group will perform their frozen gesture on the word “action”. When the teacher says “FLIP!”, the next group will immediately move into their frozen gesture. Give the audience enough time to jot down what they see for each category.
STEP 7	STEP 8	STEP 9
Continue this process until the entire summary sequence has been performed.	Repeat step 6, but this time say “FLIP!” every 3 seconds. The audience does not need to write anything down this time, but should instead be observing the sequence coming together.	Repeat step 8, but wait only 1 second between each FLIP.

Yes, And

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
<p>The idea of improvisation is that you always accept the premise suggested by your fellow actors and you run with it.</p> <p>Connections: Improvisation, Character Study, Analysis, Design Thinking.</p>		
STEP 1	STEP 2	STEP 3
<p>To begin have all students stand in a circle.</p> <p>Go around the circle allowing students to take turns giving a suggestion of a physical activity that all students can do (brainstorming a list of possibilities is a good idea the first time you try this to avoid wait time between students).</p>	<p>Set up parameters about use of space (all done in self space) and physical limitations of students (you may be able to do a handstand but I can't!) as well as a time limit (like having the students count to 5 while they perform the movement).</p>	<p>The first student might say, "Let's do jumping jacks" and the class responds in unison, "Yes, let's!"</p> <p>Students can count to 5 in unison as they perform the jumping jacks. The next student then offers an idea like, "Let's be fish swimming underwater" and again the class responds, "Yes, let's!" and performs the movement while counting to 5 (or repeating "glub" 5 times!).</p>
STEP 4	STEP 5	STEP 6
<p>As a whole class give the students a role in a scenario.</p> <p>Perhaps they are architects building a mansion for a famous athlete ("Since he is a basketball player we should build a basketball court" says the first student.</p>	<p>The next student adds on to the first statement by saying.. Yes, and</p> <p>For example: "Yes, and we should build a track around the outside of the court so he can run. ").</p>	<p>As students become familiar with the strategy you may be able to break them into smaller groups or pairs and give them scenarios to try out or allow them to brainstorm their own scenarios. These can be as realistic as making plans for after school or as fantastic as planning a voyage to outer space.</p>

Hot Seating

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Great for problem-solving, critical discussions, and bringing concepts to life.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Choose a a list of characters from a piece of literature or a time period that you are currently studying.</p>	<p>Provide selected students one of these characters to study and portray using a selected topic (ie: civil liberties, equality, taxes, etc).</p>	<p>Ask the other students who do not have a character to research the time period and circumstances. They may interpret this research through the lens of a variety of perspectives (ie: journalist, citizen, teacher, doctor, etc).</p> <p>These students should develop specific questions for each character based on their research and from their chosen perspective.</p>	<p>Have each character briefly begin by introducing themselves, providing some background knowledge and what their beliefs are on the current topic of discussion.</p>	<p>Students may then ask each character questions based on their research and engage the characters in a discussion based on their responses. The responses must be based in only the knowledge and circumstances of the time period with which you are working.</p>

Forum Theatre

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
<p>In this technique, students enact a scene and the audience can introduce new character at any time</p> <p>Connections: Analysis, Synthesis, Storyline Development, Writing</p>				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
<p>Choose a scene from a play that students can act out. Allow all students to read through the scene.</p>	<p>Choose several students to play the roles as provided in the script.</p>	<p>The students not chosen to perform should read through the script and create a character to throw into the scene. They should NOT reveal what they are doing to the students who are rehearsing their parts. The teacher can explain to the students with parts that there will be surprises thrown in and that they must include the surprises naturally into their scene when they arrive.</p>	<p>Allow the students to perform the scene and then select students to insert their created character.</p>	<p>After the scene is complete reflect as a class about the challenges and excitement involved in this type of drama.</p>

Build-a-Character

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Useful for truly understanding a character or problem. Can be used in a variety of settings.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Choose a character from a selected piece of text.	Ask students to think about what that character's facial expression, body movement, gestures, voice and energy level might look like.	Explore each of these areas as a class for the character and then perform these elements together with the teacher as the narrator. The teacher could say "Charlie Brown's facial expression says..." and then students can perform that selected element. Continue until all elements have been explored.	Select another character from the text and break students into 5 small groups. Each group is assigned one of the elements to explore and create for that character.	Gather all of the groups together into a large circle. When the teacher narrates the character prompt (ie: "Charlie Brown's facial expression says..."), that group will stand in their spots on the circle and perform their element. The teacher narrator will immediately move into the next element, until all of the elements of the character have been dramatized.

Soundscapes

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW

This strategy asks students to create sounds representing a specific location or time period. This is a simple, effective way to help students imagine and articulate the setting of a story, place, ecosystem, or season.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Ask students to gather together and give them a setting or a specific context, such as a rainforest, a winter market, or a protest rally. As a group, discuss what sounds we might hear in that setting or context.	After brainstorming some ideas, ask students to demonstrate some ways to make these sounds using body percussion or their voices. For example, thunder could be made by stomping feet, while gentle rain could be made with finger snaps. Practice these sounds in isolation as a group.	Explain that conductors often use hand signals as a cue for musicians or actors to get louder or softer. Practice together with the teacher as conductor. Put each sound in order. The whole group performs the sounds in order, with the teacher conductor either raising his/her hands for crescendo (getting louder), decrescendo (getting softer), or stop.	Build a soundscape. Assign small groups to each sound and then slowly layer and build the sounds together, with the teacher signaling for each group to come in, get louder, get softer, fade out, and then stop. Reflect on how the soundscape represented the story, setting, or context.	Repeat Step 4, but have a different student conductor lead the soundscapes each time. Consider how the conductor shapes the soundscapes and makes it slightly different.

Tableau

DRAMA | PURPOSE: STRATEGY

STRATEGY OVERVIEW

Tableau in French means “motionless picture”. In this strategy, students are creating a frozen picture of a scene using their bodies. This is a wonderful, simple strategy that helps students observe, investigate, imagine, and create any number of scenes. Everything from an image from a picture book to a science process can be used.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Pick your image or piece of text to explore. Be sure to select something with multiple components. Then decide how you want to set this up: as a single tableau or as several mini-tableaux. Do you want everyone in the class to focus on one area of the text? Or would you like them to show you a progression of the story? That will effect how you set it up as either whole group or small groups.	Once you know what text you're using and the intention for using it, then investigate the levels of the scene as a class. What is at the high level? What about the medium level? Is there anything at the low level? Once identified, then it's time for students to brainstorm how they'll use their bodies to demonstrate each of those levels.	Give students time in their group(s) to practice creating their tableau using their bodies. Don't forget items that we often take for granted: the sky, the grass, the sun. Things that aren't the main focus of the text or illustration, but which give the scene context. Look at each of these and notice what level they are – and then have students create these items with their bodies.	Now it's time for the performance! When you use the word “Action” students move into their positions and freeze in place. This is where it gets interesting. You can either have students performing multiple tableaux in sequence or a single tableau where they can explore each component. If you have students using tableaux in sequence, you can say “cut” after each scene. This would indicate to students that it is time to move into the next tableau of the sequence.	As you view each tableau, students should be considering their perspective within the context of the scene. They could be thinking about how they feel, how others in the scene feel about them, or what they see/hear from their perspective. Tap a student on the shoulder from each group to ask what they are demonstrating and what they are feeling, seeing, hearing, etc.

Minute to Win It

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
This strategy can be used in any arts area, but is particularly effective with movement.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Choose a content standard and a naturally aligned dance standard.	<p>Focus on what dance element would be the target used to achieve the desired learning outcome of the dance standard.</p> <p>For example, if you've chosen the movement standard of "identifying and demonstrating movement elements and skills in performing dance", select a dance element such as shape or space to use as a pathway to teaching that standard.</p>	<p>Embed a learning activity to teach the content standard through the arts element.</p> <p>For example, if you are using the dance elements identified above to help teach geometric shapes, you can have students create a specific shape like a pentagon as a group of 3 people (limiting people compared to sides).</p>	<p>After students can master the first activity, then take something else away in addition to the first item.</p> <p>For example, this time try taking away the ability to talk about how they will make the shape, as well as only working in groups of 3.</p>	<p>Gather all of the groups together into a large circle.</p> <p>Finally, limit the time they are able to use their element to demonstrate their understanding.</p> <p>For example, in addition to only being in a group of 3 and not being able to speak about the activity, limit students to only having 20 seconds to create their designated shape.</p>

Movement Vocabulary

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
Want to make vocabulary more visible to your students? Try this!			
STEP 1	STEP 2	STEP 3	STEP 4
<p>Create a list of vocabulary words you would like students to explore.</p> <p>Alternative: ask students for a list of current vocabulary words they are struggling to remember or understand.</p>	<p>Ask students for a synonym for each word that would describe the original vocabulary word (ie: continent = one of 7 large land masses).</p>	<p>Choose one of the words; let students know what that word is and that you will be playing a piece of music.</p> <p>They will need to move around the room however the music makes them feel, but when the music stops, they will need to freeze their bodies in a way that represents that word.</p>	<p>Repeat step 3 until all of the words have been chosen and students have been able to freeze into its "body definition".</p>

Follow a Line

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
This is a helpful strategy for guiding observation on complex or abstract images which can be used to record information.			
STEP 1	STEP 2	STEP 3	STEP 4
Provide students with a short piece of choreography to view, such as The Room Where it Happens from Hamilton. You could also use a piece of abstract art like those of Jackson Pollock.	Give the students a chance to view the choreography or art several times to become familiar with it.	Then, ask students to choose one dancer in the piece or line on the artwork to follow. They should follow that one person or line the whole time, watching the way the line moves through space. For example in The Room Where it Happens, Burr is only moving in right angles and straight lines. In Pollock's art, the line will move with curves and possibly cut off sharply. After following their chosen person or line, select another and do this step again. If needed, students can follow the person or line with their finger.	Consider the qualities of the movement or line that you have followed. Is it fast or slow, thick or thin, sharp or smooth? What does this tell us about the whole work? Write down these observations and use them as points for discussion.

Mirroring

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW

This strategy helps students work in pairs to move in symmetry with each other. This can be used to show lines of symmetry in math, explore emotions for SEL, as well as building trust, connection, and concentration.

STEP 1	STEP 2	STEP 3	STEP 4
Divide students into partners and ask each pair to decide who is person A and who is person B.	Person A will be the leader and Person B will be the follower. Person B will move exactly as Person A moves - including speed, height, and using various parts of the body. As Person A moves, Person B mirrors those motions exactly. Try to give students a prompt such as only create acute angles or show me items you would find at a beach.	After a few minutes, switch leaders. Go through Step 2 again.	Once both partners have had a chance to lead, go through steps 1-3 again, but this time, ask partners to hand the leadership role to the follower at some point without speaking. If this is too challenging, partners can provide a non-verbal signal that they are handing off the leadership role to the other person.

Book “Marking”

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Marking is a strategy dancers use to walk through the dance without actually going through a full-blown performance.		
STEP 1	STEP 2	STEP 3
Provide students with a large piece of complex text , such as “Paul Revere’s Ride” or a multi-step math word problem.	Have students select pieces of the text that they would like to bookmark as a key detail they would like to remember. They may bookmark as many places as they would like.	For each bookmarked area , students should select a movement that they could perform that represents that key detail.
STEP 4	STEP 5	STEP 6
Have students practice performing the full movement they chose for their bookmark.	Then, students should minimize that movement so that they restrain the range of motion. For instance, if they chose a turning motion to represent a rotation, instead of turning all the way around, they could stand in place and simply rotate their head. They should be able to perform their “marked” motion while seated at their desk.	Repeat step 5 for each area they have bookmarked.

Letter Movement

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
This movement strategy explores the pathways towards communication and collaboration.		
STEP 1	STEP 2	STEP 3
Choose a vocabulary word that is critical to a current topic you are teaching.	Ask students to write down that word.	Once the word is written down, ask students to notice each letter in the word and how it curves or is straight. Have students think-pair-share their observations with a peer next to them.
STEP 4	STEP 5	STEP 6
Group students based upon the amount of letters in the word. For example, the word "communicate" has 9 different letters - some of them repeat - so you would divide students into groups of 9.	Each student in the group will choose a letter and will need to move their body in a way that creates the letter. For instance, a "C" would produce a curved shape, while an "i" will produce a straight line. They need to use their whole body to create the shape of the letter.	The groups will need to put all of the letters together to spell the word with their bodies. In addition, how they move together in their spelling will need to demonstrate what the word means. For instance, students would spell "c-o-m-m-u-n-i-c-a-t-e" with their bodies and as each new body letter comes in, they will need to also show that they are "communicating" with each other (ie: the "c" shape could shake the "o" shape's hand before the "o" shape begins their movement).
STEP 7		
Repeat step 6 until each group has performed their selected word.		

Dancing through Sound

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Plot, Character Development, Analysis, Symmetry, Patterns		
STEP 1	STEP 2	STEP 3
Choose a piece of music that is very expressive OR choose a series of sounds (like a sound effect CD).	Ask students to listen to a piece of the chosen music/sound. Advise them that as they are listening, they should be thinking about one word that captures the meaning of that sound.	Tell students that you will play the music/sound again and that this time, they should move so that their bodies demonstrate the word they chose for that sound.
STEP 4	STEP 5	STEP 6
Play the next segment of music/sound. Repeat steps 2 and 3.	Tell students that you are going to play the 1st and 2nd segments together this time and they must dance their 2 word sequence.	Continue this process until students have sequenced a dance of between 5 and 15 sounds.
STEP 7		
Ask students to volunteer to share their dances for the class.		

Force Field

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Energy, Science, Music, Cause and Effects, Change		
STEP 1	STEP 2	STEP 3
Have students spread out around the room and create an imaginary force field around themselves. No one can penetrate anyone else's force field.	Explore the elements of energy while listening to music. Play a peaceful piece of music and call out "weight". Students will move around the classroom using their bodies to create weight that reflects the quality of music (light, airy, gentle). Change the music at anytime to something starkly different (heavy, loud, pulsing rhythm, etc) and tell students to show the "weight" of this music.	After each movement, have students assign a single word that would describe how they moved with weight and write it down on a piece of paper. Repeat as needed, exploring the flow of energy (continuous, fluid or restrained, controlled) and the Quality of energy (sharp, sudden, smooth, sustained, tense, loose, etc).
STEP 4	STEP 5	STEP 6
Gather the descriptive words that students wrote down to describe their energy movements and place them in a bag or hat. Have students gather in a circle around the classroom and hold hands. This is their new force field.	Choose one student to move to the center and enter the force field of their peers. They will choose a piece of paper from the bag or hat and announce the word.	Students in the outside circle must work together while holding hands to show whatever word was chosen from the bag. For example, if the student in the center chose the word "heavy", the students holding hands must move together to create a heavy energy with their bodies to surround the person in the center. The student in the center may explore the boundaries of the force field if they choose.
STEP 7		
When the student in the center is satisfied with the energy performance they may shout "return!" and the force field can stop their energy level and return to their original stance. The student in the center may select a new one to take their place. The activity continues until all students have had a turn.		

Shape of Cause & Effect

DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW		
Connections: Cause and Effect, Reading Comprehension, Creativity, Communication		
STEP 1	STEP 2	STEP 3
Define "Shape" in terms of dance with your students. Essentially, it is a frozen pose with the body.	Define "Space" in terms of dance with your students. This is the distance between two objects. Be sure to address that there is a difference between general space (around the whole room) and self space (the space immediately around your body).	Demonstrate that the body can make two basic shapes: curved and straight.
STEP 4	STEP 5	STEP 6
Allow your students to explore these shapes in multiple levels, such as high, medium and low. Ask them to create a low curve or a high straight shape, for example.	Ask students to describe what happens to the space (both general and self) as the effect when they move their body into a new shape.	Explore a narrative piece of text and identify the cause and effect of elements of the story. Write these side by side.
STEP 7	STEP 8	STEP 9
Ask students to get into pairs and have one become the cause and one become the effect.	Students who are the "cause" from the story should create a shape with their body that reflects the main idea of that cause.	Students who are the effect must demonstrate the effect idea written on the chart in a way that demonstrates the effect of the cause's shape. This could be another curve in a different direction, or a straight shape demonstrating the sharp disconnect of the cause from the effect. Reflect as a group on the process and connections.

Space Walk

ART, MUSIC or DANCE | PURPOSE: STRATEGY

STRATEGY OVERVIEW

Going for a spacewalk can be dangerous, which is why you are supported by a crew inside the space station. This crew will help walk you through procedures or settings for the task at hand. In this strategy, students work through a problem or create something together as a team. Try using this with creating a piece of artwork, a musical composition, a written narrative, an engineered design, or a piece of choreography.

STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Get students into groups of 4-5. Each group is called a crew.	Provide a specific problem or task to each crew. This is theirs to work on together - no one else is provided with the same problem or task.	Each person in the crew will take a spacewalk for one portion of the problem or task.	When it's their turn to take a spacewalk, each individual will work on their portion or task alone. The crew can provide support or find resources that may help the spacewalker to work on their portion. The spacewalker must finish their portion before the next portion is complete.	Once everyone has had a chance to take a spacewalk, the task or problem has been completed or solved. The crew can then reflect on how they could have helped each other better or what they would do differently next time.

Thinking Routines



Institute *for*
ARTS INTEGRATION *and* STEAM

See, Think, Wonder

THINKING ROUTINES | PURPOSE: STRATEGY

[DOWNLOAD THE HANDOUT FOR STUDENTS](#)

STRATEGY OVERVIEW			
<p>The See-Think-Wonder strategy is an artful thinking routine from Harvard's Project Zero. The purpose of this routine is to allow students time to thoughtfully consider not only what they're observing, but also what those observations mean. This also becomes a way for students to begin asking thoughtful, probing questions – which is a hallmark of the STEAM approach.</p>			
STEP 1	STEP 2	STEP 3	STEP 4
<p>Begin by looking at an image or a problem and asking students “What do you See” . Give them at least one full minute (if not more) to really take in the entire image or problem.</p>	<p>Have students write down everything they observe in the “see” column. You can also just use the phrase as a prompt for discussion, but giving students the opportunity to write down their observations allows for processing time.</p>	<p>Then, ask students “What do you think?” about anything they noticed. This probes them to look a little deeper at what they noticed on the surface to see if there is any significance to it. Have them write down their thoughts in the “think” column.</p>	<p>Finally, you ask students “What do you Wonder?”, which allows them to take what they thought about the image or problem and let their imaginations run wild. They could consider things like: what is the setting, what happened to cause this problem, why did the author/ painter/creator set it up this way, what are we supposed to take away from this? These are all high-level inquiries that propel our students into discovering the “answers” for themselves. Make sure they write these questions down in the “wonder” column.</p>

4-Read Strategy

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW

The following strategy works best with expository, argumentative, and persuasive text. The **4-Read strategy** involves four readings of the text, albeit the first 2 reads are more of a skimming of the text rather than a comprehensive read.

STEP 1	STEP 2	STEP 3	STEP 4
READ FOR VOCABULARY <p>The first <i>read</i> strategy involves skimming the text to find words that are unfamiliar. Have students highlight the word, look up the definition, and write the definition in the margin of the text. If you are working out of a text that cannot be written on, have students use post it notes that can be removed. This first <i>read</i> allows students to find all <i>new</i> words and provide a definition in the margin thereby allowing them to read without constraint and broaden their own personal vocabulary.</p>	READ FOR SECTIONS & CLAIMS <p>The second <i>read</i> offers students the chance to “chunk” information making the text easily digestible and less threatening (this is especially helpful with longer texts). Have students section the text by main idea, use a highlighter to create section breaks, and write the “topic” of the section in the margin or on a post it. Remember, sections are not necessarily the paragraphs; multiple paragraphs can be centered on one specific topic or main idea. Next, have students identify and highlight the claim(s) made by the author, and then rewrite the claim in their own words on a post it.</p>	READ FOR DINNER <p><i>This</i> gives the reader a chance to interact with the text and converse with the author. Students need to read each section and answer the following questions (per section not paragraph): <i>What does it say?</i> <i>What does it mean?</i> <i>Why is it important?</i> (this question can be altered based on the purpose of the article, or the experience you want them to have with the article; such as, why is it important to... our dance program, dance in the 21st century, dance on TV, commercialized dance etc.)</p>	READ FOR ASSIGNMENT <p>The purpose of the final <i>read</i> is to complete an <i>assignment</i>. Be sure that each text is accompanied by an activity or task that allows for students to draw on Depth of Knowledge level 4, which requires students to design, connect, synthesize, apply concepts, critique, analyze, create, and/or prove.</p>

1x5 Creative Thinking

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
<p>The 1×5 strategy is a creative thinking strategy that provides 1 object or idea and has students alter it 1 time for 5 rotations. So, you could move students into groups of 5 and provide each group with an object or an idea. Each person in the group must add or change one thing about the object or idea. You rotate until each person in the group has had a turn. This is helpful for clarifying and narrowing a big idea into a more refined, cohesive thought.</p>				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
SELECT THE STARTING OBJECT + GROUPINGS Place students into groups of 5. You can have less than 5 in a group, but 5 is ideal. Provide students with the starting object. This can be anything - a blank piece of paper, a pan of watercolors, a piece of music, etc.	JUST CHANGE ONE The first student in the group changes just one thing about the starting object. They might change a side of a given shape or fold down one side of the paper.	ROTATE Rotate to the next person who changes one more thing about the object. Repeat this step a total of 5 times (or until everyone has had a turn).	REFLECT Explore how the object changed in form, structure or components from where it started out. If you are working with a general idea, how did the idea change? If you are working with an object, how can the object now be used or not used?	REVISE/SHARE If happy with the end result after the original set of changes, share out the new object/idea. If not happy, repeat the process and revise the object or idea and then share.

Tell It/Sell It

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
This strategy offers a way for students to use Whole Brain Thinking Strategy to present an idea, solution, or position. It's great for connecting to those speaking/listening standards.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Create a "T" chart with the columns TELL IT and SELL IT labeled at the top.	Pick a position or idea to promote. Students brainstorm all of the "evidence" to tell about the position, product or idea. Put it in the TELL IT column.	Students brainstorm all of the feelings surrounding the items in the TELL IT column. Put these in the SELL IT column.	Connect 2-3 items in the SELL IT column and present it through an arts medium. For example, if students wrote the word "angry" in SELL IT, what color, sound, movement would best illustrate that?	Perform or present the SELL IT column through the arts medium(s) chosen.

Mark it Up

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW				
Use this Mark It Up Strategy when working on any composition or problem. Students will closely observe a work or object several times for different purposes.				
STEP 1	STEP 2	STEP 3	STEP 4	STEP 5
Hand out a piece of writing, a math problem, or an artistic composition. It could be from another source, or it may be the child's own work. Students will use this to review their work 4 times using the next steps.	Review for structure. Choose a color and circle any... <ul style="list-style-type: none"> Grammatical elements (punctuation, capitalization, spelling, etc). Computation elements (addition, subtraction, multiplication, division, etc). Artistic elements (statement of artistic medium, form, meter, etc). 	Review for patterns. Choose another color and highlight any... <ul style="list-style-type: none"> Repeating phrases, sentences, or structures. Mathematical patterns. Repeating colors, texture, musical phrases, movements, etc. 	Review for hiccups. Choose another color and underline any... <ul style="list-style-type: none"> Sudden differences in text. Math processes that deviate from the norm. Sudden changes in design, accidentals, form, etc. 	Review as a whole. Choose another color and draw a bracket around any... <ul style="list-style-type: none"> Identified or implied context. Mathematical explanations. Contextual instructions or phrasing.

Reciprocal Teaching with Art

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
This routine uses the traditional Reciprocal Teaching strategy of Predict, Question, Clarify, Summarize and uses art, music, dance, or theatre as the prompt for students to explore			
STEP 1	STEP 2	STEP 3	STEP 4
Provide each group with a work of art. The art does not have to be the same for each group.	Students should make predictions based on what they see. These could be predictions about why the artist used certain techniques, colors, etc., as well as the content of the painting. After writing predictions independently, each group member shares their thinking.	Encourage students to agree or disagree with one another rather than just reading their personal prediction. After completing the clarifying step, students return to their predictions and confirm or reject/revise their initial thoughts.	After sharing predictions, students should examine the artwork closely again before moving on to the questioning step.
STEP 5	STEP 6	STEP 7	STEP 8
Students write questions that could be answered by examining the artwork. These should be text-based questions, meaning the question must require the student answering to examine the artwork to answer.	After writing questions, each student should take a turn asking his or her question of the group. The group then discusses the answer, referring to the artwork as necessary to provide evidence for answers. This process repeats until each student has had a chance to present his question to the group.	Students point out aspects of the artwork they don't understand. It is a time to research and seek out answers to questions they have.	Students independently write a short synopsis describing the work of art. Then, each group member takes a turn to read his or her summary. As students listen to summaries of the other students, they may revise their own to include ideas from what they've heard.

Puzzle Cube

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
This strategy is very versatile. If you are working on exploring the elements of a specific art form, each group could be limited to that art's elements rather than using all of the art forms. You can use this strategy for exploring any kind of problem or inquiry.			
STEP 1	STEP 2	STEP 3	STEP 4
Divide the class into 6 groups. Each group must have the same amount of students. If there are remaining students, these will act as your "twisters".	Provide each group with a set of single-colored cards. For instance, group one received yellow cards, group two receives red cards, etc. There should be enough cards for each student in the group.	Provide all students with a problem surrounding a focal topic. For example, you may provide a math word problem, or a current world crisis.	Allow each group time to work together to solve the problem within a set amount of steps. The amount of steps is dependent upon the amount of students in the group. For instance, if there are 6 students in a group, they may only document 6 steps to solve the problem.
STEP 5	STEP 6	STEP 7	STEP 8
Each student should take one of the steps and write it on their colored card. Provide each group with an arts entry point (drama, dance, music, art). Two will have the same arts entry point. Then, ask each group to be able to demonstrate their solution steps on their cards through their arts entry point.	Each group then performs or presents their solution sequence cards for the class using their arts entry point.	After the first round of presentations/performances is over, the Twisters can select students from any group and move them to another group (effectively twisting the puzzle cubes).	Students must work to re-solve the original problem incorporating their new arts cards and solution steps into their group. Perform or present the new solution sets.

Define through Doing

THINKING ROUTINES | PURPOSE: STRATEGY

STRATEGY OVERVIEW			
This strategy provides the learner with an opportunity to explore a key question through the use of a chosen artform as a pathway to defining their own meaning.			
STEP 1	STEP 2	STEP 3	STEP 4
<p>Select an essential question. Be sure that this is a question that probes deeply into a key aspect of the standard of focus.</p>	<p>Ask the learners to choose an art form through which to communicate for the rest of the lesson: music, dance or drama. Ask the learners to sit with others who chose the same art form.</p>	<p>Provide the learner groups an opportunity to define or answer the essential question through their chosen art form. For example, if students chose dance, they would define the essential question through dancing.</p>	<p>Record or video each group performance of the essential question exploration. Once complete, share the recordings as a class and reflect upon similarities and differences in their definitions or answers.</p>

Additional Resources

EXPLORE THESE SITES FOR EVEN MORE STRATEGIES

There are so many exciting arts integration strategies available to educators. Please visit any of these additional sources for a variety of other strategies and tools for arts integration.

Drama-Based Instruction - Drama Strategies

Harvard's Project Zero - Artful Thinking Routines

Edutopia's STW Resources - Bates Middle School Routines Examples

MoMA Learning - Tools and Tips for Teachers

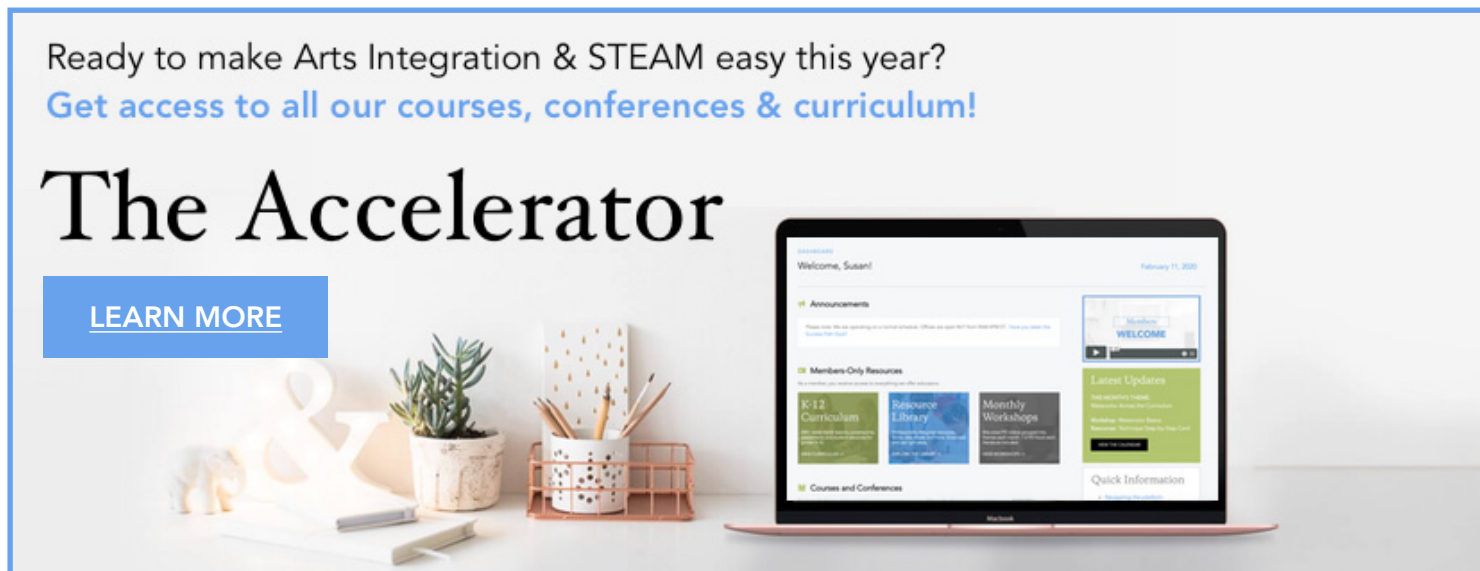
Chicago Public Schools - Arts Integration Toolkit

New Jersey's Arts Integration Think and Do Workbook - Chapter 5, Creative Strategies

Ready to make Arts Integration & STEAM easy this year?
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The Accelerator

[LEARN MORE](#)



Thank You!

We hope these warmups, strategies, and routines have been helpful to you. We'd love to see how they go with your students!

Please use the hashtag #artsintedu to share pictures of these creative approaches from your classroom - no matter where it happens to be!

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