**Teaching Artist Professional Development**

**Program Development: Teaching Artist Preparation**

 **Program Template**

**Type of Program:** In-SchoolWorkshop (45-60 minutes for up to 30 participants)

|  |  |
| --- | --- |
| **Artist/Ensemble Name: Terry Boyarsky** | **Art Form:** **Music and Movement** |
| **Program Title:** **Exploring Emotions through Music & Movement** | **Grade Band: (Check One)****X** Lower Elementary (K-2) ☐ Upper Elementary ☐ Middle School (6-8)☐ Lower High School (9-10) ☐ Upper High School (11-12) |

**1. PROGRAM DESCRIPTION**

|  |
| --- |
| **Write a brief paragraph summarizing your program. What will students explore while engaging in this program?** (This is the first in a series of 5 workshops on the theme of exploring emotions [feelings] through music and movement. I will address only the first session here - it can also be a stand-alone session.)Engaging in group music and movement activities in order to experience and identify their own emotions, students will be able to:* Utilize space for locomotor movement, predict, perform, and assess the moment of arrival;
* Distinguish between five types of locomotor movement (run, walk, skip, tip toe, giant step);
* Investigate the physical sensations connected to their emotions;
* Invent postures, gestures and facial expressions to illustrate four emotions (sad, mad, glad, scared);
* Analyze their experiences and convert them into words.
 |

**2. OUTCOMES/INDICATORS/ASSESSMENT**

|  |
| --- |
| **State 1 or 2 desired student outcomes for your workshop.** 1. Students will be able to demonstrate increased awareness of their body in time and space, and increased control of their movements.
2. Students will be able to recognize and express four main emotions – sad, mad, glad, scared – in body language, statues, facial expression, and words.

**State 2 or more indicators that will help you determine if your outcome(s) have been achieved.**1. 85% of students will create their own distinct statues with appropriate facial expression and perform them in sequence in a specific rhythmic time frame.
2. 85% of participants will verbally define their emotions and demonstrate the corresponding statues.

**Describe how student progress will be assessed and documented. What tool(s) will you use?**Teaching Artist will lead a discussion asking for examples of sad – mad – glad – scared – to hear students experience and monitor comprehension. Students will create their own statues of these emotions and make aesthetic choices during the songs. During the activities, Teaching Artist will observe level of attention, amount of singing, quality and appropriateness of movement, and on-time performance, as well as the ability to process words and directions for all students as they participate in activities. Teaching Artist will elicit words to identify emotions, movements, and statues. |

**3. ARTS INTEGRATION**

|  |
| --- |
| **Describe how your program addresses arts integration.**This program uses music and movement, sound and silence, sequence and song to engage students in artistic decisions involving body & spatial awareness, and pathways of movement in the room. These rudimentary rhythmic experiences directly relate to counting and geometry. Different ways of shaping and moving the body, combined with rhythmic accuracy, support the growth of positive self-regard. Becoming aware of the (kinesthetic) sensation of emotions in addition to verbal identification of emotions reinforce social-emotional learning, self-management behaviors, as well as language arts. |

**4. STUDENT DEVELOPMENT / POSITIVE REINFORCEMENT**

|  |
| --- |
| **Provide specific examples of how you address each of the following in your program.**1. **Domains of Positive Youth Development**

 Social Emotional: Students will enjoy the opportunity to investigate their emotions and become more self-aware. The activities are so engaging that they will learn to screen out distractions (including the other children moving around them.). Each child will have a chance to be seen, as Teaching Artist notes each child’s aesthetic choices and behaviors. Students will be in a position to make responsible decisions about behavior and artistic choices. Students will be able to personalize and create their own version within a larger sequence of events, thereby feeling like they have more ability to manage themselves. (Later in the workshop sequence they will have the opportunity to work in teams and improve their relationship skills.) Cognitive: Students will appreciate putting words to and categorizing emotions. Students will be interested in hearing that emotions can be named and discussed. Students will engage in a musical/rhythmic problem and be able to solve it to his/her satisfaction. Recognition of emotions helps with self-directed behavior. Literacy/Verbal: Discussion of feelings and experiences help communication. The music/movement games add to the growth of receptive and expressive language skills. Defining and categorizing will be relatable in their own terms because of their aesthetic choices. Children will understand that movement sequences also connect with other types of sequences and narratives. Students will see these emotions written on the signs/posters/cards. Physical: Attention to physical and kinesthetic sensations reinforces verbal labeling. Locomotor and axial movement to music reinforces gross motor skills. Students improve their coordination as they hear and respond to rhythms.1. **Multiple Learning Styles**

 Visual: Teaching Artist demonstrates some movements, asks others to demonstrate, and calls attention to others’ facial expressions, statues, movements, gestures. Holding up fingers to read “how many statues” or “show me by your fingers how many sounds you heard.” Auditory: Many cues/directions are given by the music/song. Students also must listen to spoken directions. There are several sets of words that rhyme – throughout the workshop these will be pointed out, and TA will ask for other examples. Specific phonemes will be emphasized and practiced. Reading/Writing: Writing your name on the floor. Holding up signs of each emotion, point out which rhyme and which doesn’t. Using signs as cues for a student conductor to choose which statue class will perform next. Using cards for rhyming words used in the workshop. Looking for signs around the room to find number sequences.  Kinesthetic: Students will be moving their bodies, forming them into shapes, navigating around the room, making small choreographic decisions, all the while being asked to observe their sensations and position in the room and in relationship to each other.1. **Positive Reinforcement Techniques -** list 2-3 ways you plan to positively reinforce desirable student behaviors in connection with your program activities.

1. I can guess you are ***really*** feeling “mad” because of what your body, face, and arms tell me (describe).2. The music told you to hold still and you are working so hard not to move a muscle – you’re not even moving your eyes!3. When you move through the room trying to get “home” you are all being so careful not to bump into each other! 4. A student with a particularly intense/interesting statue will be asked if it’s okay to stay “frozen” so that the others can look at her. 5. A student with a unique way of doing something will be asked to show the others so we can do it too (and feel what it’s like to be him.) |

**5. LEARNING PLAN / STRATEGIES & ACTIVITIES**

|  |
| --- |
| Describe your program in detail, using appropriate classroom strategies to reach your desired outcomes. Be sure to show evidence of arts integration, the domains of youth development, multiple learning styles, and tools to engage a diverse group of participants. Assign a time for each activity to stay within the workshop time frame of 45-60 minutes.**Before the Program**Suggest 2 specific activities that classroom teachers can do to help prepare students for your workshop. 1. Part of what makes me who I am is my emotions. Discuss with your class these four types of emotions: mad, sad, glad, and scared.2. Draw a picture of yourself when you were: mad, sad, glad, scared.**During the Program****Introductory Activity:** How will you introduce your art form to students in order to engage them right away? Description: **Establishing home base, and personal space**. Ask (and show arm spread) students to find a place in the room that is theirs alone, not near any other person or furniture. “Write” your name on the floor and stand on your name. Show me the **s**pace around you and say, “*ssss*” – that’s “**S**” for **SPACE**. Put your **p**ointer finger on your **p**lace – say “*pppp*” that’s “**P**” for **PLACE**.  Read poem: “I can get from here to there/I can get most any where/I can travel all through space/And I can come back to my place.” Explain: I will stand in on my **PLACE** and show you my **SPACE**. Then I’m going sing a song showing you these things. (Sing song, demonstrate). Now do the movements with me (point to **p**lace, show **s**pace). Now sing the song with me and move with me. Now I’ll do the motions and YOU sing. Now I’ll sing and YOU do the motions! Locomotor & Listening activity: Do you know the piano (drum) can tell you how to move? I will play walking (running, marching, skipping, tip toe, giant step) music. You can go anywhere in the room as long as you don’t touch anyone or anything. When the music stops, you freeze. But if you hear my song “*This is my place. This is my space*” go immediately back to your place where you “wrote” your name and sing the song with me, doing all the motions.Time Allotted: 15 minutes**Main Program Activities:** What is the primary focus of your program? This would also include smaller activities that lead toward the desired outcomes. Description**: Identifying emotions, learning about start and stop, sound and silence.**1. Ask: have you ever been sad (mad, glad, scared) about something? What made you sad? Show me in your body how it would feel to be sad. Show me a sad face… Sad arm gestures. 2. Continue one emotion at a time, in this sequence (sad, mad, glad, scared). Let your entire body express the emotion. Include facial expression and arms gestures.3. I will play the drum and you will freeze for 8 beats in each statue – keep sequence the same. Let’s freeze for only 4 beats. Now you choose how many beats we will freeze in each statue.4. Piano plays locomotor music (skip, march, giant step, tip toe, running) and when the music stops you freeze into your first statue. Next time the music stops, freeze into your 2nd statue. Next time, your 3rd statue. Then 4th.5. Change of sequence. Student conductor decides which statue goes next by showing the sign.Time Allotted: 25 minutes**Alternative/Extension Activities:** These are ways to continue engagement if students work through main activities more quickly than expected. Description: 1st possible extension: Choose (in the spur of the moment = quick reaction) groups of children to freeze in a certain statue while others move around the room to the music. For example, all the boys have to freeze in “sad” while girls follow the locomotor music.  2nd possible extension: divide the children into quartets. Let each group decide what sequence they will take their emotion statues in, and how many beats they will hold them for. Show class.Time Allotted: 10 minutes**Reflection Activity:** How can students reflect on their experience and learning with the artist? Description: **Generating peaceful emotions**. Sing the lullaby “*Ru-ruque, ru-ruque*” and pretend to rock your (baby, cat, sister, football … ask for students’ ideas). Each time you sing the song (together) take one student’s suggestion for a new, different way to rock (axial movement).  **Reflection.** Talk about these peaceful emotions and ask students to compare to how they felt before (sad, mad, glad, scared). Tell students how much I enjoyed playing with them when they really pay attention (give specific examples from here/now). Ask students how they came up with their angry face. What parts of the body do different things when you are mad (i.e. hands in a fist, tense body, gritting teeth, or …?)Time Allotted: 15 minutes |

|  |
| --- |
| **After the Program**Suggest 2 specific activities classroom teachers can lead students through after your program to extend the arts learning into other curriculum areas.1. Ask students: How are emotions different from thoughts? What’s the point of learning about our emotions? Discuss different ways that people express their emotions.
2. Lead a class discussion about the proverb - “Many hands make light work.” Divide the class into small groups. Each group will create a tableau (frozen picture, group of related statues, living diorama) illustrating people working together to accomplish a task.
 |

**6. CURRICULAR CONNECTIONS / LEARNING STANDARDS**

|  |
| --- |
| **List Arts Learning Standards** (Dance, Drama/Theater, Music, Visual Art, etc.)**Please provide 1-3 standards and indicate specific grade level.** 1. (Music) 1.3RE Identify elements of music using developmentally appropriate vocabulary (beat, rhythm, eighth notes).2. (Music) 1.1CO Discuss how music communicates feelings, moods, images and meaning.3. (Dance) 1.1RE Describe how movement and shapes communicate feelings.4. (Dance) 1.1PE Demonstrate awareness of moving safely within personal and general space. |
| **List Non-Arts Learning Standards** (English Language Arts, Math, Science, Social Studies, etc.)**Please provide 1-3 standards and indicate specific grade level.**1. (ELA) RF.1.2 Demonstrate understanding of spoken words, syllables, and phonemes.2. (ELA) SL.1.1 Participate in collaborative conversations about grade 1 topic with diverse partners in small and larger groups.3. (ELA) SL.1.4 Describe people places, things, and events with relevant details, expressing ideas and feelings clearly.  4. (Math) K.CC.5 Count to answer “how many?” 5.(Math) K.OA.1 Represent addition with objects, fingers, mental images, sounds such as claps, acting out situations, verbal explanations. 6.(Math) 1.MD.3 Work with time and money |

**7. RESOURCES**

|  |
| --- |
| **Identify resources needed:** Minimum Space Requirements: An empty room (or a classroom with desks pushed to the edge.). For 30 students (for safety, comfort and maximum benefit) an empty room of at least 30’ x 30’ is requested. A gym, cafeteria or stage are practical possibilities.Equipment / Technology: A piano or electric keyboard (88 keys) requested. If not, I always bring a drum.Supplies and materials: noneSupply cost per participant (if applicable): none |