

P.S. ARTS

THEME & ANCHOR WORKS

A YEAR OF
PLAY

2023 - 2024

Flip here
to unlock!

WELCOME!

CAN I GET A HIGH-FIVE BEFORE WE BEGIN?



2023-2024 THEME & ANCHORWORKS GUIDE

A YEAR OF PLAY

Enduring Understandings and Essential Questions for Teachers and Students:

Essential Question (Teachers): How does play contribute to human development and learning?

Enduring Understanding (Teachers): Play is a vital and multifaceted aspect of human development, fostering creativity, problem-solving skills, social interaction, and overall well-being.

Essential Question (Students): Why is play important for kids?

Enduring Understanding (Students): Play is a time for us to explore and experiment. We can try new things, make mistakes, and learn from them. It's a safe space where we can be curious and ask questions. When we play with friends, we learn about sharing, taking turns, and working together.

WHY "A YEAR OF PLAY"?

What is taught in school tells students what adults value. Read that to yourself again.

P.S. ARTS has chosen the theme, "A Year of Play", to dedicate an entire year to the importance of creative exploration, spontaneity, and imaginative thinking in the hopes that it leads to a lifetime of play. Play can also be a way to heal, to grow, to define identity, and to connect with our fellow humans; all the things needed to foster an environment where students have the freedom to imagine and the power to create. Putting play at the center of our year shows our students that we value them and their experience above all else.

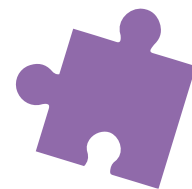
In his book, "Play Matters" Miguel Sicart offers us a "portable theory" of play. Instead of thinking of play as being connected to a toy, a

game or activity, he sees it as a tool for being. (Sicart p. 2) It is our hope that our students continue to play for the rest of their lives and bring this mindset to their relationships with others and the world around them.

Playfulness in every artistic practice can manifest in various ways, such as allowing for more focus on the process of creation vs. the product, or experimenting with unconventional materials, or incorporating elements of surprise and whimsicality. Play also often means taking risks, pushing boundaries, and challenging norms. Through play, young artists can discover new possibilities, develop their voice, and engage with the joy and wonder of the artistic process.

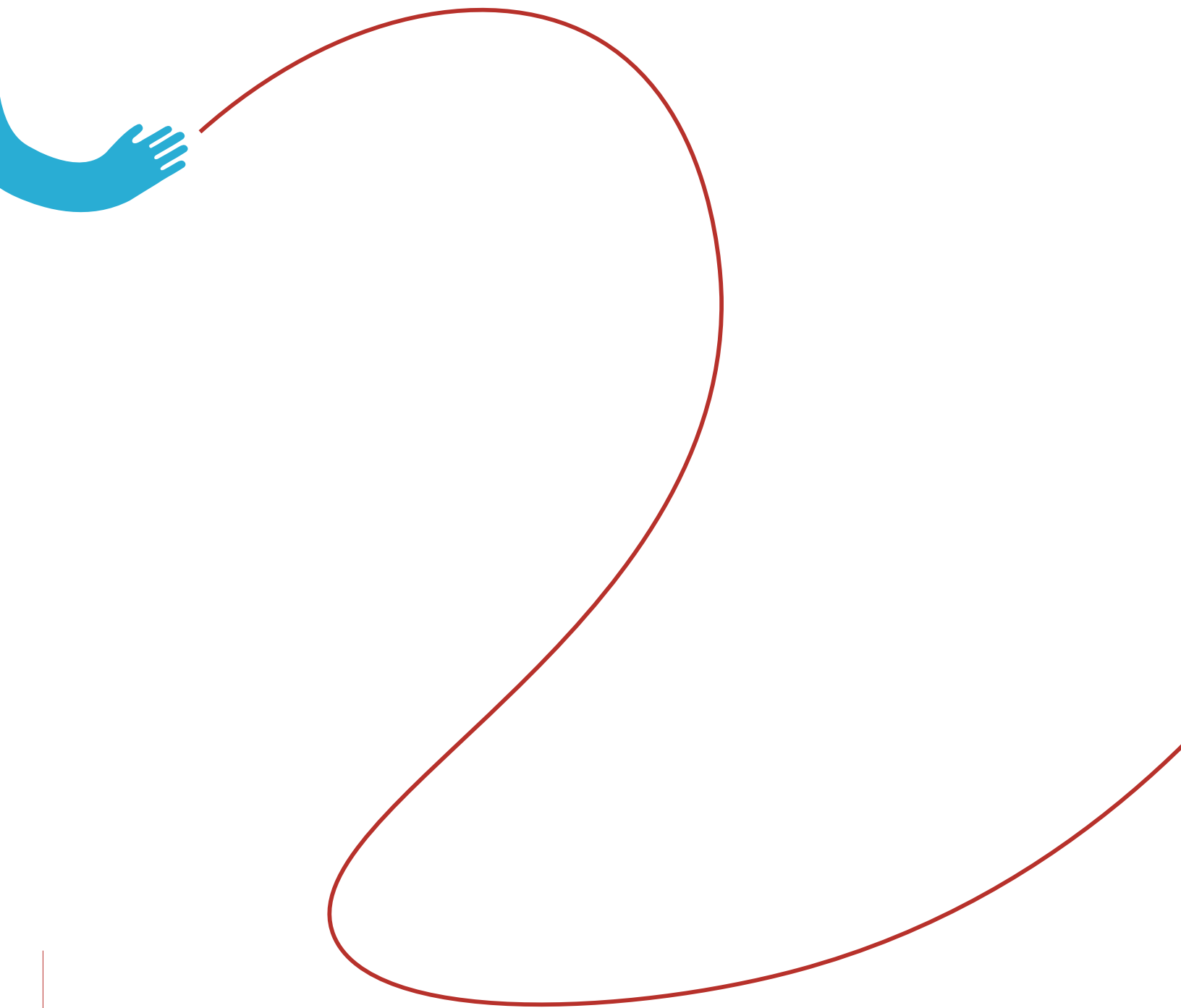
Whether as a maker or as a viewer, play in art invites children to be active participants rather than passive receivers. They are urged to make meaning and engage with the artwork on their own terms. Play encourages a sense of wonder, curiosity, and open-ended interpretation, allowing for multiple points of view and the creation of personal connections informed by their own lived experiences.

To quote legendary educator, Jean Piaget, "Play is the work of childhood." Are you ready to get to work? Let's **play**!



**You found a puzzle piece!
Press it to hold onto it. It
might come in handy later.**

**Trace the string with your finger to find out
where it's going!**



SUBTHEMES

These subthemes provide different perspectives to explore the concept of play, including emotional, developmental and cultural spaces.

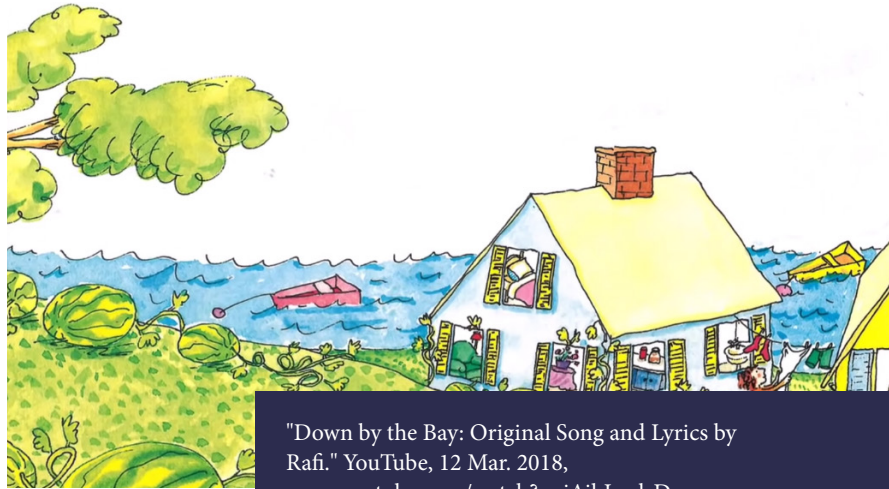
1. Play for Health and Happiness:

- Play as a form of self-expression: Exploring how play allows children to express their emotions, navigate their feelings, and develop empathy for others.
- Play as a stress reliever: Investigating how engaging in playful activities reduces stress, renews energy or promotes relaxation, and enhances overall mental health.
- Play can help build resilience and self-confidence: Providing a space for children to take risks, overcome challenges, and develop a sense of competence and self-assurance. Through risky, challenging play, children test themselves and find out their own limits and can use these same skills later in life.

2. Playing to Grow:

- The cognitive benefits of play: Exploring how play activities enhance problem-solving skills, critical thinking, creativity, and imagination.
- The social aspects of play: Examining how play promotes social interaction, cooperation, communication, empathy, and conflict resolution.

Down by the bay, where the watermelons grow,
Back to my home I dare not go.



"Down by the Bay: Original Song and Lyrics by Rafi." YouTube, 12 Mar. 2018, www.youtube.com/watch?v=jAjhLexlrDc.

- Play requires rules. The rules provide context and the framework in which to create. Discussing, interpreting, and negotiating play rules is a crucial part of play activity. (Sciart, p. 8)
- The physical and motor skills development through play: Investigating the role of play in improving gross and fine motor skills, coordination, balance, and physical fitness.

3. Play and Identity:

- Culture: Exploring how play reflects and reinforces cultural values, traditions and practices, and contributes to the development of cultural identity.
- Intergenerational Play: Delving into the intergenerational aspects of play, including the handing down of play traditions, games, and storytelling from generation to generation for the purpose of preserving culture and strengthening bonds between families and communities.

Wow, it keeps going!



Murakami, Takashi. "Flower Ball." www.art.seattleartmuseum.org, Photo: Elizabeth Mann. <https://art.seattleartmuseum.org/objects/34560/flower-ball?sessionid=34E31AF83A985E1CD5D96C3BD9B0832F?ctx=54f34ff2-3a08-4b08-ae19-ac041c711b03&idx=25>.



Borkson, Samuel and Sandoval III, Arturo. "Just Friends." friendswithyou.com, June 2023, <https://friendswithyou.com/project/just-phriends>.

PLAY IN ART

The concept of "play" in art refers to the playful, spontaneous, and experimental approach artists take when creating their work. It involves a sense of freedom, curiosity, and exploration, where artists embrace a childlike mindset to engage with their materials, techniques, and ideas. It often involves breaking away from conventional rules and expectations, allowing for a more open-ended and imaginative process. Here are some elements of play in art. (Note: Not all art examples are child-appropriate.)

- Whimsy: Playful, vibrant, "child-like", imaginary (Visual: **Takashi Murakami's "Flower Ball"**, **Ken Kelleher**, Music: **"Down By the Bay"**)
- Surprise: Artists may incorporate unexpected elements, unconventional combinations, or unconventional techniques to create a sense of surprise and engage the viewer's curiosity. (Visual: **Ememem**, Music: **Joseph Haydn's Symphony No. 94 in G Major**, Dance: **Flash mobs**)
- Joy/Lighthearted: Using humor or celebratory themes (Visual: **FriendsWithYou**, **Mr. Doodle**, **Mickalene Thomas**, Music: **BTS "Permission to Dance"**, **Flight of the Conchords "Robots"**, **Jon Batiste "Freedom"**)
- Risk-taking: Artists may try new materials, explore different techniques, or create spontaneously. This process of trial and error allows for unexpected discoveries and can lead to innovative and unique artistic expressions. (Dance: **Anything by Diavolo**, Theater: **Improv exercises**)
- Collaboration and interaction: Artists may invite viewers to actively participate in the artwork, encouraging them to engage with it physically or emotionally and immersing themselves in the art. This interactive element blurs the boundaries between the artist and the audience, fostering a sense of connection and shared experience. (Theater: **Blue Man Group** or **"Batsu"**, Music: **Donald Glover/Reggie Watts**, **Mary Lai and Soo Kyung Kwag**, **"Dear Stranger"**)

Overall, the concept of "play" in art celebrates the joy of creation, experimentation, and embracing the unexpected. It encourages artists to approach their practice with a sense of curiosity, freedom, and spontaneity, leading to innovative and engaging artistic experiences for both the creator and the audience.



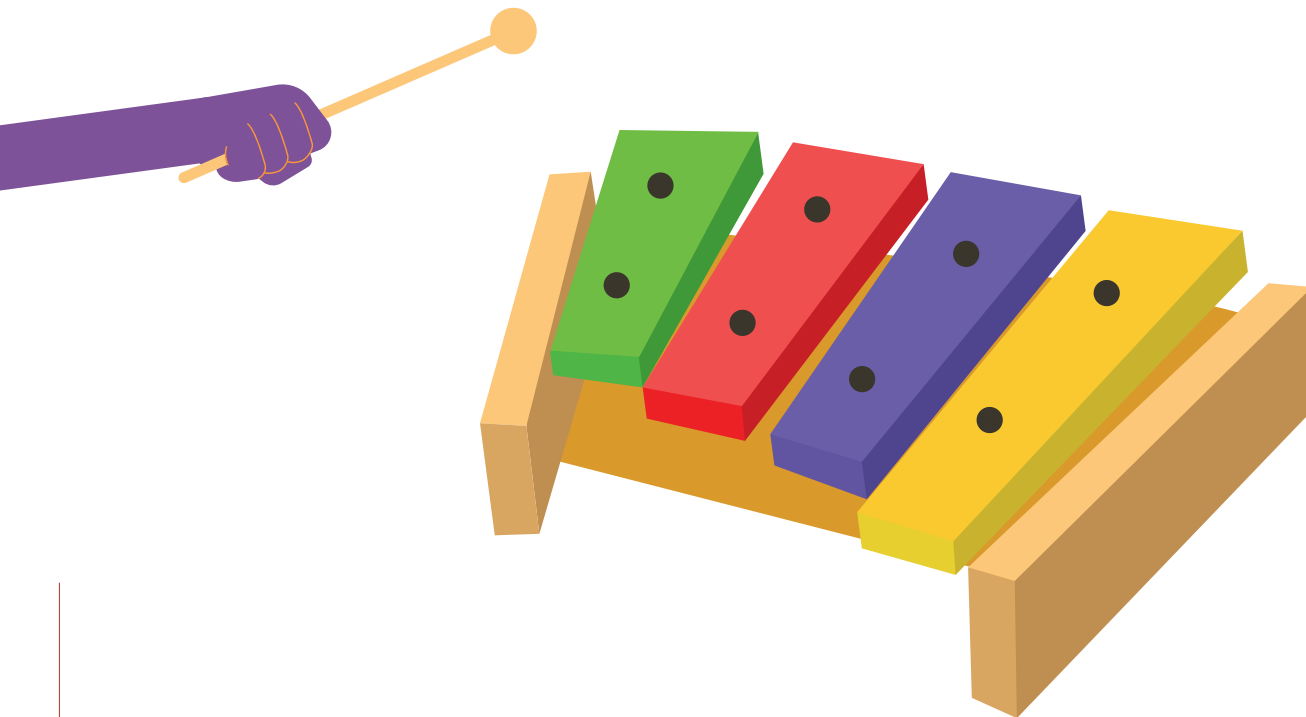
HOW TO USE THIS GUIDE

This guide was created to help educators understand the P.S. ARTS perspective on the theme and anchorworks, provide background information on the artists and works, and spark ideas for use in the classroom. Some sections are written in child-friendly language, but the majority of the content is provided to help you deepen your understanding. Please peruse all of the disciplines as we encourage cross disciplinary use of the works. Every arts discipline is arranged similarly:

1. Essential questions/Enduring understanding: These tools are written in child-friendly language and are meant to be used to frame your curriculum. Essential questions and enduring understandings encourage students to engage more deeply with the work and connect the art to meaningful life lessons.
2. Introduction to the anchor work and it's connection to the concept of play
3. Introduction to the creator of the work
4. Historical context (if needed)
5. Sample ideas for how to introduce the art work in the classroom and sample ideas for each discipline.
NOTE: All sample lesson ideas are written for 3rd grade VAPA/CORE standards.

Keep following the string to the next page!

You've reached a bridge. Tap the xylophone according to the pattern to cross the bridge!





Dan Lam. Photo by Justin Clemons. Artplugged.Co.Uk, www.artplugged.co.uk/dan-lams-drippy-sculptures-are-a-heady-cocktail-of-beauty-and-grotesques

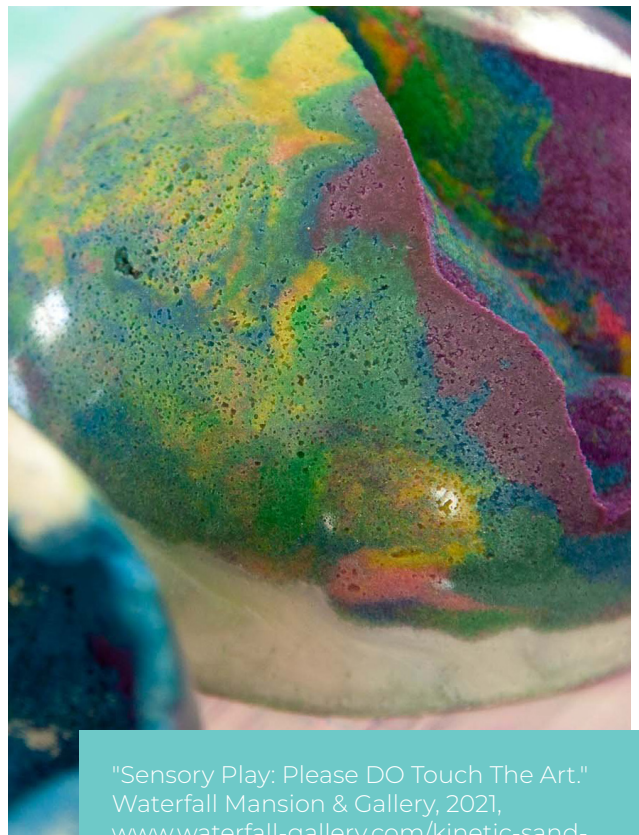
VISUAL ARTS – “PLEASE DO TOUCH THE ART!” BY DAN LAM

ESSENTIAL QUESTIONS

- How can art bring people together and make us feel more connected?
- What happens when we concentrate on having fun and learning from the process of creating art, instead of just worrying about how it turns out?

ENDURING UNDERSTANDINGS

- When the audience is actively taking part to help create the meaning of the artwork, it encourages talking, working together, and sharing spaces. When we collaborate, we create a bond with each other.
- When we focus on enjoying and exploring the steps of making art, we can discover new ideas, express ourselves freely, and find joy in our creative journey. It's not just about how the artwork looks in the end, but the fun and learning we experience along the way that truly matters.



"Sensory Play: Please DO Touch The Art."
Waterfall Mansion & Gallery, 2021,
www.waterfall-gallery.com/kinetic-sand-dan-lam-sensory-play.

“PLEASE DO TOUCH THE ART!” BY DAN LAM

In November of 2021, artist Dan Lam and the brand, Kinetic Sand, co-hosted an interactive exhibit entitled, “Please DO Touch the Art!”, at the Waterfall Mansion Gallery. As the country was emerging from the pandemic, audiences, children especially, were starved for connection. The exhibition challenged the notion that the audience’s primary function is to be the viewer, and instead the artist invited people to play and become collaborators with the artist.

"The exhibit will consist of two floors and two main installations, considered works in progress, featuring Lam's signature Blobs and Squishes, surrounded by a variety of colorful, gumdrop-shaped sculptures that represent an extension of her visual vocabulary.

Upon show close and with finishing touches made by visitors, the installations will be in their final form and considered complete. The level of interaction cultivates a shared experience for guests by encouraging conversation, connection, community and creativity." (Waterfallgallery.com)



"Please DO Touch the Art." Lbbonline.Com, 3 Dec. 2021, www.lbbonline.com/news/kinetic-sand-and-artist-dan-lam-encourage-you-to-touch-the-art.

Artist Statement: Dan Lam

"I am interested in dichotomies and the tension that exists/is created between ideas. Most of my sculptures aim to attract viewers, sometimes the pieces are perceived as gross; they may even repel upon closer inspection. Other times, they compel the viewer to get closer and touch.

With this installation, I want to explore the touch aspect of Kinetic Sand further and break with the traditional “4th wall”. I invite viewers to become collaborators. Seeing art is usually known as a passive act, it’s about looking. In this space, viewers will be able to touch, play, and experience the art in a different way."

Buckle up, we are going for a spin.



**Another puzzle piece?
Tap it to hold onto it.**

Relational aesthetics is a term coined by curator Nicolas Bourriaud in the 1990s in reference to art that focuses on the relationship between people, the artwork, and the space where it's displayed. If you view "Please DO Touch the Art" through this lens, relational aesthetics refers to breaking down the barriers between art and the audience, and encouraging interaction. Instead of just looking at a static work of art, relational aesthetics wants you to engage with the art, be a part of it, and have a personal experience. This is one aspect of play in art. However, the art that occurred in the 1990s often took place in traditional art settings like museums and galleries and continued to center the object/thing/artwork created by the artist (Sicart, p. 66). "Please DO Touch the Art!" also took place in a gallery, but it takes the relational aesthetics idea one step further by asking the audience to help create the object at the center of the work. What can you do to take artmaking in a school setting even further to become participatory and place-based? How can you increase the sense of play by creating art in unexpected places, being more spontaneous, or involving the participants in the actual creation of the work?

Examples of relational aesthetics vs. participatory/ collaborative art:

Relational Aesthetics:

- Visual: "The Dinner Party" by Judy Chicago
- Music: "In C" by Terry Riley
- Theater: "Top Secret International (State 1)" by Rimini Protokoll
- Dance: "Sky Echo" by Samantha Blake/ NoOne Art House

Participatory/Collaborative:

- Visual: "Before I Die" by Candy Chang
- Music: "Playing the Building" by David Byrne
- Theater: "Theatre of the Oppressed" by Augusto Boal
- Dance: "DISplay" by Acts of Matter

Kinetic Sand
<https://www.kineticsand.com/#learn-more>



ABOUT KINETIC SAND

A toy trademarked and produced by Spin Master Ltd. **Kinetic Sand** is a type of hydrophobic sand that is available in different colors and can be molded into any desired shape. It is made of 98% ultra-fine grain sand mixed with 2% silicone, and then coated with olive oil. Because of its oil coating, the sand never dries out. It mimics the physical properties of wet sand.

Kinetic sand offers a multitude of advantages for children's development. It aids in the refinement of fine motor skills, promoting physical growth as they shape and mold the sand. Additionally, engaging with kinetic sand can support social and emotional development, as its calming and relaxing properties create a soothing experience for children. Moreover, kinetic sand provides a rich sensory environment, allowing children to explore various textures and sensations. Overall, kinetic sand is a valuable tool that supports physical, social, emotional, and sensory development in children.



ABOUT ARTIST DAN LAM

In Dan Lam's (b.1988) enchanting world of sculpture, playfulness takes center stage. Her tactile and technicolor creations, crafted from unconventional materials like painted polyurethane foam and adorned with whimsical spikes, or in the case of our anchorwork, Kinetic Sand, invite us to engage with them in a playful manner. These blob-like pieces, seemingly melting and dripping with vibrant energy, beckon us to enter an imaginary realm filled with alien-like forms. Lam's method of art making incorporates a "go with what the material wants to do" attitude that involves some **risk-taking** as she creates forms that play with themes of organic vs. inanimate, seriousness vs. playfulness, soft and hard. Through her art, Lam encourages us to embrace the joy of playful exploration, blurring the lines between viewer and artist, and reminding us that art should be an interactive experience.

SAMPLE IDEAS FOR THE CLASSROOM

Objective: Students will explore the concept of interactive art and the power of collaboration through a hands-on activity inspired by the exhibition, "Please DO Touch the Art!".



Introducing "Please DO Touch the Art!"

- Begin by discussing the idea of interactive art with the students. Explain that interactive art is a type of artwork that invites people to participate, engage, and contribute to its creation.
- Tell the students about the exhibition, "Please DO Touch the Art!" Explain that it featured Lam's signature Blobs and Squishes surrounded by gumdrop-shaped sculptures and floors and walls and piles of Kinetic Sand. The audience was invited to build with the sand, or cover, decorate, or change the existing sculptures in the room.
- Discuss how these installations are considered works in progress and how visitors, like us, can add their finishing touches to complete the artworks.

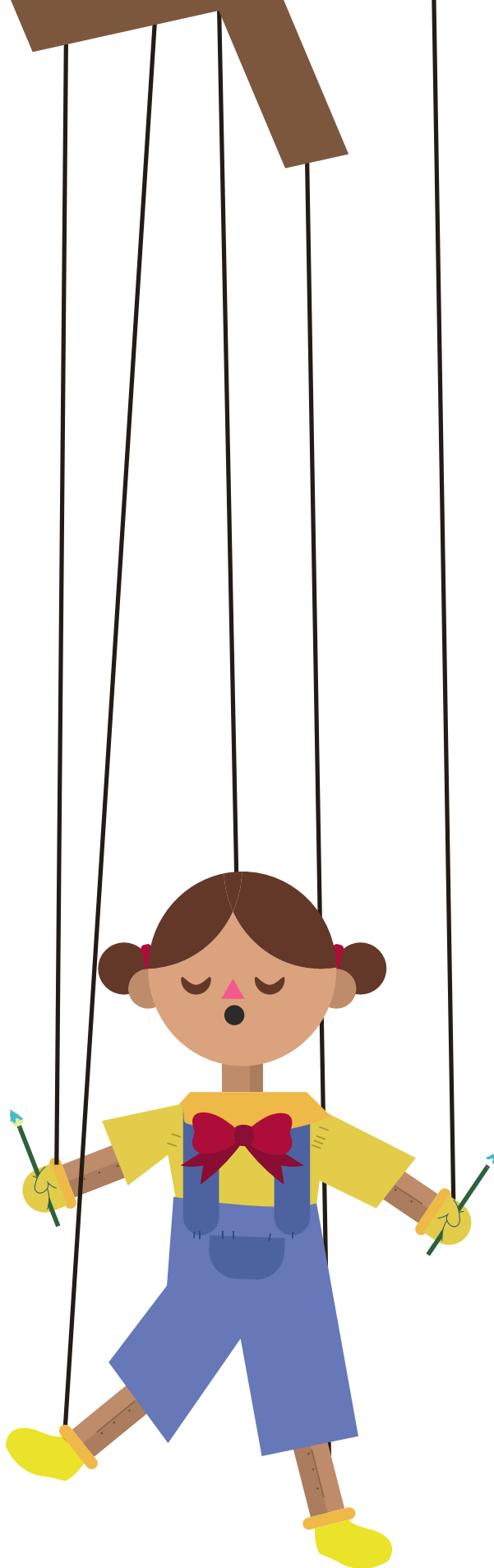
IDEAS FOR USE WITHIN EACH SUBJECT AREA:

- **Visual Arts:** Choose a medium and have groups of students work on a collaborative art project. The groups must decide on the “rules” together before starting, then collaborate to create a finished product. Share in class about the process.
- **Theater:** Play One Word Story as a warm up. Then create a poem where each student contributes a sentence that begins with, “I come from_____.” or “I’m made of _____.” (e.g. “I’m made of books and dreams.”) and then perform the poem as a class.
- **Dance:** Give the whole class a set of 3 simple movements. Break students into small groups. Ask them to use the 3 movements (in any order, with one movement repeated), to choreograph their own mini dance to offer to the audience. The audience receives the dance by repeating the choreography back to the performing group.
- **Music:** Students improvise on Orff Instruments. Audience is given hand held instruments to use during interstitial breaks between improvising musicians.
- **Arts Integration:** **See Theater suggestion.**

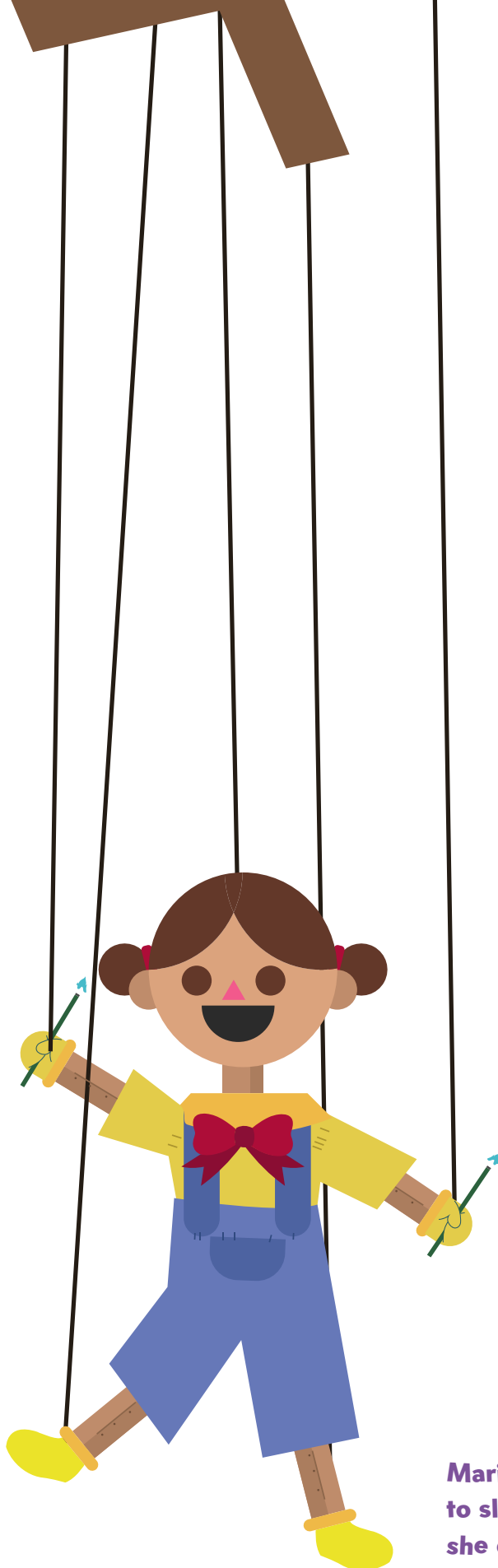
Reflection and Conclusion:

- Gather the class and have a brief reflection discussion:
 - How did it feel to play an instrument/ create a story/dance and have to come up with what to do without having any practice?
 - What was your plan for how to work as a group when collaborating and creating art together? What was it like to have the final product be something that you can’t control?

Say hello to Marie the marionette!
Clap three times to wake her up so we
can talk to her.



"Hi there! I'm Marie, it's nice to meet you! I hope you enjoy this year's Theme and Anchorworks! Each year, P.S. ARTS chooses a new theme and selects 'anchorworks' created by a diverse group of artists to help anchor learning in real world examples of artistic traditions and practices."



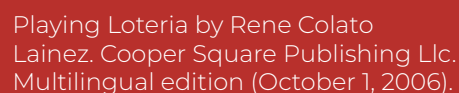
Marie would like to go back to sleep. Clap four times so she can close her eyes.

Wikimedia.Org, commons.wikimedia.org/wiki/
File:Lotería_boards.jpg.



- How can we use play to make friends from different cultures and learn about their traditions?
- How can playing and exploring new things help us feel less scared and more excited about things that are new to us?

- Play helps us understand and appreciate different customs, languages, and ways of doing things.
- By playing together, we get to know each other, share our ideas, and find common ground.



ABOUT “PLAYING LOTERÍA”

In the **Spanish/English** tale of "Playing Lotería" by René Colato Laínez, we embark on a journey that beautifully encapsulates the power of connection, love, and the magic that can unfold when language barriers are bridged. Laínez takes us into the world of a young boy who grapples with the fear of visiting his grandmother in Mexico, where their language divide seems like an insurmountable hurdle. But, Abuela wisely recognizes that through the shared experience of Lotería, a traditional Mexican game, she can connect with her grandson through play and a remarkable transformation takes place.



Playing Lotería by Rene Colato Laínez. Cooper Square Publishing Llc. Multilingual edition (October 1, 2006).

Laínez's storytelling infuses every page with warmth and humor, as we witness the little boy's growth and his blossoming relationship with his abuela. By practicing the riddles that go with each lotería card, the boy's Spanish skills improve, and he discovers the incredible bond that can be forged even when words don't easily flow. As their time together unfolds, we witness the magic of biculturalism explored through play. Laínez's story is a reminder that love and connection transcend language and celebrates bilingualism and multiculturalism. It is a testament to the power of shared experiences, mutual understanding, and the profound joy that comes from time spent with our loved ones, regardless of the languages we speak.

Examples of play in the book include:

- Playing Lotería at the fair
- Riding the carnival rides and playing carnival games
- Pretending to be roosters
- Dancing in celebration when the boy learns his last card
- The boy becoming the cantor (caller) of the Lotería game
- Dancing on the day he is reunited with his mother



Author René Colato Laínez at the 2016 Texas Book Festival. © 2016 Larry D. Moore.

ABOUT RENÉ COLATO LAÍNEZ

René Colato Laínez (b.1970) was born in El Salvador and as a child moved briefly to Mexico City before settling in Los Angeles. His goal as a writer is to create outstanding multicultural children's literature, crafting narratives where children of color and other marginalized communities exude positivity, discover the heroes within themselves, and dare to dream boundlessly. Laínez endeavors to shape authentic tales that shed light on the lives of Latin American children residing in the United States. Through his prose, he aims to vividly and deeply capture their experiences, embracing their unique perspectives and rejoicing in the vibrant tapestry of their cultural heritage. He firmly believes that every child, irrespective of their background, deserves to find their reflection in the pages of a book, to find solace, inspiration, and limitless possibilities within the realm of storytelling.

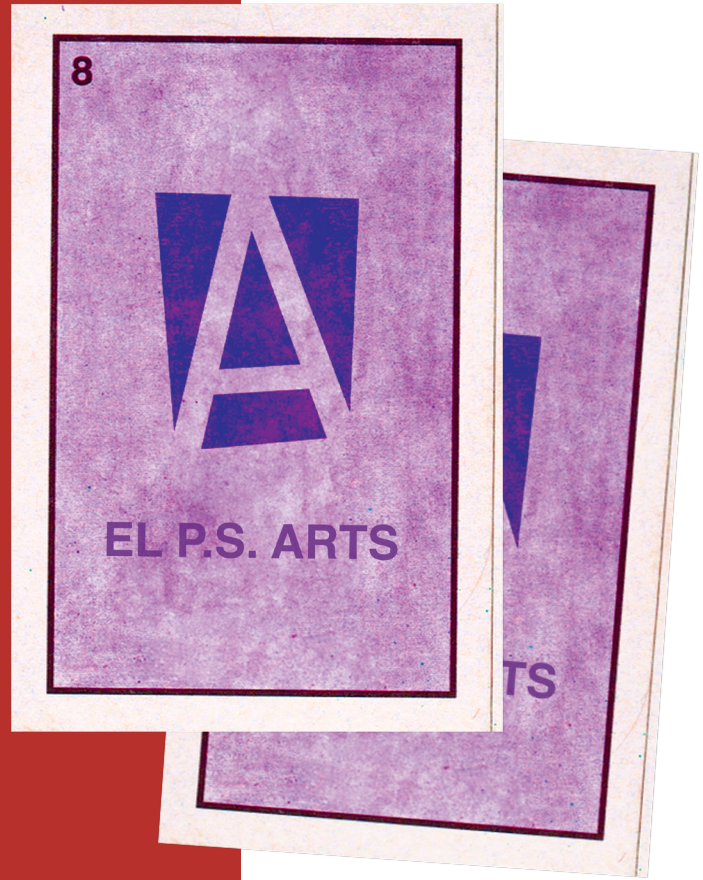
IMPORTANT NOTE ABOUT IMAGES IN LOTERÍA:

The most famous Lotería design we know today was created by Don Clemente Jacques, a French immigrant in Mexico who printed what he named the “Don Clemente Gallo” Lotería in his own factory. The version that we know today can be traced back to the early 1920s. The images in Clemente’s version are undoubtedly iconic, however, they are also indicative of the times in which they were conceived and contain racial and gender stereotypes that we do not wish to perpetuate. Some of the cards that have been identified as offensive include “El Negrito” and “El Apache” for use of racial stereotypes and “El Boracho”, “La Dama”, and “El Catrin” for linking social status and desirable/undesirable traits with skin color. If you choose to share images from the Clemente version of the game, please be thoughtful about which symbols you choose and use cards like “La Rosa”, “La Mano”, and “El Corazon”. Or purchase a set like this (<https://www.etsy.com/listing/1112439859/mexican-loteria-game-cards-for-download>) or this one made specifically for children. (https://www.amazon.com/Lil-Loteria-Bilingual-English-Spanish/dp/0986109975?crid=3KI3DMXC90I3R&keywords=lil+libros+loteria&qid=1662589991&srefix=lil+libros+loteria%2Caps%2C142&sr=8-1&linkCode=li2&tag=mamall-amali06-20&linkId=00c2134973930b3a8f2ed5caf35a1a28&language=en_US&ref_=as_li_ss_il#customerReviews)

Also important to note, before the commercialization of Lotería and the production of the game in factories, people weren’t able to buy sets readily so they created their own unique versions of the game at home. Each region would choose their own objects of significance to illustrate. As you share this fact with students, you can take the opportunity to show other versions of the game and/or create a class version of the game with symbols that they find personally meaningful.

How to play Lotería:

- 1. Setup:** Each player receives a lotería game board, which is a square grid with different pictures or symbols on it. The game also requires a deck of lotería cards, which have corresponding pictures or symbols to those on the game boards.
- 2. Caller:** One person takes on the role of the caller or "cantor." The caller shuffles the lotería deck and draws one card at a time, announcing the image or symbol on the card.
- 3. Matching:** As the caller announces each card, players check their game boards to see if they have a matching picture or symbol. If they do, they can place a marker (such as a small pebble or bean) on that space.
- 4. Winning:** The objective is to complete a predetermined pattern on the game board. Common patterns can include a straight line (horizontal, vertical, or diagonal), four corners, or filling the entire board. The first player to complete the pattern and call out "lotería!" or "¡Bueno!" is the winner.
- 5. Verification:** Once a player claims a win, the caller verifies that the player has correctly marked the matching symbols on their game board. If the claim is valid, that player wins the round. If the claim is incorrect, the game continues until a valid win is achieved.



SAMPLE IDEAS FOR THE CLASSROOM

Objective:

- Make learning enjoyable and foster cultural understanding through play
- To develop an understanding and appreciation of Mexican culture and language through "Playing Lotería"



Introducing "Playing Lotería":

- Begin by introducing the book "Playing Lotería" and its author, René Colato Laínez.
- Discuss with the students what they know or have heard about the game Lotería
 - Have you ever played the game? When do you play? Who do you play with?
 - What symbols or pictures do you remember seeing in the game?
 - Do you know any of the riddles from the game?
- Show pictures or videos of Lotería game cards, highlighting the unique images and their cultural significance. Explain that these images represent different aspects of Mexican culture. E.g. "El Arbol"
 - Spanish: "El que a buen arbol se arrima buena sombra le cobija."
 - English: He that seeks the shelter of a good tree, good shade covers him.
 - Interpretation: Make good choices and you will be fine.
- Read the book aloud in English and/or Spanish. Stop to discuss any unfamiliar words.
- Discuss the cultural aspects portrayed in the book, such as family, language, and traditions, festivals, traditional clothing, etc.

IDEAS FOR USE WITHIN EACH SUBJECT AREA:

- **Theater:** Ask students if they've ever created an entire play. Tell them that they're about to create a play telling the story of the book. Break students up into small groups. Assign groups to create tableaux from the beginning, middle, and end or selected scenes from the book. Perform the tableaux. You can also use the book as source material for **voice, improv and prop based theater games**.
- **Visual Arts:** Select cards to show as examples and discuss common elements that unify the cards. Have students create their own Lotería card. (Illustrate a symbol, create a riddle or description for the back.) Time permitting, collect student drawings and create "class Lotería tablas" to play.
- **Dance:** Read as a group, identifying movement words, then explore the movement words and develop a dance. Reading a text and generating a list of action words within the text reinforces students' understanding of what verbs are and offers a list of not-as-typical actions to spark improvisation. After trying out all of the words, dancers can choose 3 to create a **movement sentence** that they can use to help them build a dance. Here are other ideas (<https://www.movedancelearn.com/tips-tricks-for-using-picture-books-in-childrens-dance-classes/#:~:text=Picture%20books%20are%20a%20wonderful,to%20develop%20your%20class%20community.>).
- **Music:** Introduce Mariachi music to connect the scene in the book where Mariachis play at the fair. Create a lesson on Mariachi music that includes background on Mexico, like this one by TA Claudia Garcia (<https://www.youtube.com/watch?v=OjspVBJOpJo>, 4:16). Frame as a lesson on folk songs and the preservation of culture through music.

Reflection and Conclusion:

- Gather the class and have a brief reflection discussion:
 - When I first told you that you were going to create a play/dance of a Lotería card, did you think it was going to be hard or easy? Now that you've done it, how do you feel?
 - What happens when we make a game out of learning? OR
 - Why do people create music like mariachi music and folk songs?





What is all this paint doing here? Place your hand on top of the page and count to 3.



Behold your masterpiece! Remember to clean your hands. We don't want to get paint on the other pages.



DANCE -LADIES BATTLE! BY LADIES OF HIP HOP

ESSENTIAL QUESTIONS

- How can we make competition more about having fun, working together, and getting better at what we love, instead of just trying to be the winner?

ENDURING UNDERSTANDINGS

- Competition is not only about winning. It's also about growing, learning from others, and having fun while taking part.



Ladies of Hip Hop. Photo by Jamling, Loreto. Rockthebells.Com, rockthebells.com/articles/michele-byrd-mcphee-ladies-of-hip-hop-founder/.

ABOUT LADIES BATTLE!

Our dance anchor work is the culminating day of the Ladies of Hip Hop Festival, an annual event. The week-long festival consists of educational seminars on hip hop, dance workshops, choreography showcases and then culminates in Ladies Battle!, a session dedicated to dance battles.

Dance battles have a rich and vibrant history that spans cultures and generations. The origins of dance battles can be traced back to various cultural practices and traditions around the world. In African and African diaspora communities ([The Masai](#), [The Zulu](#)) dance battles were an integral part of social gatherings and celebrations, allowing individuals to showcase their skills, express their cultural identity, and engage in friendly competition.

In the 1970s, street dance battles emerged as a significant aspect of hip-hop (50th anniversary this year!) culture in the Bronx, New York. Influenced by African and Latin dance traditions, young people in urban communities created their own unique styles, such as breakdancing and popping, and engaged in dance battles as a means of artistic expression, social interaction, and personal empowerment. These battles became a central feature of hip-hop gatherings, block parties, and underground events, serving as a platform for dancers to demonstrate their talent, creativity, and individuality. (Museum of Pop Culture)

Play is an essential element in dance battles. It fuels the creativity, spontaneity, and joy within these competitive events. Dancers engage in a



playful exploration of movement, pushing the boundaries of their skills and imagination. They embrace the freedom to experiment, improvise, and express themselves in the moment. Play in dance battles encourages dancers to take risks, try new moves, and engage in friendly competition with a sense of lightness and enjoyment.

Dance battles are historically a male-dominated activity, which spurred The Ladies of Hip Hop (LOHH) to create a space for women to battle in street and club dance styles. The atmosphere is playful, respectful, collaborative and supportive. In the videos, ([house](#), [hip hop](#), and [waacking battles](#)) you'll see the dancers playfully responding to each other, collaborating on improvised movements and once the winner is declared, the dancers hug, signaling that it's not the result that matters, it's the fun of the performance that counts. LOHH fosters a vibrant and dynamic atmosphere where dancers can connect with the music, interact with each other, and captivate the audience.



ABOUT THE LADIES OF HIP HOP

Based in Queens, New York, the **Ladies of Hip-Hop** (LOHH) serves as a dynamic force in the empowerment of girls and women within the realm of Hip-Hop. It originated as a training ground for female Hip-Hop dancers who sought a fresh perspective and quickly expanded into a week-long international festival. This inclusive event brings together talented and creative female DJs, Mcees, graffiti artists, and visual artists from around the world. LOHH is dedicated to providing a platform for girls and women to have their voices heard, their presence seen, and their contributions respected and celebrated within the vibrant world of Hip-Hop. By offering valuable resources such as dance training, performance opportunities, mentorships, educational programs, career development support, and networking events, LOHH nurtures the next generation of trailblazers in the Hip-Hop community. The organization recognizes and appreciates the resilience and rich history of Hip-Hop culture, aiming to archive and preserve it. By centering the

stories and experiences of women, LOHH ensures their active participation in shaping the future of Hip-Hop. In addition, the founder, Michele Byrd-McFee, believes that it is crucial to create environments that recognize and pay homage to the cultural foundations and influential trailblazers who have shaped Black dance forms, theories, dance techniques, and the invaluable lived artistic experiences. This becomes increasingly significant considering the history of Black dance being appropriated and co-opted, often without proper acknowledgment of its community and cultural origins. By establishing spaces that honor these roots and the contributions of Black artists, we can foster a deeper understanding and appreciation for the richness and significance of Black dance. (Ladies Of Hip Hop)





ABOUT FOUNDER MICHELE BYRD-MCFEE

Michele Byrd-McFee recounts instances of being told of all the things she couldn't achieve due to a lack of education, training, or experience. She chose to utilize the discouragement of others as the driving force to not only reach her goals but surpass them. She pursued her passion and carved out a successful career in dance. By defying the voices of doubt, Michele accomplished far more than she ever envisioned. Her message to others is simple yet powerful: believe in yourself and embrace your unique vision, for it has the potential to lead you to remarkable places you never thought possible.

Byrd-McPhee's educational background includes a Bachelor of Science degree from Temple University and a Master of Science degree in Nonprofit Arts Management from Drexel University. She has accumulated extensive experience in the fields of television and arts production, having served as a production coordinator at the Brooklyn Academy of Music and later as a Senior Music Coordinator at Late Night with Seth Meyers. More recently, she collaborated with SNIPES USA to establish New York's sole woman-led, woman-owned, and women-focused street dance and arts space.

Watch *Voices Magnified: Michele Byrd-McPhee* to hear how Ladies of Hip Hop works to create opportunities for women to teach and share hip hop culture with the next generation of female leaders. <https://www.aetv.com/videos/voices-magnified-michele-byrd-mcphee>

SAMPLE IDEAS FOR THE CLASSROOM

Objective:

- Students will learn about dance battles as a form of artistic expression.



Introducing Ladies Battle!

- Gather the students and explain that they will be learning about an exciting form of dance called "dance battles."
- Discuss how dance battles involve two or more dancers or teams who take turns showcasing their skills and creativity through movement.
- Explain that dance battles can be friendly competitions where dancers inspire and learn from each other.
- Show the hip hop/house/waacking videos from Ladies Battle! to the class.
- Ask them to point out times when the dancers interact with each other playfully, collaborate, or show each other support.

IDEAS FOR USE WITHIN EACH SUBJECT AREA:

- **Dance:** Divide the class into pairs or small groups and assign them the task of creating their own dance battle routine. Alternative: Play freeze dance as a battle between pairs or small groups. Encourage positive feedback and applause from the audience, emphasizing the importance of supporting and appreciating each other's efforts. Make sure to ask the dancers to shake hands or fist bump etc. with their opponents after the battle.
- **Music:** Each musician goes head to head with an opponent and improvises on an Orff instrument. They are given a prompt like, "Create a song about a rainy day/riding a roller coaster/playing basketball etc."
- **Theater:** Emphasize the improvisational nature of dance battles. Play "Fork and Spoon" break students up into pairs. The teacher calls out pairs of items like a "fork and spoon" or "lock and key" or "milk and cookies" and 2 players must use only their bodies to demonstrate the pair. Have teams play each other head-to-head. This is a great non-verbal game for kids.
- **Visual Arts:** Put students in pairs. Announce the theme for the drawing like "underwater world," "outer space adventure," or "magical creatures." Each student will draw on their own paper for 5-10 minutes. When time is called, the students switch papers and add to each other's work. Ask them to note 3 things that they notice about the work. Explore the idea of improvised collaboration.

Reflection and Conclusion:

- Does a game always have to have a winner?
- What does it feel like to win? What does it feel like to lose? Does it make a difference in how you feel if the audience and your opponent are cheering for you?





Improv Theatre. Photo by Jill Mamey.
Stageandcinema.com, stageandcinema.com/2015/09/04/sondheim-unscribed-falcon-review/.

THEATER PLAYS UNSCRIPTED- BY IMPRO THEATRE

ESSENTIAL QUESTIONS

- How can the rules of improv theater help us work together, build on each other's ideas, and create amazing stories?

ENDURING UNDERSTANDINGS

- When we use the rules of improv in art and in life, it means we listen to each other, are enthusiastic about exploring new ideas, and add our own. This helps us work together, be creative, and make things that we might not have been able to accomplish alone.



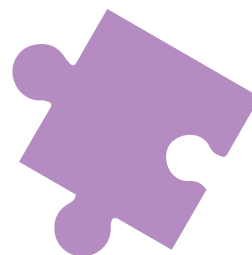
ABOUT IMPRO THEATRE AND PLAYS UNSCRIPTED

Founded as Los Angeles Theatresports in 1988, **Impro Theatre** has evolved from a successful short form improv troupe into a critically acclaimed improvisational theater company that specializes in improvised performances of full length plays, aptly naming most of their shows based on the genre they explore, such as *Noir Unscripted* or *Jane Austen Unscripted*. To create a deep understanding of a genre, the ensemble delves into weeks of thorough study of the author's writing style, iconic characters, and the historical period, before taking the stage in front of a live audience. In the case of *Sondheim Unscripted* and *1966 Holiday Variety Extravaganza* which both have musical elements, they practice vocal exercises and musicianship so that they are able to compose and perform songs in real time. After weeks of rehearsal and practice, the improvisers are ready to write a play right before the audience's eyes, and they think of themselves as a team of authors. Everything from lighting, music, songs, props, storylines, and characters are conjured spontaneously. Their extensive research and rehearsals lead to a comfort with performing and really allow the improvisers to play together and enjoy their time on stage. But with so much of the play being created on the fly, there are bound to be mistakes, but the improvisers work with whatever evolves, implementing the classic "yes, and" improv rule, often leading to hilarious results. The audience, too, accepts that there will be mistakes as that is part of the fun.



Each performance begins with the cast asking for audience suggestions. From there, the show takes unexpected and exciting directions. The improvisers “play for truth” meaning, instead of trying to “be funny,” they invest in creating real, true-to-period characters with strong needs and personalities, and let the comedy stem from their interactions. The company has explored writers and genres including Tennessee Williams, Shakespeare, Jane Austen, *The Twilight Zone*, film noir, and holiday specials. **Since our Anchorwork is Impro Theatre company itself** and not a particular play, we have selected 3 clips from Impro Theatre’s repertoire as examples of their work:

- [Noir Unscripted](#)
- [1966 Holiday Variety Extravaganza](#)
- [Improvised Jane Austen Moments inspired by Jane Austen Unscripted](#)



**Another puzzle piece?
Tap it to hold onto it.**



In “Noir Unscripted”, the cast takes inspiration from the dark and mysterious world of film noir, where the shadows conceal secrets and danger lurks around every corner. The improvisers create an entire noir universe on the spot, complete with intriguing characters, intricate plot twists, and atmospheric settings.

Film noir is a cinematic genre that emerged in the 1940s and 1950s, primarily in American cinema. The term “film noir,” which translates to “black film” (literal) or “dark film” in French, was coined by French critics who noticed a distinctive style in a series of dark, moody crime dramas. Film noir is characterized by its visual aesthetics, typically featuring low-key lighting, stark contrasts, and shadowy, atmospheric cinematography. The genre often explores themes of moral ambiguity, existentialism, crime, corruption, and the dark underbelly of society. The narratives frequently revolve around hard-boiled detectives, femmes fatales, and flawed protagonists navigating a treacherous world filled with deception, violence, and moral dilemmas. The gritty and pessimistic tone, along with the use of voiceover narration, non-linear storytelling, and elements of suspense and ambiguity, are hallmarks of film noir.

The Noir clip was chosen because it illustrates how the hallmarks of film noir are worked into the show, and how the audience is invited to participate and help create the play. We see the improvisers ask the audience for a

suggestion of something that reminds them of the 1940s or 50’s and someone offers, “Venetian blinds” and we see improvisers work it into the scene by miming looking through blinds and creating a sense of suspicion and suspense. Later in the show (but unseen in this clip), the audience is asked for another suggestion of something unexpected. They offer “monkey” and we see a scene unfold that seems to have no place for a monkey, and yet, they improvisers manage to make it work in the dark and moody (but hilarious) world they’ve created.

The example clip from “1966 Holiday Variety Extravaganza” bears all the bits associated with a holiday variety show. Holiday specials often have heartwarming storylines and emphasize themes of love, family, friendship, and the importance of togetherness. They aim to evoke warm and positive emotions, spreading a sense of joy and goodwill. Many 60’s and 70’s holiday specials also incorporated musical performances, with characters singing classic or original holiday songs. And in this clip, we see improvisers Brian Michael Jones and Edi Patterson sing an improvised duet with the prompt, “Cookies for Santa” in homage to past variety show duets like this one, <https://www.youtube.com/watch?v=pFb2qZfmh4M> (start at 25:00) starring Andy Williams.

This scene was selected to showcase **musical improv duet**, making mistakes, and the spontaneity of improv. In it, we see two improvisers, one who is clearly a singer and musician, and one who is not and yet they managed to create song together, by listening closely to each other and not worrying about stumbling over words or feeling limited by having an unschooled singing voice. They are enjoying the mistakes so the audience does too.

Note: The scene from “1966 Holiday Variety Extravaganza” references Santa Claus and holiday celebrations. Though the scene/song doesn’t reference Christmas at all, or Santa in a religious context (there are only brief mentions in set up and the chorus), for some, the character has religious associations. Teachers are permitted to mention or teach about religious holidays in public schools as long as it’s a secular manner. Click the link on guidance for teachers from the **Anti-Defamation League**. If want to use the clip, but you aren’t



comfortable, or have students who do not celebrate any holidays etc. you can still play short sections from 1:05-1:33 and 1:45-2:32 that are free of any non-secular references.

The **Jane Austen Improvised Moments** clip demonstrates that an improvised scene doesn’t have to have much dialogue at all to get the point across. This clip is an excellent example of a classic Jane Austen trademark. Austen's novels generally conclude with satisfying and optimistic endings, where the main characters find happiness and resolution and the triumph of true love. The two improvisers each have one line, but the audience can clearly see that a happy ending is in store for the characters, despite the limited dialogue.

Improv Theatre aspires to change the world through joyful artistic engagement by performing, teaching, and expanding storytelling through unscripted theatre.



Viola Spolin played a significant role in shaping the first generation of modern American improvisers through her work with The Compass Players in Chicago. Viola Spolin also authored many of the **books and games** for children that our Teaching Artists use in classrooms every day. During the late 1950s and early 1960s, many of the fundamental "rules" of comedic improv were first formalized, particularly within The Compass Players troupe under the direction of her son, Paul Sills. (Wikipedia)

ABOUT IMPROV

History: The earliest well-documented use of improvisational theater in Western history is found in the Atellan Farce of 391 BC. From the 16th to the 18th centuries, commedia dell'arte performers improvised based on a broad outline in the streets of Italy. In the 1890s, theatrical theorists and directors such as the Russian Konstantin Stanislavski and the French Jacques Copeau, founders of two major streams of acting theory, both heavily utilized improvisation in acting training and rehearsal. Modern theatrical improvisation games began as drama exercises for children, which were a staple of drama education in the early 20th century thanks in part to the **progressive education** movement 1916. In 1977, Clive Barker's book "Theatre Games" gained widespread recognition, introducing the concepts of improv to a global audience. Also in 1977, British playwright and director Keith Johnstone created Theatresports, a format that has since become a cornerstone of modern improvisational comedy.

Rules of Improv: Much like children must agree on rules in order to engage in a successful game, in improvisational theater improvisers operate under a set of guidelines or principles rather than strict rules. While different schools of improv may have variations, Tina Fey's book, "Bossy Pants" outlines her **4 rules for improv** that are common to the genre:

1. **SAY YES:** The first rule of improvisation is AGREE. Always agree and SAY YES.
2. **YES, AND:** The second rule is to add to a scene with new information. You are supposed to say agree and then add something of your own. **"Yes, And"**
3. **MAKE STATEMENTS:** Instead of asking questions, make statements, with your actions and your voice. **"Make Statements"**
4. **THERE ARE NO MISTAKES:** There are no mistakes, only opportunities. Hear the cast of Tennessee Williams Unscripted talk about how to turn a mistake into a new element in the play. **"There Are No Mistakes"**

INTRODUCING IMPRO THEATRE:

- Begin the lesson by asking the students if they have ever heard of theater or seen a play before. Discuss their experiences briefly.
- Explain that today, they will learn about Impro Theatre, a company that specializes in creating a new play, every night, spontaneously in front of a live audience.
- Explain that improvisation is the ability to create or do something without planning or rehearsing in advance.
- How Impro Theatre does it:
 - As a company, the improvisers choose an author or genre/style and research it extensively. If there is music or singing in the show, they practice vocal exercises and playing instruments. Musicians in the band who will play live on stage also practice accompanying the singers.
 - Then they begin rehearsing, not by practicing their lines and blocking, but by doing improv exercises, improvising characters, scenes and dialogue together until they are comfortable enough to share their work.
 - Performing in front of an audience. They ask for a suggestion from the audience and then create a whole play from the suggestion, plus everything they know from their research and rehearsals. Everything, from lighting, music, songs, props, storylines, and characters is then created before the audience. The play is different every time they perform.
- Ask the students, "Have you ever played together while making up characters? (Played "family" or "school" etc.) Make connections to their responses and Impro's work. Show clips to illustrate "audience suggestion" and/or "musical duet" "limited dialogue"
- Emphasize the importance of teamwork, creativity, and communication skills in Impro Theatre. Note that the improvisers don't worry about making mistakes or looking silly, because the audience knows that's part of improvised theater and enjoys it.

UNDERSTANDING IMPROVISATION/IMPROV:

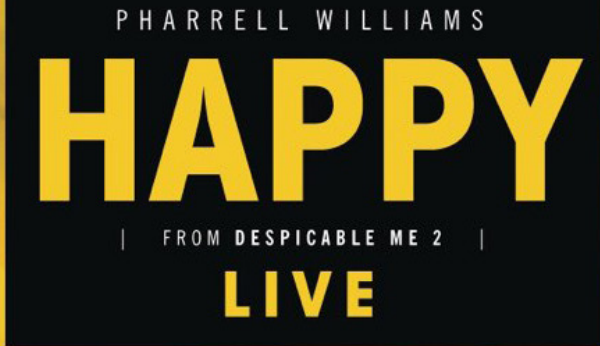
- Ask students, "What would happen, if you and some friends decided to play soccer, but when you started to play, one person decided that instead of kicking the ball, they were going to pick it up with their hands and then throw it into the goal. Would the game be successful?"
 - For an improv game or show, there also have to be rules that we agree on, if we want the team to be successful.
1. **SAY YES:** The first rule of improvisation is AGREE. Always agree and SAY YES.
 2. **YES, AND:** The second rule is to add to a scene with new information. You are supposed to agree and then add something of your own.
 3. **MAKE STATEMENTS:** Instead of asking questions, make statements, with your actions and your voice.
 4. **THERE ARE NO MISTAKES:** There are no mistakes, only opportunities. You can turn a mistake into a new element in the play.

IDEAS FOR USE WITHIN EACH SUBJECT AREA:

- **Theater:** Play improv games based on the the 4 rules, such as:
 1. Say Yes: play “Yes, Lets!”
 2. Yes, And: play “Yes, And”
 3. Make Statements: play “Wrong Name Game”
 4. No Mistakes: Remember that example about the one person who decides to play soccer with their hands? In improv, if one person changes the game by accident or on purpose, it's everyone's job to accept the new reality. Play “Emotional Carpool” (Note, this game is often called “Emotional Hitchhiker” or some variation thereof, but we don't use that name.)
- **Theater:** Improv Story Starters- Provide students with a story prompt or a starting sentence, such as "Once upon a time, there was a magical forest..." Instruct the students to continue the story in their writing, allowing their imagination to take over. After a few minutes of individual writing, form small groups and have the students take turns sharing their stories aloud. Encourage them to build upon each other's ideas, improvise new plot points, or combine characters to create a shared story. Allow students to dramatize their stories by acting them out, or creating tableaux.
- **Visual Arts:** Incorporate the idea of “Yes, And” as a warm up, by dividing the students into small groups and provide each person with a sheet of paper and drawing materials. Start the drawing with a simple shape or line on the paper, then ask the table to pass their sheet to the person on their left. Have each student take turns adding to the artwork in front of them. Encourage them to build upon what their peers have drawn, creating a collaborative and evolving piece of art. Switch and pass the paper to the left every few minutes until you're back to the start.
- **Dance:** Incorporate “Yes, And” by doing a Movement Call and Response exercise: Select one student to be the leader and ask the rest of the students to form a circle around them. The leader starts by creating a simple movement or gesture. The rest of the students respond by mirroring the leader's movement. After a few rounds, select a new leader from the circle, allowing each student to have a turn leading the group in improvised movements.
- **Music:** Guided Improvisation- Provide a simple ostinato pattern to be played on the Orff instruments. Instruct the students to sit in a row or circle, play the provided pattern as a group, then have the first student add their own improvised ending. When the first student is finished, students again play the ostinato as a group, the next student in the row improvises, and repeat until all have had a turn.

Reflection and Conclusion:

- How does it feel to work as a team vs. creating something on your own? What was the most fun or most challenging thing about working with a team?
- How can we say, “Yes, And!” more in our own lives?



Happy - Live by Pharrell Williams 2014; 3:21

MUSIC

"HAPPY" BY PHARRELL WILLIAMS

ESSENTIAL QUESTIONS

- How do you know when you're happy?
- What makes you happy?
- What does happiness mean to you?

ENDURING UNDERSTANDINGS

- Happiness is a feeling that comes from inside us, and we can find it by being positive, appreciating the good things, and being kind to others.



ABOUT "HAPPY"

"Happy" by Pharrell Williams was released in 2013 as the only single from the soundtrack album for the film *Despicable Me 2*. It is a feel-good, upbeat track that celebrates happiness, positivity, and the joy of being alive. Pharrell was asked to create a song for the grumpy character Gru, who falls in love and suddenly becomes a happy person. Pharrell stated that it took him 10 attempts to write the song for Gru, and he was starting to feel discouraged but on his tenth try, he wrote "Happy" and said "I don't know what this is, but it feels good".



Pharrell Williams performing at the Oscars, 2014.

The **lyrics** of "Happy" convey a simple yet powerful message: that happiness is a state of mind and can be found within oneself. The song encourages listeners to embrace happiness as a choice and to let go of negativity. It emphasizes the importance of gratitude, self-expression, and finding joy in the little things in life.

Throughout the song, Pharrell's lyrics encourage people to clap along, if they feel like happiness is the truth, engaging the audience and inviting them to actively participate in the celebration of happiness. The infectious rhythm and catchy melody of the song further contribute to its uplifting and optimistic atmosphere. The song's **music video**, which features people of various backgrounds and ages dancing and expressing their happiness, further reinforces its positive and inclusive message.

Overall, "Happy" by Pharrell Williams is a song that promotes a positive outlook on life, encourages people to find happiness within themselves, and celebrates the simple joys that can bring us all together. It serves as a reminder to embrace happiness, spread positivity, and appreciate the beauty of being happy. We can find a play theme connection in that play nourishes our spirit and cultivates a positive mindset. It reminds us of the importance of presence, of immersing ourselves fully in the moment, as the song suggests.

"Clap along
if you feel
like a room
without a roof.
Clap along if
you feel like
happiness is
the truth."

- Pharrell Williams



ABOUT PHARRELL WILLIAMS

Pharrell Williams (b.1973) is a highly respected and influential artist known for his musical talents and contributions. He has created a wide range of hit songs, both as a solo artist and as part of musical projects like The Neptunes and N.E.R.D. His music blends different genres like hip-hop, pop, and R&B, and his catchy melodies and creative lyrics have resonated with audiences worldwide. He is also the co-founder of Black Ambition, a non-profit initiative that aims to provide a bridge to success for Black and Latinx entrepreneurs who are launching tech, design, healthcare, and consumer products/services start-ups.

"It's not possible to experience constant euphoria, but if you're grateful, you can find happiness in everything." - Pharrell Williams

SAMPLE IDEAS FOR THE CLASSROOM

Exploring Happiness with "Happy" by Pharrell Williams

Objective:

1. Students will listen to and analyze the song "Happy" by Pharrell Williams.
2. Students will identify elements of happiness within the song.
3. Students will engage in creative play activities to foster a sense of joy and positivity.



Introducing "Happy" by Pharrell Williams

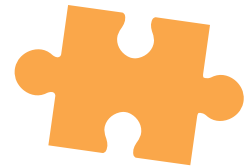
- Introduction (2 minutes):
 - Introduce the song "Happy" and its creator, Pharrell Williams. Explain that it is a song that celebrates happiness and positive emotions.
- Listening and Discussion (10 minutes):
 - Play the song "Happy" by Pharrell Williams for the class.
 - Engage in a class discussion about the song, using the following prompts:
 - How does the song make you feel?
 - "Clap along if you know what happiness is to you" - What does happiness mean to you?
 - "Here come bad news talking this and that (Yeah)/Well give me all you got, don't hold back (Yeah)/ Well I should probably warn you I'll be just fine (Yeah)/No offense to you don't waste your time" - What is he saying about people who are trying to hurt your feelings, or make you sad?
 - "Sunshine, she's here, you can take a break" - What do you think he's trying to tell you about noticing the little things that can make us happy? What little things make you happy?
 - Ask students to brainstorm examples of play activities that make them feel happy and energized.

IDEAS FOR USE WITHIN EACH SUBJECT AREA:

- **Music:** Use “Happy” to determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. “When he sings, ‘Clap along if you feel like a room without a roof.’ what is he really saying?” Connect to 3.MU:Re7.1 (Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.) Why was the song written? Show clips of Gru before and after. Create metaphors for other characters in the ELA curriculum.
- **Visual Arts:** Have students draw a picture depicting their favorite play activity that brings them happiness. Play “Simon Draws”. Simon says, “draw circles,” and the artists each draw circles. Simon also says things like, “trade pastels,” “draw dots,” and “draw happy faces.” Ask them to try to use the given elements to create a single drawing that invokes happiness.
- **Theater:** In small groups, students pantomime an activity that brings them happiness. Played like a game of charades. Using repetataive sound or phrase and movement, create a "happiness machine".
- **Dance:** Teach an 8 count of simple choreography that can be repeated. Ask students to contribute ideas for happy gestures that can be incorporated into the choreo. Use “Happy” as a class warm up song.
- **All:** Referencing “I’m a hot air balloon that could go to space” and “you feel like a room without a roof”, ask students to create their own metaphor for their happy selves. Draw/write/pantomime/ create a gesture for the metaphor. Play “Happy” during a freeze dance game. Ask students to freeze in a pose of happiness, or a pose of a favorite activity.

Reflection and Conclusion:

- Gather the class and have a brief reflection discussion:
- How does your body feel after doing the activity?
- Where does happiness come from?



**Another puzzle piece?
Tap it to hold onto it.**

“HAPPY”

BY PHARRELL WILLIAMS

[Verse 1]

It might seem crazy what I'm 'bout to say
Sunshine she's here, you can take a break
I'm a hot air balloon that could go to space
With the air, like I don't care, baby, by the way

[Chorus]

(Because I'm happy)
Clap along if you feel like a room without a roof
(Because I'm happy)
Clap along if you feel like happiness is the truth
(Because I'm happy)
Clap along if you know what happiness is to you
(Because I'm happy)
Clap along if you feel like that's what you wanna do

[Verse 2]

Here come bad news, talking this and that (Yeah!)
Well, give me all you got, don't hold it back (Yeah!)
Well, I should probably warn ya, I'll be just fine (Yeah!)
No offense to you, don't waste your time, here's why

[Chorus]

(Because I'm happy)
Clap along if you feel like a room without a roof
(Because I'm happy)
Clap along if you feel like happiness is the truth
(Because I'm happy)
Clap along if you know what happiness is to you
(Because I'm happy)
Clap along if you feel like that's what you wanna do

[Bridge]

Bring me down

Can't nothing bring me down

My level's too high to bring me down

Can't nothing bring me down, I said

Bring me down

Can't nothing bring me down

My level's too high to bring me down

Can't nothing bring me down, I said

[Chorus]

(Because I'm happy)

Clap along if you feel like a room without a roof

(Because I'm happy)

Clap along if you feel like happiness is the truth

(Because I'm happy)

Clap along if you know what happiness is to you

(Because I'm happy)

Clap along if you feel like that's what you wanna do

(Because I'm happy)

Clap along if you feel like a room without a roof

(Because I'm happy)

Clap along if you feel like happiness is the truth

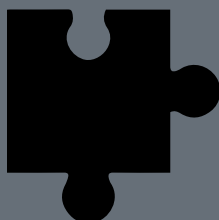
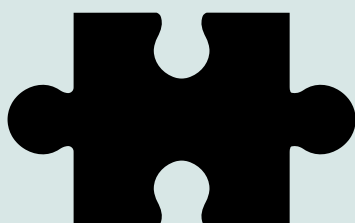
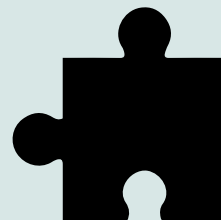
(Because I'm happy)

Clap along if you know what happiness is to you

(Because I'm happy)

Clap along if you feel like that's what you wanna do

What happened to the colors on this page? Hey, do you still have those puzzle pieces? Tap on each missing puzzle piece to give them color with the pieces you collected along the way.



Thanks for **playing!**

Elements of this Theme and Anchorworks guide were inspired by artist and children's literature author, **Hervé Tullet**.

A YEAR OF PLAY



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