Parent & Family Handbook

Activities to inspire learning through exploration, imagination, and collaboration – using materials you already have at home!

*Developed for children Pre-K through 5th grade*

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Table of Contents

Most activities are designed to be done with partners or groups, but many can be adapted for individual work. Activities can be used for unstructured play or highly structured learning – don’t be afraid to make them your own!

Calming & Sensory Activities

Painting with Water .............................................................. 1

Materials: “Chill Out” music; construction paper; paintbrush (OR cut up sponge OR q-tip OR small piece of cloth); water; small bowls for water

Description: This simple activity encourages imagination and exploration while soothing both kids and adults. Hold “painted” paper up to a light to create a magical moment!

Masking Tape Murals .......................................................... 5

Materials: poster board (OR cardboard OR large paper OR fabric); masking tape (OR other tape); crayons and/or markers

Description: Create a beautiful and personalized mural that encourages partnering and turn-taking and can later be used as a game-board for all kinds of “matching” activities.

Found Object Building ......................................................... 10

Materials: large (1-2 sq feet) of flat cardboard; school glue or tape; assorted cardboard recycling items (paper towel rolls, small empty food boxes, corks, paper cups, popsicle sticks, egg crates, etc)

Description: Become a sculptor and create a piece of 3D art while exploring shape, size, balance, and weight – and how to recycle!

Foil ......................................................................................... 15

Materials: aluminum foil

Description: Build fine motor skills, work out stress, and flex your imagination as you twist, fold, ball, and shape foil to create all kinds of objects.

Instrument Building ............................................................ 20

Materials (any of the following): empty plastic water bottle with lid; uncooked rice; small bowl for rice; sheet of paper; tape; 2 cans of

Click on the blue, underlined text to access music and documents
Click on the green rectangles to view demonstrations of the activities on YouTube
different sizes; empty rectangular and/or round plastic container; 4 rubber bands of different sizes; empty coffee can with lid; unsharpened pencil; decorations (stickers, ribbons, etc)

**Description:** Make your own homemade instruments out of everyday recyclable objects – bottles, cans, and plastic containers.

**Stuffed Stockings**

**Materials:** knee-high stockings; newspaper or colored tissue paper; large boxes or bags to hold crumpled paper

**Description:** This fun and relaxing activity uses both fine and gross motor skills to create your very own sensory manipulative.

**Rituals (for Greeting, Getting Attention, Transitions, Calming)**

**Materials:** “Greeting Ritual” music; “Chill Out” music

**Description:** Structure your day and make transitions EASE-ier with fun, simple rituals.

**Focusing Activities**

**The Big Brainstorm**

**Materials:** paper (OR chart paper OR chalkboard OR whiteboard); markers | **Optional:** slips of paper; pencils/pens

**Description:** Tap into your creativity with this brainstorming activity designed to embrace and encourage every idea – even the wackiest!

**Go and Stop**

**Materials:** Go & Stop Cards; Body Percussion Cards (you can print them out or draw them yourself); tape (any kind)

**Description:** In this music-inspired activity, you “compose” music and take turns “conducting” while practicing key reading and writing concepts.

**Pass the Object!**

**Materials:** any object that is easy to hold and pass (a roll of tape, an orange, a Koosh ball, for example)

**Description:** This flexible theater-based game can be used for all kinds of learning: social-emotional skills (like sharing and waiting your turn), and academic skills (like categories, lists, and sequences).

Click on the **blue, underlined text** to access music and documents
Click on the **green rectangles** to view demonstrations of the activities on YouTube
**Masking Tape Partnering** .......................... 51

**Materials:** 1 roll of masking tape  
**Description:** Many EASE activities use masking tape – if you have it at home, learn how partners can use it to practice collaborating!

**Beanbags: Constructing** ........................................ 52

**Materials:** socks; uncooked rice (OR beans OR legumes)  
**Description:** Experience the sensory delight of making beanbags that can then be used for all kinds of games (see below for activities).

**Cameras** .................................................................................. 54

**Materials:** any device with a camera  
**Description:** This activity uses our phones/iPads to encourage creative ideas and academic learning. Become a photographer, go on a scavenger hunt, or practice describing what you document!

**Drop a Beat** ............................................................................. 59

**Materials:** Drop a Beat [Track 1, Track 2, Track 3, Track 4]  
**Description:** Use our simple beats to make routines, instructions, and academic practice more fun through songs, raps, or chants. The rhythms are calming, whether or not you stay on the beat!

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**Energizing & Physical Activities**

**Freezedance** ........................................................................... 62

**Materials:** Upbeat dance music (like “Simon Is Cool”) | Optional: Go & Stop Cards, masking tape  
**Description:** With a few adjustments, you can get hours of fun and learning out of this classic game.

**Beanbag Activities** ................................................................. 70

**Materials:** beanbags (that you made in the Focusing Activities above!)  
**Description:** Use your beanbags for games – balance them, toss them, even answer quiz questions with them!

**Pathways** .................................................................................. 74

**Materials:** tape (ideally masking tape, but other kinds could work)
Description: Get energized and play pretend with this simple physical game.

Act It Out ......................................................................................................................................................... 81
Materials: tape (ideally masking tape, but other kinds could work); props (objects that help you tell the story)
Description: Turn any room into a stage and work together to “perform” anything – from simple descriptive sentences to whole storybooks!

Dance Ritual .................................................................................................................................................... 89
Materials: upbeat dance music (like “Simon Is Cool”)
Description: Need to get energized – or get your energy out? Try our fun and silly dance ritual. Maybe take turns inventing your own dance moves!

Picture Perfect ................................................................................................................................................ 91
Materials: device with a camera OR photos cut from magazines
Description: This activity combines visual art and theater by having individuals or groups work together to recreate photographs in real life.

Ribbon Wands: Constructing ......................................................................................................................... 98
Materials: unsharpened pencils; tape; ribbon (OR cut up fabric OR yarn OR streamers)
Description: Create beautiful, personalized wands.

Ribbon Wands: Playing ................................................................................................................................. 100
Materials: ribbon wands (see above); Arrow cards; upbeat dance music (like “Simon Is Cool”)
Description: Use ribbon wands to inspire physical activity or practice directions, words, and matching. Or just play!
Painting with Water

Know what’s important!

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

### Communication Skills
- Eye contact
- Appropriate manners
- Communicating needs and preferences
- Choice-making

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

### Other Academic and Personal Behaviors
- Engagement: form connections with peers
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

### Fine Motor Skills
- Know what’s important!
  - Share materials
  - Process, not product
    - this need not be a picture “of” anything
  - Encourage exploration of materials

- Process, not product
  - this need not be a picture “of” anything
- Encourage exploration of materials
New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
   VA:Cr1.2.1
   a) Engage collaboratively in exploration and imaginative play with materials.
   VA:Cr1.2.1
   a) Use observation and exploration in preparation for making a work of art.

Anchor Standard 2: Organize and develop artistic ideas and work.
   VA:Cr2.1.1
   a) Explore uses of materials and tools to create works of art or design.
   VA:Cr1.2.1
   a) Demonstrate safe and proper procedures for using materials, tools, and equipment.

Painting with Water (continued)
Painting with Water (continued)

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

1. **Group students in pairs.** Ideally, the paired students should be sitting across from each other.

2. **Offer each pair construction paper.** Each pair gets one paper to share. If students can navigate making a choice with their partner, let them choose between two or three colors.

3. **Explore paintbrushes.**
   - Offer each student a paintbrush.
   - Model exploring your paintbrush, and allow students to explore theirs. They can feel the bristles, “paint” their hands, etc.

4. **Offer each pair one water container; pour a TINY amount of water.** Put water in containers the students can dip their brushes into.

5. **“Paint” with water on the paper.** Notice what happens when the water goes on the paper, and when it dries.
   - Hold papers up to the light, or put them against a window.

6. **Rotate paper:** At some point in the process, have students rotate their paper so they are painting on a different part of it, where their partner may have been painting. Some students will need to be prepped in advance for this part!

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**Adaptations for Students with Physical Limitations**

1. If students cannot hold brushes, they can “paint” with wet fingers. Brushes can also be affixed to hands, elbows, or even shoes.

2. Teacher / paraprofessionals can “paint” the students’ hands with water.

3. Teacher / paraprofessionals can use a spray bottle to spray water on the hands, or “mist” it in the air so that droplets fall gently on the student’s face.
Painting with Water (continued)

Teachers’ Corner: Arts Talk

Relevant Visual Arts Vocabulary

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

*The Relevant Elements of Visual Art*
- color
- line
- shape
Masking Tape Murals

Know what’s important!

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

<table>
<thead>
<tr>
<th>Communication Skills</th>
<th>Socialization Skills</th>
<th>Other Academic and Personal Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Eye contact</td>
<td>• Turn taking</td>
<td>• Persistence: persist through task completion</td>
</tr>
<tr>
<td>• Appropriate manners</td>
<td>• Personal boundaries</td>
<td>• Engagement: form connections with peers</td>
</tr>
<tr>
<td>• Communicating needs and preferences</td>
<td>• Following directions</td>
<td>• Work Habits: able to work independently</td>
</tr>
<tr>
<td>• Choice-making</td>
<td>• Self-Regulation:</td>
<td>• Collaboration Skills: able to work collaboratively</td>
</tr>
<tr>
<td></td>
<td>• Approaching challenges</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Self-control when dealing with others</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Conducting oneself appropriately</td>
<td></td>
</tr>
</tbody>
</table>

Fine Motor Skills
New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- VA:Cr1.2.1
  - c) Engage collaboratively in exploration and imaginative play with materials.
- VA:Cr1.2.1
  - c) Use observation and exploration in preparation for making a work of art.

Anchor Standard 2: Organize and develop artistic ideas and work.
- VA:Cr2.1.1
  - c) Explore uses of materials and tools to create works of art or design.
- VA:Cr1.2.1
  - c) Demonstrate safe and proper procedures for using materials, tools, and equipment.
Masking Tape Murals (continued)

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

1. Set up – this is a group activity; groups can be 2-12 people. Participants sit at a table with the poster board on it.

2. Place one piece of tape at a time, working in pairs – this works best when partners are sitting across from one another.
   - Offer a choice of tape colors to Student A.
   - Participants A and B work together to get a piece of tape.
   - Participants A and B work together to put their tape on the poster board; other participants “Boop.”

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

- Participants decorate their mural with crayons and/or markers, working on different parts of it at the same time.

- **Rotate mural:** After participants decorate the mural for a few minutes, ask everyone to rotate the poster board so they are working on a new area. Repeat this process every few minutes.

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

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

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

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**Adaptations for Students with Physical Limitations**

**Explore materials:** Allow students to explore the art materials. Tape has a smell, it is sticky, it makes a sound and offers resistance when you pull it. Tape connects things, including people to people. For those who are unable to do it themselves, attaching the tape to a board can be a visual “activity” for the students, something they watch others do, after all the investigation of the art material has happened.

**Murals for students in wheelchairs:** If students have difficulty reaching the mural to work on it, you can create the masking tape part of the mural together, then cut it into smaller pieces so each student can paint a piece in their own tray. The mural can then be reassembled if desired.
Masking Tape Murals (continued)

Teachers’ Corner: Arts Talk

Relevant Visual Arts Vocabulary

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

The Relevant Elements of Visual Art

- color
- line
- shape
- texture
**Found Object Building**

**Communication Skills**
- Appropriate manners
- Communicating needs and preferences
- Choice-making

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

**Other Academic and Personal Behaviors**
- **Persistence**: persist through task completion
- **Engagement**: form connections with peers
- **Work Habits**: able to work independently
- **Collaboration Skills**: able to work collaboratively

**Know what’s important!**

- Students make individual choices that contribute to a group project
- Students take turns and observe one another
- The structure is abstract; it need not “be” anything specific

**Fine Motor Skills**
Found Object Building (continued)

New York State Learning Standards for the Arts

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

VA:Cr1.2.1
  d) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1
  d) Use observation and exploration in preparation for making a work of art.

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

VA:Cr2.1.1
  d) Explore uses of materials and tools to create works of art or design.

VA:Cr1.2.1
  d) Demonstrate safe and proper procedures for using materials, tools, and equipment.
Materials:
- Large piece (1-2 sq. feet) of flat cardboard (not poster board; it’s too floppy)
- Assorted 3-dimensional items: anything made of cardboard, wood, fabric, or Styrofoam (do not use plastic water bottles; they won’t stick):
  - paper cups
  - small boxes
  - corks
  - paper towel rolls
  - popsicle sticks
  - pipe cleaners
  - foam trays
  - disposable bowls or plates
- Large bag to hold building materials
- Elmer’s glue (some populations work better with masking tape, but your resulting structure will not be as strong or durable)

Found Object Building

1. Gather your building materials. Gather three-dimensional cardboard, paper, wood, or foam building materials, as well as your flat cardboard base.
   - Adults can do this ahead of time, or the class can collect building items over a period of time.
   - Ideally, you will have approximately 3-4 items per participant.

Note: Some students can become overstimulated when working with items with a lot of text and pictures (for example, a cereal box). If this is an issue for your students, choose building items without stimulating text or pictures, or pre-paint items that are too stimulating.

- Don’t forget to collect a flat cardboard base to build on.
  - You’ll need one base per structure made.
  - Each structure can be shared by a group of 3-12 participants.
  - Depending on the size of the group, the base should be approximately 1 to 2 feet square.
Found Object Building (continued)

2. **Build your structure.** Remember that the structure is not intended to “be” anything specific; this is an abstract art activity.

- **Set-up:** Participants are seated around their cardboard base. The group also has a bag of building materials and a bottle of glue (or a roll of masking tape; see materials note above).

  *Note: Rather than using a bag for their building items, some teachers find it more effective to display the items on a separate table; students go to the table when it’s their turn to select an item.*

- **Select and glue an item:** The first participant chooses an item from the bag and glues it to the cardboard base. When they have completed this task, they pass the glue to the next person.

- **Continue with the next turn:** The next participant then chooses a different item, which they can glue onto the cardboard base, or onto the first item.

- **Repeat:** Repeat until each participant has had at least one turn.

3. **Paint/decorate your structure.** If desired, you can paint and/or otherwise decorate your structure. This would probably need to take place on a different day!
Found Object Building (continued)

Adaptations for Students with Physical Limitations

1. **Exploring materials:** The building items will probably be different shapes, textures, and sizes. Allow students to physically explore the materials (as safety dictates, of course).

2. **Choosing materials:** Even if students are not physically capable of gluing objects onto the board, they may be able to choose between two objects, and to indicate where on the cardboard they would like their object to be glued.

Teachers’ Corner: Arts Talk

**Relevant Visual Arts Vocabulary**

- **Abstract Art:** art that does not attempt to represent a person, place, or thing
- **Assemblage:** an artwork created on a base that consists of three-dimensional elements projecting out from the base
Communication Skills
- Eye contact
- Vocalization
- Asking questions of others
- Appropriate manners
- Communicating needs and preferences
- Choice-making

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

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

Fine Motor Skills

Know what’s important!

- Give students time to explore and learn the material
- Model and practice construction strategies
- Model and practice appropriate gift-giving and gift-receiving strategies
NYC Blueprint for Teaching and Learning in the Arts

Art Making

Benchmark: Through an exploration of art materials and techniques, students exercise imagination, construct meanings, and depict their experiences; work in two-dimensional and three-dimensional art forms, use basic art tools, and gain knowledge of media and compositional elements.

Students will be able to:
- Create sculptures that demonstrate techniques such as pinching and coiling
- Discuss different textures, sizes, and uses [of sculptures]
MATERIALS: Aluminum foil

MASTER THE BASICS FIRST!

EXPLORING FOIL

1. Get foil, in partners: Remove foil roll from box. One person puts a finger in each end of the roll, while the other pulls the foil and tears it off.

2. Explore the materials: Demonstrate and allow students to explore the foil – Demonstrate how it sounds, drop it and let it float down, fold it, roll it, twist it, etc.

GAINING SKILLS . . .

FOIL SKILLS

1. Balls: Make foil balls. Try making balls of different sizes.

2. Twists: Twist foil into long “ropes.” See what shapes you can bend them into.

3. Folding Foil: Try folding foil into different shapes (rectangle, triangle, square).
SIMPLE GIFT EXCHANGE

1. **Work in partners, make a gift**
   Each student will make a foil “gift” for his/her partner.
   Limit gift options to the following (or choose just one option for everyone, if your students need more clearly defined parameters).
   - foil ball
   - foil twist
   - folded foil shape

2. **Give the gift**: Have pairs of students give, and receive, their gifts while others watch. Remember to use good manners!

EXPERT STUDENTS ONLY

**FOIL BLING SKILLS**

1. **Bracelet:**
   - **Model** making a bracelet out of a foil twist.
   - Have students try making one.
   - Are there other ways to make a bracelet? Discuss, model, and have students try.

2. **Necklace:**
   - **Model** making a necklace out of a foil twist.
   - Have students try making one.
   - Are there other ways to make a necklace? Discuss, model, and have students try.

3. **Crown:**
   - **Model** making a crown out of a long piece of folded foil.
   - Have students try making one.
   - Are there other ways to make a crown? Discuss, model, and have students try.
ADVANCED GIFT EXCHANGE

1. **Choose a recipient:** Put students’ names or photos in a bag, box or hat. Have each student choose someone else’s name or photo.

2. **“Take an order:”** Each student asks his/her recipient which type of bling they would like to have made for them, choosing from three options –
   - bracelet
   - necklace
   - crown

3. **Make the bling:** Using foil, each student makes whatever bling item his/her recipient has requested.

4. **Give the gift –** Each student gives the gift to his/her recipient, one at a time, while the others watch. Remember to use good manners!

   (Photographs of bling-adorned children are awesome too!)
## Instrument Building

### Communication Skills
- Appropriate manners
- Communicating needs and preferences
- Choice-making

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

### Other Academic and Personal Behaviors
- Persistence: persist through task completion
- Work Habits: able to work independently
- Collaboration Skills: able to work collaboratively

### Fine Motor Skills

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**Know what’s important!**

- Students work together to make instruments
- Explore the many ways to make sounds
- Practice appropriate instrument usage, to prepare for playing to factory-made instruments

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**Know what’s important!**
NYC Blueprint for Teaching and Learning in the Arts

Music Making

Benchmark: Students engage in activities to experience elements of music.

Students will be able to:
  • explore different timbres by using a variety of instruments and vocal sounds
  • identify a range of sound qualities on traditional and non-traditional (such as found or homemade) instruments

Benchmark: Students show respect for their instruments, music materials, and learning environment.

Students will be able to:
  • show proper care and maintenance of classroom instruments.
**WATER BOTTLE SHAKER**

**MATERIALS:** Empty, dry water bottle with lid, uncooked rice, funnel (can make out of paper and tape), bowl to hold rice (optional), tape to tape up lid (optional), unsharpened pencil (optional), decorating materials (stickers, ribbons etc.)

*Before the lesson, pre-make a few paper funnels if you do not have a plastic one – they are often very tricky for students to make.*

1. **Work with a partner.** One partner holds the bottle and puts the small end of the funnel into the bottle’s opening.
2. The other partner drops one or two handfuls of rice into the bottle through the funnel.
3. Remove the funnel and screw the lid tightly onto the bottle. (Optional: you can use duct or masking tape to close the lid, if you are concerned that students will open the bottle.)
4. Decorate the bottle.
5. Make sounds by shaking. If the bottle has ridges, you can also make sounds by rubbing it with a pencil.

**TIN CAN AGOGO**

**MATERIALS:** 2 different-sized cans (empty, clean, with minimal sharp edges), duct tape, unsharpened pencil, decorating materials

*Before the lesson, make sure to press down and flatten any sharp or poky bits on the cans’ rims with a hard object (like a spoon).*

1. **Work with one student and one adult.** Cut pieces of duct tape, and use them to tape over any sharp edges on the cans’ rims.
2. Put the cans next to each other on the table, with the open ends facing up. The cans should be touching each other.
3. Wrap duct tape around both cans to tape them together. Only put tape on the sides of the cans. Do not put any tape on the bottoms of the cans.
4. Decorate your cans. Don’t put any decorations on the bottoms of the cans.
5. To make sounds, hit the bottoms of the cans with an unsharpened pencil.
**Instrument Building (continued)**

**BOING BOX**

**MATERIALS:** Empty baby wipes box or rectangular plastic take-out container, 4 rubber bands of different sizes, masking tape, decorating materials

1. Work with a partner. Remove the lid from your box.
2. Put each rubber band around the box so that it stretches over the opening. Make sure there are about 2 finger spaces between each rubber band.
3. On the bottom of the box, put a piece of masking tape over each rubber band to hold it in place. Each rubber band gets its own piece of tape.
4. Decorate the box.
5. To make sounds, pluck or strum the rubber bands.

**COFFEE CAN GUIRO-DRUM**

**MATERIALS:** Empty coffee can with lid, unsharpened pencil, decorating materials

1. Keep the lid on your coffee can.
2. Put decorations on only one side of your coffee can. You need to leave half of the bumpy parts clear so that you can scrape them to make sounds.
3. To make sounds, hit either end of the can, or rub the bumpy sides, with an unsharpened pencil.

**PLASTIC CONTAINER DRUMS**

**MATERIALS:** Empty plastic containers (without lids), unsharpened pencil, decorating materials

1. Decorate your containers.
2. To make sounds, hit the bottoms of the containers with an unsharpened pencil.
Here’s what teachers have said about “Instrument Building” …

“This was one of the most rewarding activities. My students enjoyed making their instruments and taking them home.”

“This activity was paired with a recycling unit in our literacy curriculum and was very motivating for my students. Our instruments are still on display in the main hallway!”

“My kids love the homemade instruments - some of them choose to play with them over any other games in the classroom.”

“Students cooperated and worked well with their partners, and loved playing the instruments when they were done. Great activity!”
Stuffed Stockings

**Know what’s important!**

- Take time to explore the materials; this is a sensory activity!
- Work in partners to construct them

<table>
<thead>
<tr>
<th>Communication Skills</th>
<th>Socialization Skills</th>
<th>Other Academic and Personal Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Appropriate manners</td>
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</tr>
<tr>
<td></td>
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<tr>
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<td>• Following directions</td>
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<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>o Conducting oneself appropriately</td>
<td></td>
</tr>
</tbody>
</table>

**Fine Motor Skills**

Take time to explore the materials; this is a sensory activity!

Work in partners to construct them.
NYC Blueprint for Teaching and Learning in the Arts

Theater Making: Acting (Imagination, Analysis and Process Skills)

Benchmark: Students activate and use their imaginations as well as the analytical and process skills associated with acting; students participate in group activities, including creative play, storytelling, pantomime and improvisation.

Students will be able to:
• recognize, mirror and create emotions described in stories and dramatic play
• use emotional expression and imaginary objects in dramatic play
• sustain focus in the imaginary world of the activity, sharing or performance
• demonstrate sensitivity to the emotional and physical safety of self and others
• respond to and incorporate directions

Theater Making: Acting (Performance Skills)

Benchmark: Students explore the physical, vocal, characterization and staging components of acting by developing the actor’s instrument: the body, voice and mind; students participate in group activities, including creative play, storytelling, pantomime and improvisation.

Students will be able to:
• use the body and voice expressively
• Use the body and face to create and react to imaginary conditions and the given circumstance of a script or story
• demonstrate physical self-control in large and fine motor skills
• create and imitate human, inanimate and animal characters
• use the body in a variety of ways to express choices of character and emotion.
**Stuffed Stockings (continued)**

**MATERIALS:** Knee-high stockings (possibly of different colors), newspaper (NO STAPLES) or colored tissue paper, large bowls, boxes, or bags to hold crumpled paper, ribbon (optional), colored tape (optional)

**MAKE YOUR STUFFED STOCKING**

1. **Crumple paper, place in containers:** Have students crumple lots of newsprint paper. Put the crumpled balls in bowls, boxes or bags.

2. **Choose stocking:** Let each student choose a knee-high stocking.

3. **Explore materials:** Invite the students to play with the stockings – stretch them, put them on their hands and their arms, wiggle their fingers inside, feel the texture when the stocking is stretched over the hand, etc.

4. **Stuff, in partners:** Working in partners, one student holds the stocking open with two hands and the other student stuffs the newsprint balls into the stocking until it is pretty full.

5. **Tie end:** Tie the end of the stocking so the newspaper won’t fall out. This might be a grown-up job.

6. **Switch and repeat:** Partners switch roles and stuff the other students’ stocking.

**PLAY WITH YOUR STUFFED STOCKING**

1. **Explore:** twist, fold, make a circle, stretch, reshape, squeeze, etc.

2. **Move them:** Move them rhythmically to music, or toss them to a partner.

3. **Imagination play:**
   - “Let’s pretend these are … what could these be?” Have students act out their ideas, pretending the stuffed stockings are different objects
   - Pretend the stockings are people, or story characters (you can decorate them to indicate this). Students can make them “converse” with one another.

**OPTIONS FOR DECORATING YOUR STUFFED STOCKING**

1. Choose a piece of ribbon and tie it around the end stocking.

2. Wrap colored tape around the stocking; students can partner, one holding the tape while the other twists the stocking so the tape wraps around.
Here’s what teachers have said about “Stuffed Stockings” …

“This activity is so weird, yet so awesome. My students loved crumpling up the paper and sticking it in the stocking and were equally excited about playing with their stuffed stockings! I paired two of my most socially impaired students (who rarely initiate social contact with peers) and was so pleasantly surprised to see spontaneous communication and requesting between them. I will definitely be doing this again.”

“Students enjoyed this hands-on activity. It provided sensory and tactile stimulation for them to crumble up the paper and stuff stocking. Some of the students only needed minimal assistance with the activity. It assisted them with hand eye coordination.”

“I could not believe how creative my students were when making up ideas for what the stuffed stockings are. My kids are usually very much concrete thinkers, but when I told them to “put the babies to sleep,” all of my students instantly began cooing and rocking their stuffed stockings. Pretty entertaining to see 10 little boys pretending they are rocking babies to sleep!”

The Next Steps: Teachers' Extensions of “Stuffed Stockings”

1. We used these for pretend play. They pretended their stockings were different objects and acted it out, and everyone else had to guess what they were pretending.

2. We made them into “puppets” and acted out a fairy tale with them while I read from the book.

3. The students liked to use their stuffed stockings as math manipulatives for counting and adding.
Rituals

Know what’s important!

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

Communication Skills
- Eye contact
- Vocalization
- Asking questions of others
- Appropriate manners
- Conversational turn-taking
- Communicating needs and preferences
- Choice-making

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

Other Academic and Personal Behaviors
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively
Rituals (continued)

GREETING RITUAL

MATERIALS: Music player, “Greeting Ritual” music

Variation 1: Group Greeting (works well for younger/emerging/non-verbal students)
1. **Play “Greeting Ritual Music.”** Students and adults sit in a circle, and the leader stands inside the circle.

2. **Offer hands to a student.** While making eye contact, the leader puts their hands out, palms up, toward a student, and sways back and forth to the music. Students will usually take the leader’s hands. However, the leader should offer their hands even if a student does not initially take them; often a student will respond later on.

3. **Greet the student.** Everyone sings or chants, “Hello, (student’s name)” and repeats with the music.

4. **Repeat with each person in the circle.** Don’t forget to greet the adults too!

5. **Students lead with adults and their peers.** Eventually, students may lead this activity.

Variation 2: Communal Check-In (works well for older students)
1. **Set up and play music as in Variation 1.**

2. **Offer hands, shake hands, or high five.** A surprising number of students really enjoy holding hands as outlined in Variation 1, even if they are older. However, other options are handshakes or high-fives.

3. **Greet and question.** While making eye contact, greet the student and ask them a question. Some questions could be:
   - How are you today?
   - What did you eat for breakfast this morning?
   - What is your favorite toy?
   - What did you do this weekend?

   The student answers. This can end the exchange, or the leader may ask more questions, or the students may ask a question to the leader in return.

4. **Repeat with each person in the circle.** Don’t forget to greet the adults too!

5. **Students lead with adults and their peers.** Eventually, students may lead this activity.
“GETTING ATTENTION” RITUALS (A Grab Bag of Ideas)

1. **Call and response** (teachers call, students respond)
   - “Hip hip…” – “Hooray!”
   - “2, 4 …” – “6, 8!”
   - “One two three, eyes on me!” – “One ... two ... eyes on you!”

2. **“If you can hear my voice … clap one time!”** Continue with other instructions until everyone is invested and has joined in.
   - **TIP!** Start with sounds, as this will help get attention, and move to silent activities, as this will help them focus on your voice.
   - **TIP!** As more students participate, lower the volume of your voice so they have to be quieter in order to hear the instructions. The last instruction before moving on can be to say “Shhh.”
   - **Instruction ideas:** If you can hear my voice …
   - say “whee” (“banana,” “sunshine,” “wonderful” etc.)
   - quack like a duck (and other animal sounds)
   - touch your nose (ear/elbow etc.)
   - look at the ceiling (floor/door/window/me etc.)

3. “10 … 9 … 8 … 7 … 6 … 5 … 4 … 3 … 2 … 1 … 0”
   Start with a loud voice and both hands upraised in the air, get quieter and lower hands as you get closer to zero.

4. **Starting silently**, hold hands over head and **wiggle fingers**. Wait until the class joins you, then switch to a different movement that the class also follows.

5. **“Ready ... set ... FOCUS!”** Teach students “focus position”:
   - hands in front of belly with fingertips touched together
   - eyes on the leader
   - listening for the “Focus Sound” (of silence)
Rituals (continued)

TRANSITION RITUALS (A Grab Bag of Ideas)

Modeling is very important. Make sure that paraprofessionals and other adults in the room are responding along with the students.

1. Go and Stop
   a) “When I say ‘Go’ we’re going to line up at the door, but when I say ‘Stop,’ you have to freeze and wait until I say ‘Go’ again.”
   
   b) **Timed** – With timer or counting: “When I say ‘Go,’ you have 20 seconds to line up. 20 ... 19... 18 ...”

2. Transition music: Choose a particular musical cue for transitions. For example, when the music is played, students dance over to sit on the rug.
   - You can choose different cues for different activities; for example, one song for lining up, one song for putting backpacks away, etc.

3. Chanting:
   a) While keeping a beat, create a **short, rhythmic chant** that describes what you’re doing. Everyone repeats the chant together while performing the action.
      - For example, “Get your workbook - and a pencil.
        Get your workbook - and a pencil.”
   
   b) **Call and response**: While keeping a beat, call out a direction in a rhythmic way. Students repeat the direction back, while following the direction.
      - [Teacher] “**Everybody stand up!**” [Response] “Everybody stand up!” [repeat call and response until everyone is standing]
      - [Teacher] “**Walk to the rug!**” [Response] “Walk to the rug!” [repeat]
      - [Teacher] “**Everybody sit down!**” [Response] “Everybody sit down!”

4. “Point / Jump” game: Practice this game, and once students know how to play, at the end, substitute instructions for the actions you need them to take.

   **Examples:**

<table>
<thead>
<tr>
<th>Leader’s Instruction</th>
<th>Players’ actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Point!”</td>
<td>Say “POINT!” and point to another person in the room</td>
</tr>
<tr>
<td>“Jump!”</td>
<td>Say “JUMP!” and jump in the air</td>
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<tr>
<td>“Look at the floor!”</td>
<td>Say “LOOK AT THE FLOOR!” and look at the floor</td>
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<tr>
<td>“Touch your ear!”</td>
<td>Say “TOUCH MY EAR!” and touch ear</td>
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<tr>
<td>“Wiggle your fingers!”</td>
<td>Say “WIGGLE MY FINGERS!” and wiggle fingers</td>
</tr>
<tr>
<td>“Stand up!”</td>
<td>Say “STAND UP!” and stand up</td>
</tr>
<tr>
<td>“Put your book away!”</td>
<td>Say “PUT MY BOOK AWAY!” and put book away</td>
</tr>
</tbody>
</table>
CALMING RITUAL

MATERIALS: Music player, calm instrumental music (with no singing)

Set-up

1. **Turn off the lights.** This helps to signal a different, more calm, mood in the classroom.

2. **Play calm music with no singing**, only instruments.

3. **Students sit** at their desks or on the floor. Choose the place where it’s easiest for them to be calm.

Ritual

1. **Inhale through the nose, raise hands.**
   - Hold both hands out, palms down.
   - As you slowly breathe in through your nose, raise your arms.

2. **Exhale with a long “shhhhh” sound.**
   - As you slowly breathe out, saying “shhhhhhh,” lower your arms.

3. **Repeat three times, or as desired.**

4. **Sit and quietly listen to the music,** as desired. Sometimes students want to close their eyes and/or put their heads down on their desk.

Once students have experience with this calming ritual, the breathing part of it (Ritual Steps 1 and 2) can be used “on the spot” to help a student who is becoming agitated.

Everyone, including that student, can participate in taking a few of these calming breaths. This can help slow things down, interrupt escalation, and aid self-regulation (for students and adults alike!).
The Big Brainstorm

**Know what's important!**

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

### Communication Skills
- Vocalization
- Communicating needs and preferences
- Choice-making

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

### Other Academic and Personal Behaviors
- **Engagement:** form connections with peers
- **Collaboration Skills:** able to work collaboratively
The Big Brainstorm (continued)

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

1. Define “brainstorming.”

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

2. Introduce general rules for brainstorming.
Note for teachers: The purpose of this game is to overcome students’ fear of risk-taking, and to break the habit of judgement and criticism of each other.

Brainstorming Rules

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

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

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

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

Sample “Basics” topics:
- foods
- animals
- TV shows
- names of people they know
- things they see in the city
- items in the classroom
The Big Brainstorm (continued)

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

<table>
<thead>
<tr>
<th>Foods</th>
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<td>1.</td>
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5. **Choose a method of collecting ideas.** Choose a method that will likely solicit the most ideas from the greatest number of people in your class, and which will work best in terms of balancing fun with classroom management.

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

6. **Play The Big Brainstorm!**
   - As you collect ideas, an adult writes them down on the master numbered list.

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

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

   - Accept every idea. Put tally marks next to duplicate ideas, if they come up, to honor all contributors, but don’t give duplicates their own numbers.
   - Celebrate every idea! Each idea brings you closer to your goal!
   - When you reach your goal, celebrate more!
The Big Brainstorm becomes more challenging primarily by choosing topics with more challenging answers.

**Sample “Gaining Skills” topics:**
- ways we can be kind to people
- objects that can be yellow
- things that people do in a kitchen
- things people could wish for if a genie gave them three wishes

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

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

**Expert Students Only**

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

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

**Beat the Clock**

Some people really enjoy the excitement of a timed challenge (“Can we get X number of ideas in Y amount of time?”).

For others, it makes the activity really stressful!

See if a “beat the clock” challenge is enjoyable for your students!
## Go and Stop

**Know what’s important!**

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

### Communication Skills
- Vocalization
- Communicating needs and preferences
- Choice-making

### Socialization Skills
- Turn taking
- Following directions
- Leadership skills
- Self-Regulation:
  - Approaching challenges
  - Self-control when dealing with others
  - Conducting oneself appropriately

### Other Academic and Personal Behaviors
- Persistence: persist through task completion
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

<table>
<thead>
<tr>
<th><strong>Gross Motor Skills</strong></th>
<th><strong>Fine Motor Skills</strong></th>
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urban arts partnership
Go and Stop (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work
   **MU:Cr1.1.1**
   a) With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Anchor Standard 2: Organize and develop artistic ideas and work
   **MU:Cr2.1.1**
   a) With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
   b) With limited guidance, use iconic or standard notation and/or recording technology to document and organize musical ideas.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation
   **MU:Pr5.1.1**
   a) With limited guidance, apply personal, teacher, and peer feedback to refine performances.
   b) With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.
   c) Respond appropriately to aural and visual cues.

Anchor Standard 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
   **MU:Cn10.1.1**
   a) Explore and imitate sounds found in the environment
   d) Manipulate music concepts (such as tempo, dynamics, and articulations) in order to express ideas.
Go and Stop (continued)

Master the Basics First!

Materials: Double-sided “GO” card, double-sided “STOP” card

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

Some “sound” options:
• clapping
• tapping desks
• stomping feet
• tapping knees
• rubbing hands together
• animal sounds (moo, meow, etc.)

Some silent movement options (more advanced):
• wiggling fingers
• shrugging shoulders
• wiggling toes
• nodding head
• shaking hands in the air
• shaking head

Adaptations for Students with Physical Limitations

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

**GAINING SKILLS**

**CONDUCTOR’S CHOICE (or “LEADER’S CHOICE”)**

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

**MATERIALS:** “STOP” card, body percussion cards, masking tape, pointer (optional)

1. **Post the cards vertically on a wall**, as shown below. Instead of using the “GO” card, use an action card, such as “CLAP.”

2. **Point to a card.** Players do what’s on that card (clap, stomp, stop, etc.). The leader can point to any card for any duration they choose.

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

**Adaptations for Students with Physical Limitations**

**Using communicators:**

1. **Record sounds.** Record sounds (clapping, stomping, etc.) on communicators. Place matching cards or icons on their respective communicators.

2. **Match cards, play sounds.** The teacher, or a student leader, can show the student a second “clap” or “stomp” card. The student then matches the leader’s “clap” or “stomp” with the “clap” or “stomp” on the communicator.
Go and Stop (continued)

EXPERT STUDENTS ONLY

COMPOSING AND READING MUSIC WITH CARDS

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

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

1. Compose with ONE type of card
   a. Choose: The leader (composer) chooses how many cards to post in a row.
   b. Post cards visibly: Post cards high on the board, or on the table. Make sure the leader’s body isn’t blocking the cards.
   c. STOP card: Place a “STOP” card at the end, to indicate that the composition is complete.
   
   d. Perform: As the leader points to each card in sequence, from left to right, students make the sounds on the cards.
      - Slow, steady, predictable. Point to each card in a slow, steady, predictable manner. We’re not trying to trick anyone!
   
   e. Performance options: If students are able, introduce the following options (or, wait to introduce this concept until they have more mastery).
      
      • Option 1 (Easier): Students keep repeating the indicated sound (for example, clapping) until the next card is pointed to.
      • Option 2 (More Challenging): Students make one sound per card, i.e., four cards = four sounds.
2. **Compose with TWO types of cards**
   a. **Choose and post:** The leader (composer) chooses which cards to post in a row as above, but this time chooses between two types of body percussion cards. Place a “STOP” card at the end of the composition.

   ![Card Images]

   b. **Perform** as described above.

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

3. **Introduce “TRICKY NO SOUND” (blank) cards with ONE other type of card**
   The blank “Tricky No Sound” card is a musical rest, where only silence is heard.

   a. **Introduce “TRICKY NO SOUND”:** There’s nothing on this card, so we make no sound!

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

   ![Card Images]

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

4. **Compose with two or more types of cards, plus “TRICKY NO SOUND” cards**
   This is very advanced!

   ![Card Images]
Teachers’ Corner: Arts Talk

Relevant Music Vocabulary

Conductor: the person who leads the musicians
Composer: the person who creates a sequence of music symbols that can be played in the future
Composing: creating a sequence of music symbols that can be played in the future
Improvising: playing music that you make up as you go along
Pass the Object

Know what’s important!

• Eye contact
  - or other interpersonal acknowledgement

• Pass objects from hand to hand
  - not on the table

• Student-initiated passing
  - “Wait and see …” minimize hand-over-hand

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

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

Other Academic and Personal Behaviors
• Persistence: persist through task completion
• Engagement: form connections with peers
• Collaboration Skills: able to work collaboratively

Gross Motor Skills

Fine Motor Skills
New York State Learning Standards for the Arts

Anchor Standard 3: Refine and complete artistic work.

TH:Cr3.1.1

b) Identify similarities and differences in sounds and movements in a guided drama experience.

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

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

TH:Pr6.1.1

a) With prompting and support, communicate emotions in a guided drama experience.
Pass the Object (continued)

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

**MASTER THE BASICS FIRST!**

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

1. **Pass an object.** Pass the object from person to person around the circle. Use the Passing Chant to prompt as necessary (see box below).

2. **Make eye contact.** Each person is invited to make eye contact with their neighbor as they pass the object.

3. **The group observes.** The entire group focuses on each person as they pass the object.

**Passing Chant**

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

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

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

**Adaptations for Students with Physical Limitations**

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

1. **Use a variety of objects** for different tactile sensations.

2. **Help students pass an object.** Teacher / paraprofessional helps each student pass the object to the next student, narrating the exchange as it occurs.
PASS THE OBJECT: PRETENDING

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

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

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

Pretending suggestions: “Pretend the object is …”

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

PASSING WORDS

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

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

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

Other word passing options

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

EXPERT STUDENTS ONLY

PASS THE OBJECT: CLAPPING

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

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

   It’s important to say “Ready, clap!” in a steady, predictable beat.
   *Do not pause after saying “Ready” – your partner won’t know when you’re going to clap!

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

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

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

PASSING A SOUND AND MOVEMENT
This game can be played in two ways:

- **Same Sound and Movement:** Everyone does the same sound and movement, as determined by the first person (i.e., as play goes around the circle, everyone repeats the original sound and movement). Each person has a turn to make up their own sound and movement and send it around the circle.

- **Different Sounds and Movements:** Each person makes up whatever sound and movement they wish, without needing to repeat another player’s idea (i.e., as play goes around the circle, each person does something different).

1. Player 1 turns to Player 2, makes eye contact, and makes a movement and a sound (no words).
2. Player 2 turns, makes eye contact with Player 3, and makes a sound and movement.
3. Play continues around the circle.

Teachers’ Corner: Arts Talk

Relevant Theater Vocabulary

*Prop:* an object an actor holds in their hands

*Object Transformation:* pretending that one object is actually something else
1. One partner holds the tape roll loosely; the other holds the end of the tape.

2. Pull the tape; the "roll holder" says when to stop (if able).

3. "Roll holder" rips the tape (with assistance if needed).

4. Both partners lay the tape on the floor.

5. Both partners smooth down the tape, moving their hands toward each other's, while all participants in the room say "Boop!"
Beanbags: Constructing

Know what’s important!

- Students work together to make beanbags

<table>
<thead>
<tr>
<th>Communication Skills</th>
<th>Socialization Skills</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Eye contact</td>
<td>Turn taking</td>
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</tr>
<tr>
<td>Vocalization</td>
<td>Personal boundaries</td>
<td>Engagement: form connections with peers</td>
</tr>
<tr>
<td>Appropriate manners</td>
<td>Following directions</td>
<td>Collaboration Skills: able to work collaboratively</td>
</tr>
<tr>
<td>Communicating needs and preferences</td>
<td>Self-Regulation: o Approaching challenges o Self-control when dealing with others o Self-reflection o Conducting oneself appropriately</td>
<td></td>
</tr>
<tr>
<td>Choice-making</td>
<td></td>
<td>Fine Motor Skills</td>
</tr>
</tbody>
</table>

Fine Motor Skills

Students work together to make beanbags.
Beanbags: Constructing (continued)

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

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

SET-UP

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

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

2. **Tie sock closed – tightly!**

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

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

Know what’s important!

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

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

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

Other Academic and Personal Behaviors
• Persistence: persist through task completion
• Engagement: form connections with peers
• Work Habits: able to work independently
• Collaboration Skills: able to work collaboratively

Fine Motor Skills

Cameras
Cameras (continued)

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**New York State Learning Standards for the Arts**

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

- **VA:Cr1.2.1**
  - b) Engage collaboratively in exploration and imaginative play with materials.

- **VA:Cr1.2.1**
  - b) Use observation and exploration in preparation for making a work of art.

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

- **VA:Cr2.1.1**
  - b) Explore uses of materials and tools to create works of art or design.

- **VA:Cr2.1.1**
  - b) Demonstrate safe and proper procedures for using materials, tools, and equipment.

- **VA:Cr2.3.1**
  - a) Create art that represents natural and constructed environments.
CAMERA PREPARATIONS:

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

**MASTER THE BASICS FIRST!**

Pass the camera.

1. **Safety:** The first time, pass with the instructions to make eye contact and to pass "calmly and safely," in order to practice proper protocol.

2. **Learning to operate the camera:** On subsequent passes, you can add various instructions.

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

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

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

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

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

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

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

Show photos, and ask questions:

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

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

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

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

Teachers’ Corner: Arts Talk

Relevant Visual Arts Vocabulary

The Relevant Elements of Visual Art

- color
- line
- shape
Drop a Beat

Know what’s important!

- Participation is better than perfection!

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Drop a Beat (continued)

MATERIALS: music player, “Drop a Beat” tracks

MASTER THE BASICS FIRST!

“DROP A BEAT” CLASSROOM RULES AND TRANSITIONS

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

1. **Play the music**: Turn on the specific “Drop a Beat” track you’ve selected for this rule or transition.

2. **Chant / rap instructions**: Everyone chants / raps the instructions together. This can happen before an activity, or during the transition if appropriate.

   **Examples** (to be repeated to the music):
   - “Walking feet … walking feet"
   - “Put up your hand … before you speak"
   - “Walk to the carpet, sit on my spot”
   - “Put away my pencil, clean off my desk”

GAINING SKILLS . . .

FAVORITES – “DROP A BEAT” STYLE

Set up is in a circle.

1. **Decide on the topic**: Choose a type of “favorite” (e.g. favorite food, TV show, color, book, sport, animal, etc.)

2. **Play the music**: Turn on a “Drop a Beat” track.

3. **Call and response**: The first player says

   “My favorite **sport** is **basketball**”

   ... and everyone repeats

   “Your favorite **sport** is **basketball**”

4. **Take turns**: Continue around the circle, with each person saying their favorite.
Participants can make up and perform longer “raps” about topics of their choosing. This could happen solo, in partners or small groups, or as a large group.

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

Following are a few very simple starting points.

**Math**

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

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

**ELA**

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

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

Know what’s important!

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

Communication Skills
• Vocalization
• Communicating needs and preferences
• Choice-making

Socialization Skills
• Personal boundaries
• Following directions
• Leadership skills
• Self-Regulation:
  o Approaching challenges
  o Self-control when dealing with others
  o Conducting oneself appropriately

Other Academic and Personal Behaviors
• Persistence: persist through task completion

Fine Motor Skills

Know what’s important!

• Clear, consistent prompts
• Clear modeling
• Wait for the desired outcome
  - everyone in the room moves – wait for it!
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Other Academic and Personal Behaviors
• Persistence: persist through task completion

Fine Motor Skills
Freezedance (continued)

New York State Learning Standards for the Arts

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

DA:Cr1.1.1
a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.
b) Explore a variety of locomotor and non-locomotor movements by experimenting with the elements of dance in response to the environment and a range of themes.

DA:Pr4.1.1
a) Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways. Find and return to place in space. Move with others to form straight lines and circles.

TH:Cr1.1.1
c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

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

TH:Pr5.1.1
a) With prompting and support, identify and use voice and gesture in a guided drama experience.

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

TH:Pr6.1.1
a) With prompting and support, communicate emotions in a guided drama experience.
MATERIALS: Music player, dance music (having a good, clear beat is ideal), “GO” and “STOP” cards (optional), masking tape (optional)

FREEZEDANCE PROMPTING INFORMATION

The basic idea of all Freezedance games is this:

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

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

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

Types of Prompts

- Music turning on and off
- Adults participating for modeling
  \[\text{These prompts are always present}\]

- Lights on and off
- Verbal prompts
- Go and stop cards
  \[\text{Add these prompts as needed}\]

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

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

**FREEZEDANCE IN SEATS**

1. **Give instructions for the movement.** For example, “When the music starts, move your hands!”

2. **Play music (and use whatever additional prompts the students need).** Students, teachers and paras move in whatever way was instructed in #1.

3. **Stop music and say “Stop!”** Participants stop moving and freeze in place.
   - Students who are still struggling may need to be shown the “STOP” card.

4. **Try other movements.** After the class masters moving their hands, try:
   - moving feet
   - moving shoulders
   - wiggling toes
   - wiggling fingers
   - bobbing head
   - raising eyebrows
   - combining any of the above instructions, as able
   - “in-your-chair dancing”

**BASIC FREEZEDANCE**

1. **Play music (and use whatever additional prompts the students need).** Students, teachers and paras dance or move around.
   - You may be able to simply instruct students to “Dance!”; however, if this is confusing, use specific instructions such as “Move your hands!” or “Move your feet!” as in Freezedance in Seats.

2. **Stop music (and use whatever additional prompts the students need).** Students stop moving and freeze in place.

3. **Students lead:** A student can lead by pressing the Play/Pause button on the CD player, and by saying “Go” and “Stop,” if able.

---

**Adaptations for Students with Physical Limitations**

1. See what independent movements the students can do. Bobbing heads, wiggling fingers, or even blinking eyes can be dancing!

2. Teacher / paraprofessional can gently move the students in a manner that is safe and comfortable for them, and stop when the music stops.

3. A student can lead by pointing to GO or STOP cards, or by pressing play and pause on the CD if able; other students and teacher / paraprofessional can move and stop.
GAINING SKILLS

FREEZEDANCE WITH X-es

SET-UP:
Participants work in partners to put masking tape X-es on the floor (see Masking Tape Partnering for instructions).
Make one X per player. Placement of X-es can be random, but don’t put them too close together.

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

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

FREEZEDANCE WITH DIRECTIONS

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

1. **Play music and say “Go!”**: Verbal students and adults repeat the word “Go!” and dance or walk around the room.

2. **Stop music and say “Stop!”**: Verbal students and adults repeat the word “Stop!” and freeze in place.

3. **Give direction (for example, “Jump!”)**: Verbal students and adults repeat the direction verbally, then follow the direction.

4. **Repeat**: Repeat steps 1-3, substituting a new direction in Step 3 (after students have mastered the previous direction, of course; see list below)

Other “Step 3 direction” suggestions

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

Adaptations for Students with Physical Limitations

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

Expert Students Only

Freezedance: Walk the Walk

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

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

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

- **Easier:** Concrete Ideas
- **More Challenging:** Abstract Ideas
Teachers’ Corner: Arts Talk

Relevant Dance Vocabulary

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

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

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

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

Freezedance (continued)
Beanbag Activities

Know what’s important!

- Everyone drops beanbags; we just pick them back up and keep trying!
Beanbag Activities (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
DA:Cr1.1.1

a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/ sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.

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

DA:Pr4.1.1

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

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

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

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

BALANCING ACTIVITIES

1. **Squeeze & pass**: Squeeze the beanbag in one hand, then pass it to the other hand.

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

3. **Back of the hand**: Same as No. 2, but holding hand “flat like a plate” while balancing the beanbag on the back of the hand.

4. **Elbow**: Put elbow up so arm is parallel to the floor, forming a “shelf.” Balance the beanbag on elbow. Look at the beanbag, and turn in a circle, following the beanbag around.

5. **Head**: While balancing the beanbag on the head, try the following variations:
   • walk or turn around
   • move arms, shoulders, or hips
   • put one leg behind you and descend to floor on the back knee
   • sit down in and stand up from a chair

6. **Back**: Balance the beanbag on the back while crawling on hands and knees, moving slowly “like a turtle.” Adults may need to walk around and help students put the beanbag back when dropped.
PASSING AND TOSSING ACTIVITIES WITH BEANBAGS

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

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

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

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

---

**Adaptations for Students with Physical Limitations**

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

Know what's important!

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

<table>
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<td></td>
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Gross Motor Skills
Fine Motor Skills
New York State Learning Standards for the Arts

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

**DA:Cr1.1.1**

- a) Explore movement elements and skills inspired by a variety of stimuli (e.g. music/sound, text, objects/props, images, symbols, observed dance through video or live performance) and identify the source.

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

**DA:Pr4.1.1**

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

**TH:Cr1.1.1**

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

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

**TH:Pr5.1.1**

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

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

**TH:Pr6.1.1**

- a) With prompting and support, communicate emotions in a guided drama experience.
MATERIALS: Masking tape, music player if desired

MASTER THE BASICS FIRST!

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

THE PATH

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

- **First line:** Students follow *Masking Tape Partnering* procedures to put a long piece of masking tape on the floor. The audience watches and “Boops!”

- **Second line (parallel):** Students work together to add another long piece next to (parallel to) the first. Leave about 2-3 feet of space between the two lines.

- **First X (Color #1):** Students work together to make an “X” with masking tape at one end of the lines, as diagrammed below.

- **Second X (Color #2):** Students work together to make an “X” with masking tape at the other end of the lines.

![Diagram of Masking Tape Pathways]

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

![Diagram of Walk the Path]

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

1. Traveling Variations:
   *Students may enjoy having music playing as they travel the path.*

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

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

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

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

   “Go down the path and pretend you are …

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

**EXPERT STUDENTS ONLY**

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

**MEET IN THE MIDDLE**

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

   ![Tape across path with students](image)

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

2. Students can then
   a) turn around and return to their original X, OR
   ![students turning around](image)
   b) step around one another and go to the opposite X.
   ![students stepping around](image)
Adaptations for Students with Physical Limitations

1. Student who are in wheelchairs can be pushed along the path, can hold and/or wave a ribbon wand or scarf, and can also play “Meet in the Middle.” If ambulatory students are able, they can help push classmates’ wheelchairs.

2. “Mini Path”: Create a “mini path” – a masking tape line – on a student’s wheelchair tray. Student can trace the “path” with a hand, perhaps playing “Meet in the Middle” with a teacher or fellow student’s fingers.

3. Because of visual impairment or difficulty attending to the visual cue of the tape on the floor, students may require additional cues to follow the pathway. You can make a path using chairs or tables as a physical boundary.

Teachers’ Corner: Arts Talk

Relevant Dance Vocabulary

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

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

Relevant Theater Vocabulary

Miming: Acting something out without words, using only gesture, expression, and movement
**Act It Out**

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

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

**Other Academic and Personal Behaviors**
- **Persistence**: persist through task completion
- **Engagement**: form connections with peers
- **Collaboration Skills**: able to work collaboratively

**Gross Motor Skills**

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*Know what’s important!*

- We are supportive of all efforts and practice good audience behavior.
Act It Out (continued)

New York State Learning Standards for the Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
TH:Cr1.1.1
a) Propose potential choices that characters could make in a guided drama experience.
c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 2: Organize and develop artistic ideas and work.
TH:Cr2.1.1
a) Contribute to the development of a sequential plot in a guided drama experience.
b) With prompting and support, participate in group decision making in a guided drama experience.

Anchor Standard 3: Refine and complete artistic work.
TH:Cr3.1.1
a) Contribute to the adaptation of the plot in a guided drama experience.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
TH:Cr4.1.1
b) Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience.

Anchor Standard 5: Develop & refine artistic techniques and work for presentation.
TH:Cr5.1.1
a) With prompting and support, identify and use voice and gesture in a guided drama experience.
b) With prompting and support, identify technical elements that can be used in a guided drama experience.

Anchor Standard 6: Convey meaning through the presentation of artistic work.
TH:Pr6.1.1
a) With prompting and support, communicate emotions in a guided drama experience.
**MATERIALS:** various props (optional), masking tape

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**ACT OUT A SCENE**

1. **Prepare some ideas for brief “scenes” that can be acted out by two or more people.**
   - In most classes, this will be done **ahead of time** by the teacher, but could also be brainstormed with students, if they are able.
   - **Criteria** for a successful “Master the Basics” scene:
     - it requires **both people** in order to happen
     - it involves some sort of **physical action**
     - it is **not conflictual** in nature
   - **Examples** of scenes – blank lines indicate where you would insert participants’ names (each line could be one person or a couple of people):
     - _______ drops their book, and _______ helps pick it up.
     - People work together to move a heavy box.
     - _______ meets _______ on the sidewalk outside of school, and they greet one another.
     - _______ shares their snack with _______.
     - _______ gives _______ a present.
     - _______ shows _______ where to put away the pencils.
   - **Gather any props** (physical objects) you might need to act out this scene.
     - some students may be able to mime any required objects, but most will have more success using an actual prop.
2. Create a stage. (Please refer to “BONUS: Making a Stage in the Classroom”)
   - Arrange audience chairs facing the performance area; students sit in the audience chairs.
   - Students follow Masking Tape Partnering procedures to create a rectangle on the floor that represents the "stage."
   - The audience watches and "Boops!"

![stage diagram]

3. Select a scene from your list, and select the performers.

4. The performers act out the scene on the stage. This can be done non-verbally, or with students adding appropriate dialogue, depending on the abilities of the students.
   - Read the scene out loud, inserting performers' names where appropriate.
   - Provide any props the scene requires.
   - Students may need further prompting to help them figure out what to do or say next.

5. The audience claps and cheers!
ACT OUT A POEM OR SONG

1. **Create a stage** as described in *Master the Basics First*.

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

   **Sample poem or song choices:**
   - Mary Had a Little Lamb
   - Five in the Bed
   - Five Little Ducks
   - Humpty Dumpty
   - Jack Be Nimble
   - Pop Goes the Weasel
   - Row Row Row Your Boat
   - The Cat and the Fiddle
   - Five Little Monkeys Jumping on the Bed

3. **Plan your performance**.
   - Read or sing the poem or song aloud.
   - Identify the poem/song’s characters.
   - Assign characters’ roles to participants.
   - Review what each character will need to do

4. **Performers act out the poem or song on stage**.
   - While the leader and the audience recite the poem or sing the song, the assigned characters act out what’s happening in the stage area.
   - The poem or song may need to be paused in order to provide appropriate prompting to the performers, as needed.
MATERIALS: a book to act out

ACT OUT A STORY

1. Create a stage as described in Master the Basics First.

2. Choose a simple story. Fables can work well, or any other relatively short story in which the characters are doing actions.

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

   Choose one that will be appropriate for your students, based on the following criteria:
   - the complexity of the material
   - students' familiarity with the material and subjects
   - the number of characters
   - the length of the story (shorter is easier)

Sample beginning story choices:
- Are You My Mother
- Goldilocks and the Three Bears
- Hansel and Gretel
- If You Give A Mouse A Cookie
- Jack and the Beanstalk
- Little Red Hen
- The Mitten

- The Snowy Day
- The Stinky Cheese Man (stories from)
- The Very Hungry Caterpillar
- Three Little Pigs
- Tortoise and the Hare
- Where the Wild Things Are
3. **Plan your drama.**
   - Read story aloud.
   - Identify the story’s characters.
   - Identify the story’s locations.
   - Decide what area of the stage will represent each of the story’s locations (if there’s only one location, this is simple!).
   - Assign characters’ roles to participants.

4. **Performers act out the story on stage.**
   - While the leader reads the story out loud, the assigned characters act out what’s happening in the stage area.
   - If desired, the actors can speak dialogue, as well.
     For example, the teacher might read “The lion said, ‘Thank you for saving me, mouse!’”
     The student playing the lion could then repeat, “Thank you for saving me, mouse!”
Through the basic strategies and procedures outlined in Level I Act It Out, students act out scenes taken from a variety of curricular sources.

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

In general, easier scenes
• are very short, and
• require only two actors.

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

### Examples

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

Know what’s important!

- Connect with one another; create community
- Improve classroom management through fun activities
DANCE RITUAL – FOR ENERGY

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

1. **Play upbeat music**, such as the EASE song, “Simon is Cool”

2. **Stand in a circle**, or, have the students in a semicircle facing the leader, if this will make it easier for them to follow along.

3. **Students follow leader.** Make up a series of repeated moves that everyone follows along with. Feel free to use the suggestions below, and keep it simple!

   Here are some awesome dance moves for your ritual!

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

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

   - **Wiggle down, hands together (Say, “Wiggle wiggle wiggle wiggle”):** With hands together, wiggle the arms down in front of your body, bending your knees.

   - **“Swimming” (Say, “Swim! Swim! Swim! Swim!”):** Cross the midline with each arm (one at a time), using a swimming motion.

   - **Roll hands (Say, “Roll it – roll it – roll it – roll it”):** Roll fists over one another. You can roll to the middle, to either side, and up and down.

4. **New leader in center**

   - Invite one person into the center of the circle; they will create and repeat one “move” that everyone will follow.

   - The person in the center invites someone else to replace them in the center; they trade places.

   - The new leader shows and repeats their move while everyone copies it; they then choose a new leader who replaces them in the center.

   - Repeat until everyone has had a turn.

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

**Know what’s important!**

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

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

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

### Other Academic and Personal Behaviors
- Persistence: persist through task completion
- Engagement: form connections with peers
- Collaboration Skills: able to work collaboratively

### Gross Motor Skills

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**urban arts partnership**
New York State Learning Standards for the Arts

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

TH:Cr1.1.1
a) Propose potential choices that characters could make in a guided drama experience.
c) Identify ways in which gestures and movement may be used to create or retell a story in a guided drama experience.

Anchor Standard 3: Refine and complete artistic work.

TH:Cr3.1.1
c) Collaborate to imagine multiple representations of a single object in a guided drama experience.

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

VA:Cr1.2.1
e) Engage collaboratively in exploration and imaginative play with materials.

VA:Cr1.2.1
e) Use observation and exploration in preparation for making a work of art.
**Picture Perfect (continued)**

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

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**MASTER THE BASICS FIRST!**

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**SINGLE SUBJECT**

1. **Collect photographs of people in various poses (one person per photo).**
   - **Find photos or take them yourself.** You can gather photographs from magazines or the internet, or you can take pictures of teachers or students in the class in various poses. This can be done with students during class, or by the teacher outside of class time.
   - **One person:** Each photo should have only one person in it.
   - **Poses:** The person in the photo should be posing in an interesting way that students can recreate (no photos of Olympic gymnasts in action, for example!).

2. **Recreate a photo.** Choose one photo at a time to recreate. Participants look at the photo and try to pose their bodies in the same position as the person in it.
   - **Smartboard or other large screen, or large printed photo:** If everyone is able to see the photo at the same time, everyone can recreate the pose at the same time, as a group activity.
   - **Small screen, camera, or small printed photo:** Students take turns looking at the photo and then recreating the pose.

3. **Take comparison photo (optional).** Take a photograph of the participant(s) posing; then compare the second photo to the original to see how closely they replicated it.
MULTIPLE SUBJECTS

1. **Collect photographs of people in various poses (2-4 people per photo).**
   - **Find photos or take them yourself.** You can gather photographs from magazines or the internet, or you can take pictures of teachers or students in the class in various poses. This can be done with students during class, or by the teacher outside of class time.
   - **Two to four people:** You will need photos with two to four people in them. The more people in the photo, the more difficult the activity!
   - **Levels:** Try to find or create photos with people at different “levels” – i.e., standing, sitting, lying down, etc. These will be more interesting to recreate.

2. **Recreate a photo.**
   - Choose the same number of participants as there are people in the selected photo.
   - Depending on the level of the participants, you may need different prompting options, including the following (listed from easiest to most difficult):
     - teacher helps to arrange participants to match the photograph
     - another student or students help participants to match the photograph
     - participants figure out for themselves how to match the photograph

3. **Take comparison photo** (optional). Take a photograph of the participant(s) posing; then compare the second photo to the original to see how closely they replicated it.
NON-HUMAN SUBJECTS

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

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

1. **Collect or take pictures of non-human subjects.** Be sure to select pictures that are not too abstract/difficult for students to replicate, depending on the students’ level.
   - Pictures can include
     - drawn or painted characters (such as cartoons or book illustrations)
     - animals
     - inanimate objects (before selecting, try to imagine whether the object could be replicated by someone’s body)
     - emoticons or drawings of faces showing different facial expressions

2. **Recreate a picture.** This can be done in the same manner as the “Single Subject” and “Multiple Subjects” activities.
   - Participants use their bodies to represent the characters, animals, or inanimate objects in the picture.

3. **Guessing Game**
   - A participant or group of participants secretly choose a picture from a selection of pictures, and then attempt to replicate it.
   - The remaining participants look at the selection of pictures and try to guess which one is being recreated.
Through the basic strategies and procedures outlined above, participants can use their bodies to recreate pictures taken from a variety of curricular sources.

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

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

<table>
<thead>
<tr>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Math:</strong></td>
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<td></td>
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<td><strong>ELA:</strong></td>
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<td><strong>Social Studies:</strong></td>
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<td><strong>Visual Arts:</strong></td>
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<td><strong>Emotional Literacy:</strong></td>
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<td><strong>Music:</strong></td>
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Teachers’ Corner: Arts Talk

Relevant Theater Vocabulary
Tableau: a still image made with actors’ bodies

Relevant Dance/Theater Vocabulary
Level: the height in space at which a dancer’s or an actor’s body is placed (for example, high, medium, low)
### Ribbon Wands: Constructing

#### Know what’s important!

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

<table>
<thead>
<tr>
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### Fine Motor Skills

Ribbon Wands: Constructing

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

Know what’s important!
Ribbon Wands: Constructing (continued)

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

This activity is done with students working in partners.

Adults may assist with cutting and taping activities as needed.

1. Ribbons – each student should end up with 4-6 cut ribbon lengths for their wand.
   - Choose color: each pair chooses a ribbon color to start with.
   - Measure and cut: Cut one or two lengths of ribbon for each student. Ribbons should be as long as the student’s leg.
   - Repeat with different colors: Students can trade colors and repeat, until they each have 4-6 ribbon lengths.

2. Masking tape pieces
   - Working together, each pair rips lengths of masking tape (one per ribbon; about 2 inches long) and puts them on the edge of a desk for later use.

3. Tape one ribbon
   - One partner holds a ribbon to the pencil as shown below.
   - The other partner places the end of the tape (not the middle!) on the ribbon and pencil, and wraps the masking tape around both.

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

**Know what’s important!**

- Follow the leader!

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**Gross Motor Skills**
NYC Blueprint for Teaching and Learning in the Arts

Dance Making

Benchmarks: Through movement exploration, observation, replication and recall, students develop kinesthetic and self-awareness; build fine and large motor skills; and invent dance movements to create their own short dances.

Students achieve the ability to:

• execute basic locomotor (traveling) movements
• control traveling and freezing, starting and stopping
• understand personal and general space
• move in different levels (low, middle, high) and directions (forward, back, side, up, down)
• move in straight, circular, curved and zigzag pathways in the air and through space
• work with focus and concentration
• respond to musical mood, tempo and beat
• replicate and recall movements and patterns
• understand appropriate performer and audience behavior
Ribbon Wands: Playing (continued)

MASTER THE BASICS FIRST!

MATERIALS: Ribbon wands, CD player

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

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

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

3. **Copy the leader:** Turn on music; students copy the leader’s movements. Leader should also give verbal prompts. **Students will eventually become the leaders.**
   - Shake wands up
   - Shake wands down
   - Shake wands side to side
   - Shake wands in circles

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

GAINING SKILLS . . .

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

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

**Arrows:** (Note: Arrows are included at the end of this handout)
   - Straight Arrow: Turn this arrow card different ways – UP, DOWN, LEFT and RIGHT to tell the students to move their wands in these directions
   - Circular Arrow: Students move their wands around and around.
Ribbon Wands: Playing (continued)

Adaptations for Students with Physical Limitations

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

The Next Steps: Teachers’ Extensions of “Ribbon Wands”

1. I just let the students explore first, and some students created their own dramatic play while exploring. They did make-believe with the wands, almost dressing themselves up and pretending they were other characters.
2. We attached yarn to the end of the ribbon wands, and attached paper snowflakes to end of yarn. We had a winter wonderland dance.
3. We combined ribbon wands with “Freezedance on Xes.” Students danced with the ribbon wands on their X, then changed spots when the music stopped. Sometimes we played that they took their wands with them, and sometimes they had to leave the wand on the X and find a new X with a new wand.

Here’s what teachers have said about “Ribbon Wands” …

“This was visually pleasing for a lot of the students. It motivated them to imitate the movements of the teacher and then eventually students served as the leader. This also reinforced positional words such as up, down, around, high, low, back and forth, front and back, etc.”

“When using ribbon wands, I worked on right/left hand skills.”

“Students learned to move around with ribbon wands in a crowded room (say excuse me, sorry).”

“We played pass the ribbon wand. The students did well at waiting, watching, and taking turns. One student loved leading the arrows and circle signs with the ribbon wands.”

“The students learned the concept of up and down, right and left. They learned to maneuver the wand to spin it. Each student took turns being the leader, and each student created their own activity.”

“Students loved these! I have one student who asks for these almost every day. The students are active. They smile and follow the teacher’s directions very well.”