

Secaucus
Board of
Education

Creative Expressions in Art 1

Course Code: 8233

Fine and Performing Arts



Born on January 2017

Aligned to the NJSL - Fine and Performing Arts (2014), ELA (2016), Technology (2014), and 21st Century Life and Career (2014)

Adopted by the Secaucus Board of Education on January 19, 2017

District Equity Statement

The Board of Education directs that all students enrolled in the schools of this district shall be afforded equal educational opportunities in strict accordance with the law. No students shall be denied access to or benefit from any educational program or activity or from a co-curricular or athletic activity on the basis of the student's race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability. The Board directs the Superintendent to allocate faculty, administrators, support staff members, curriculum materials, and instructional equipment supplies among and between the schools and classes of this district in a manner that ensures equivalency of educational opportunity throughout this district. The school district's curricula in the following areas will eliminate discrimination, promote mutual acceptance and respect among students, and enable students to interact effectively with others, regardless of race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability:

1. School climate/learning environment
2. Courses of study, including Physical Education
3. Instructional materials and strategies
4. Library materials
5. Software and audio-visual materials
6. Guidance and counseling
7. Extra-curricular programs and activities
8. Testing and other assessments.

Excerpt from Secaucus Board of Education, Policy 5750, Edited September 2016

Course Description

This is an interdisciplinary course that uses art to have the student's imagination discover literacy, mathematical, scientific, historical, and psychological ideas. This course requires students to collaborate to think critically and to write imaginatively and creatively.

Interdisciplinary Connections

NJSLS – Technology:

- 8.1.12.A.1 Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
- 8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.
- 8.1.12.D.1 Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

NJSLS – Mathematics:

- G-CO.12 Make formal geometric constructions with a variety of tools and methods (compass and straightedge, string, reflective devices, paper folding, dynamic geometric software, etc.). Copying a segment; copying an angle; bisecting a segment; bisecting an angle; constructing perpendicular lines, including the perpendicular bisector of a line segment; and constructing a line parallel to a given line through a point not on the line.
- G-MG.3 Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

NJSLS – ELA:

- RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

- W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.9-10.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- W.9-10.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- W.9-10.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

21st Century Life and Careers:

Career Ready Practices

Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study. The career ready practices directly related to this ‘Silk Screening’ course are:

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP2. Apply appropriate academic and technical skills.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP10. Plan education and career paths aligned to personal goals.
- CRP11. Use technology to enhance productivity.
- CRP12. Work productively in teams while using cultural global competence

Course Modifications (ELLs, Special Education, Gifted and Talented)

The course instructor will determine, with the assistance of guidance counselors, teacher assistant/aides, and/or special education teachers, what modifications will be made for his/her students. Such examples of modifications can include, but not be limited to:

- Extended time as needed
- Modification of tests and quizzes
- Preferential seating
- Alternative/Formative assessment (projects)
- Effective teacher questioning (ranging from simple recall to higher order critical thinking questions)
- Supplemental materials
- Cooperative learning
- Teacher tutoring
- Peer tutoring
- Differentiated Instruction

Domain: Art		
Cluster: Unit 1 The Foundations of Art		
Understanding the process of art is taking traditional ideas and repatterning them into new meaning.		
Standards NJSLS:		
Visual Art – 1.1.12.D.1-2		
Aesthetic Responses & Critique Methodologies- 1.4.12.A.1,1.4.12.A.2, 1.4.12.A.4, 1.4.12.B.3		
WHST 11-12.2, 4,5,6,9,10		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> ● What is the <i>Artistic Process</i>? ● Why study Art? ● What function does art serve in society? ● What is the creative process? ● What is the soul, is it a thing or a quality? 	<p>Art is a process (activity) of repatterning our thoughts, feelings, and ideas into new order and meaning. It expresses our personal and collective soul, provides for vision making, and informs about social and political realities.</p>	<ul style="list-style-type: none"> ● Lesson: ● Class discussion of the following statements: ● Leonardo daVinci, ● “Painting is a science that makes poetry visible.” ● G H Hardy, ● “Mathematicians, like poets and artists, are creators of new patterns.” ● G B Shaw, ● “You use a mirror to see your face. You use art works to see your soul.” ● Vincent Van gogh, ● “I dream my paintings then I paint my dreams.” ● Platonic belief, ● “A developed feeling for beauty refines the spirit.” ● Understanding art as a universal language. ● 1st imaginative writing assignment using the artistic process of repatterning: ● Students will select two sayings mix them together and create a new statement.
Content Statements		
Repatterning is a function of the creative process.		

<p>Assessments</p>	<ul style="list-style-type: none"> • Art as self expression, refinement, spiritual visions, social realism
<p>Art Journal, class participation, discussions, creative writing statement</p>	
<p>Equipment Needed: Blackboard Erasable marker Palette Paradigm Manuscript citing student statements</p>	<p>Teacher Resources: Cave paintings, Pollock’s drip paintings, Morris Louis, Ed Hopper, Dorothea Lange My art journal</p> <p>Vocabulary: Aesthetics The Soul Repatterning Integrative</p>

Domain: Art		
Cluster: Unit 2 Interdisciplinary Awareness Using art to find poetic, mathematical, scientific, and musical ideas		
Standards NJSL: Visual Art – 1.1.12.D.1-2 Aesthetic Responses & Critique Methodologies- 1.4.12.A.1,1.4.12.A.2, 1.4.12.A.4, 1.4.12.B.3 <i>WHST 11-12.2, 4,5,6,9,</i>		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> • What is visionary thinking? • What poetic, scientific, mathematical, and musical ideas are in a painting? • Can a painting share qualities in common with a cell, a Shakespearean Play, etc? 	<p>Visual thinking requires 3 things: To search for relationships in nature;(Leonardo da Vinci) To repattern our thoughts, ideas, and feelings into new order;(Einstein) To find the hidden likenesses among separate things (Newton)</p> <p>“TO LEARN TO SEE IN THE ONE THING THE TEN THOUSAND THINGS”</p>	<p>Lesson: Morris Louis painting using interdisciplinary work sheet. Seeing in his painting mathematical, poetic, scientific, and musical ideas</p> <p>Using Open Ended Questions (problem finding questions) to explore ideas of scientific process, poetic mystery, mathematical patterns, and musical sounds.</p> <p>The students will use these ideas to create an imaginative interdisciplinary statement (insight) about the artwork.</p> <p>Important ideas from visionaries: Where there is no vision the people will perish. Book of Proverbs Painting is a science that makes poetry visible. Leonardo daVinci Mathematicians, like poets and artists, are creators of new patterns. GH Hardy Even a brick wants to be something. Louis Kahn I am certain of nothing except the holiness of the heart's affections and the truth of the imagination. John Keats</p>
Content Statements		

<p>We can imaginatively see many things in one thing.</p>		<p>I dream my painting, and then I paint my dreams. Vincent Van Gogh What is now fact was first imagined. William Blake Increased awareness of relationships is wisdom building. Greek To see in the one thing the ten thousand things. Eastern Proverb</p>
<p>Assessments</p>		
<p>Art Journal, class participation, discussions, creative writing statement</p>		
<p>Equipment Needed: Interdisciplinary worksheets Blackboard Erasable marker Palette Paradigm Manuscript citing student statements Promethean Xeroxes of Leonardo da Vinci's drawings of the rhythms of water and the hair rhythms of an angel</p>		<p>Teacher Resources: Visuals: Morris Louis' painting <i>Points of Tranquility</i>, Louis Kahn architecture, Starry Night, mathematical patterns, Blake's art, da Vinci's drawings of water and hair</p> <p>Vocabulary: Synthesis Metaphoric mind Intrinsic Expressionism</p>

Domain: Art		
Cluster: Unit 3 Illogical questions provide for great leaps of the imagination		
Standards NJSLS: Visual Art – 1.1.12.D.1-2, 1.3.12.D.3, 1.3.12.D.5 Aesthetic Responses & Critique Methodologies- - 1.4.12.A.1,1.4.12.A.2, 1.4.12.A.4, 1.4.12.B.3 <i>WHST 11-12.2, 4,5,6,9,10</i>		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> • How is the creative process in science and art similar? • How are mathematicians like poets and artists? • What kinds of questions do visionaries ask? • What is the difference between Problem Solving Questions and Problem Finding Questions or Open Ended Questions? 	<p>Open ended questions provide for great leaps of the imagination.</p> <p>Examples:</p> <p>Are the intervals of music related to the orbital paths of the planets? Kepler What if our planetary system had the sun at the center and not the Earth? Copernicus What if I sat on a light beam traveling through space, what would happen to time and matter? Einstein What if the gravitational force field of the earth extended indefinitely into space how would that affect the moon’s orbit? Newton</p>	<p>Lesson: Create one or two problem finding questions</p> <p>Students will create Open Ended Questions (problem finding questions) These questions are imaginative questions that deal with process, mystery, connection, and relationships. They inspire symbolic and metaphoric thinking. These kinds of questions are not linear, they are open ended. These questions are not about certainty and measurement</p> <p>Problem Finding (Open ended) Questions of Visionaries Are the intervals of music related to the orbital paths of the planets? Kepler What if our planetary system had the sun at the center and not the Earth? Copernicus What if I sat on a light beam traveling through space, what would happen to time and matter? Einstein What if the gravitational force field of the earth extended indefinitely into space how would that affect the moon’s orbit? Newton How can a building be seen as an analysis of the human soul? Carl Jung</p>
Content Statements		

<p>The creative process in the arts and sciences is similar.</p>	<p>How can a building be seen as an analysis of the human soul? Carl Jung</p>	<p>Refer to my manuscript- the chapter Great Questions: Techniques for creating great questions-</p> <p>Take the logical and reverse it. A logical question is “How many leaves in a tree?”, the reverse of that would be, “How many trees in a leaf?”</p>
<p>Assessments</p>		<p>To see another thing as a synonym for yourself or something else.</p>
<p>Art Journal, class participation, discussions, written questions</p>		<p>If we were to see the earth as a synonym for yourself, what part of the earth thinks(mind), what part or process of the earth feels affections (is the heart), what part imagines (is the soul)? These questions can be asked of any object- a tree, tool, river, mountain, etc.</p> <p>Change the function of the contents of a theorem; the shortest distance between 2 points is a straight line. However changing the function of that theorem we can ask what is the shortest distance between 2 people? Can love and acceptance be seen metaphorically as straight lines from heart to heart?</p> <p>Design projects are assigned in the form of a question. For example, how can we redesign a clock so it tells the time of your soul (your spirit) not the time of day?</p>
<p>Equipment Needed:</p>		<p>Teacher Resources:</p>

Related Works:

The Book of Questions by Pablo Neruda

Vocabulary:

Feelings of relatedness

Analogical thinking

Pattern

relationships

Visuals:

My art journal, and my book of poems and visuals

Domain: Art		
Cluster: Unit 4 Heartfelt connections and Radical Friendships that changed the World Imaginative Writing about a painting using the heart, mind, and soul as metaphors		
Standards: NJSL: Visual Art - 1.1.12.D.1-2, 1.3.12.D.3, 1.3.12.D.5 <i>Aesthetic Responses & Critique Methodologies- 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.4, 1.4.12.B.3</i> <i>WHST 11-12.2, 4,5,6,9,10</i>		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> • What are heart felt connections? • Why are heart felt connections important? 	<p>The learning process involves not just the thinking mind, but also the feeling heart, and imagining soul.</p> <p>Heart felt connections enlarge our sense of self, deepen our awareness, are relationship building.</p> <p>An increased awareness of relationships nurtures personal wisdom.</p>	<p>Lesson: Writing assignment-Looking at a painting what part of the painting represents the feeling heart, thinking mind, and imagining soul? And explain why.</p> <p>First I will discuss: Important heartfelt connections that changed the world: Walt Whitman with a blade of grass Henry David Thoreau with Walden Pond Michelangelo with stone Monet with light Leonardo da Vinci with water Newton with gravity</p> <p>Then I will show them a painting and begin asking what part of the painting represents the thinking mind, feeling heart, and imagining soul? They will organize their ideas into a written paragraph.</p>
Content Statements		
Heart felt connections to things inspire us to see in new ways		
Assessments		
Art Journal, class participation, discussions, written metaphoric response to the painting.		

Equipment Needed:	Teacher Resources:
Blackboard Erasable marker Palette Paradigm Manuscript citing student statements	Cave paintings, Pollock's drip paintings, Morris Louis, Ed Hopper, Dorothea Lange My art journal Vocabulary: Aesthetics The Soul Repatterning Integrative Passion Inspiration Resonate

Domain: Art		
Cluster: Unit 5: The Leonardo da Vinci Project Synthesizing interdisciplinary concepts to create new ideas		
Standards Visual Art - 1.1.12.D.1-2, 1.3.12.D.3, 1.3.12.D.5 <i>Aesthetic Responses & Critique Methodologies- 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.4, 1.4.12.B.3</i> <i>WHST 11-12.2, 4,5,6,9,10</i>		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
How can you use interdisciplinary concepts and random order to create new ideas and insights?	Painting is a scientific activity that makes poetry visible. Leonardo da Vinci Mathematicians, like poets and artists, are creators of new patterns. GH Hardy	<p>Lesson: Finding the hidden likenesses among separate things. Using one of da Vinci's sketch sheets (of math formulas, biological studies, artistic design, and figurative drawing) as a source of inspiration the students will create their own sketch sheet of interdisciplinary ideas. They will place on a drawing page in their sketchbook (art journal) their favorite mathematical concept, biological image, poetic expression, artistic imagery, architectural design, musical notation, etc. Then they will try to find some hidden likeness among these dissimilar things, thus creating new ideas and insights.</p> <p>Students will be asked to search for patterns of shapes, lines, spaces, etc. to find similarity, and see relationships.</p>
Content Statements		
Random order and the juxtaposition of seemingly dissimilar things can be used to create new ideas and insights.		
Assessments		
Art Journal, class participation, discussions		

Equipment Needed:	Teacher Resources:
Books: Biology, Physics, Math, Maps, Art, Music, History, Animals, etc.	<u>Vocabulary:</u> Crossover Interconnected relationship

Domain: Art		
Cluster: Unit 6 Writing a Walt Whitman dialogue Choosing an image in Nature as a synonym for yourself		
Standards Visual Art 1.1.12.D.2, 1.3.12.D.4 Aesthetic Responses & Critique Methodologies- 1.4.12.A.2, 1.4.12.A.4, CCS WHST.11-12.4, 5, 6, 10		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
If you could experience being one thing in nature for one hour what would you choose to be?	Synonyms help expand and broaden our understanding. Identifying with an image(s) in nature helps us to see that we exist in relationship to everything else. As John Muir said “if you take one thing out of nature you see that it is connected to everything else.”	Lesson: Students will become acquainted with the monologue Whitman wrote of a child asking an old man “What is grass?” Whitman uses grass as a metaphor to explain man’s relationship to his self, others, nature, and God. Students will try to write a similar monologue using the image they have chosen to experience being in nature as their metaphor explaining mans 4 relationships. I will explain how the image of a blade of grass was used metaphorically to explain our 4 relationships- to self, others, nature, and God. We will then look at images from nature and identify their qualities. Students will select an image for which they have a heart felt connection.
Content Statements		
Things in Nature can be seen as synonyms for yourself		
Assessments		
Art Journal, class participation, discussions, sharing with the class the written monologues		

Equipment Needed:	Teacher Resources:
Blackboard Erasable marker Palette Paradigm Manuscript citing student statements	Visuals of Images from Nature <u>Vocabulary:</u> Metaphor Monologue Relationship Imaginative

Domain: Art		
Cluster : Unit 7 Building a Picture file for Analogical Thinking		
Standards NJSLS: Visual Art 1.1.12.D.1 Aesthetic Responses & Critique Methodologies- 1.4.12.B.2 CCSS W.11-12.4, 5, 6		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
What is analogical thinking? Why is it important? What are some examples of analogical thinking?	Analogical thinking exercises strengthens our relationship seeing skills	Lesson: Students will gather images from all the disciplines- biology, astronomy, math (graphs, etc.), literature, art, architecture, anatomy, maps, etc. Then they will study the images and try to discover hidden likenesses (ex. daVinci's analogy of the mast of a ship and the spinal column). They have to try to make 4-6 different analogies
Content Statements		
Image analogies strengthen visual thinking		

Assessments	
Art Journal, class participation, discussions, image worksheets	
Equipment Needed:	Teacher Resources:
Glue sticks Photos of images Magazines, books, calendars	<u>Vocabulary:</u> Metaphor Relationship Imaginative Hidden likenesses

Domain: Art		
Cluster: Unit 8 The Rainforest as a metaphor for the Heart Mind Soul Ecosystem		
Standards Visual Art 1.1.12.D.2, 1.3.12.D.4 Aesthetic Responses & Critique Methodologies- 1.4.12.A.2, 1.4.12.A.4, <i>CCS WHST.11-12.4, 5, 6, 10</i>		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
Why is the rainforest important? How can it be a metaphor for the human imagination?	The rainforest is a source for life, for dreams, for inspiration, and for deepening our awareness that life is mysteries existing within mysteries. As John Muir said, “The quickest way into the universe is through a wilderness forest.” The rainforest can be metaphorically seen as a universe on earth.	Lesson: The rain forest can be a metaphor for the microcosm and macrocosm. Students will use a visual of the rainforest as a springboard for the discovery of new ideas in English, math, science, and art. They will write these ideas into a unified statement of some new awareness about themselves - that is the heart-mind-soul ecosystem. I will use discussions to get the students to think about diversity, the biological processes of mitosis, photosynthesis, degeneration, the interrelationship of everything, and how this can be seen as a metaphor for the heart, mind and soul triad. Using the interdisciplinary worksheet the students will write some imaginative ideas about the rainforest.
Content Statements		
The rainforest can be imaginatively seen as the Earth’s imagination, and as a metaphor for the human imagination.		
Assessments		
Art Journal, class participation, discuss and review interdisciplinary worksheets and written ideas about the rainforest		

Equipment Needed:	Teacher Resources:
<p>Examples of the student's work and their sayings.</p> <p>Palette Paradigm manuscript to read some of the student's ideas.</p>	<p>Visuals:</p> <p>My student's worksheets about the rainforest from Biology and Mathematics classes.</p> <p><u>Vocabulary:</u></p> <p>Ecosystem Biodiversity Life force Carl Jung's ideas Synthesize</p>

Domain: Art		
Cluster: Unit 9 Nature's Processes as Metaphors for the activity of our Heart/Mind/Soul The Poem- Photosynthesis and Creativity		
Standards NJSLS: Visual Art - CPI#: 1.3.P.D.4, 1.3.P.D.5, Aesthetic Responses & Critique Methodologies- 1.4.P.A. 4, 1.4.2.A.1, 1.4.8.A.1, 1.4.8.A.5, 1.4.12.A.4		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> • What are some of nature's processes? • What is a process? (Activity) 	<p>All processes in Nature are interconnected.</p> <p>Life is activity.</p> <p>It is a verb not a noun.</p>	<p>Lesson: I will share with the students my poem: PHOTOSYNTHESIS AND CREATIVITY I made an analogy of photosynthesis as a metaphor for creativity. I will read what I wrote, and then have a discussion. Students will be required to select 2 or 3 processes in nature and use them as metaphors for unrelated things like sleeping, dreaming, intuition, growing, learning, changing cloud formations as an analogy for changing feelings, iceberg as metaphor for consciousness and unconsciousness, mitosis as an analogy for growth, etc.</p> <p>First the students must find a process in nature that intrigues them, identify all of its stages and use those stages as a parallel ladder for writing about something not biological or scientific (Metaphysical), like the examples I stated above.</p> <p>Then they must list synonyms and qualities of the thing they want to compare to the process. They use the qualities and synonyms to build a new imaginative ladder as they make their comparison just as I did in my poem.</p>
Content Statements	<p>It is not linear it is multidimensional.</p> <p>It exists in relationship, it is synthesis not segmentation and fragmentation</p>	
Nature's processes are one with our biology and our dreams.		
Assessments		
Art Journal, class participation, discussions, written ideas		

	Then they begin writing imaginatively.
Equipment Needed:	Teacher Resources:
Promethean Images of Nature- waterfalls, metamorphosis of a caterpillar into a butterfly, images of evolution, images of migration routes, images of our circulatory system, and the images of road maps, etc.	My Poem on Photosynthesis and Creativity <u>Vocabulary:</u> Mystery Diversity Life force Carl Jung's ideas Synthesize

Domain: Art		
Cluster: Unit 10 The Rubber Band Ball		
Standards : NJSLS: Visual Art - CPI#: 1.3.P.D.4, 1.3.P.D.5, Aesthetic Responses & Critique Methodologies- 1.4.P.A. 4, 1.4.2.A.1, 1.4.8.A.1, 1.4.8.A.5, 1.4.12.A.4		
Essential Questions	Enduring Understandings	Activities, Investigation, and Student Experiences
<ul style="list-style-type: none"> • What can a circle represent? • Van Gogh said everything in nature is circular, what do you think he means? 	<p>The math of Chaos teaches us that <i>in the part is the design of the whole.</i></p> <p>In the one circular shape of a single rubber band is the design of the whole circular pattern of the rubber band ball.</p>	<p>Lesson:</p> <p>I will use the <u>Encyclopedia/Dictionary of Traditional Symbols</u> to define the symbolic meaning of a circle in varying cultures. I will then use the rubber band ball as a prop to stimulate imaginative thinking based on several open ended questions. Their responses will be written on the interdisciplinary work sheet. Then their ideas will be re-patterned into imaginative expressions regarding circularity as represented in the rubber band ball.</p>
Content Statements	<p>Metaphorically speaking in a single human being is the design of the entire universe.</p>	
<p>Life's patterns and processes can be understood as circular.</p>		
Assessments		

<p>Art Journal, class participation, discussions, written ideas using the interdisciplinary worksheets.</p>	
<p>Equipment Needed:</p>	<p>Teacher Resources:</p>
<p><u>Encyclopedia/Dictionary of Traditional Symbols</u> Xeroxes of the interdisciplinary worksheets. The rubber band ball.</p>	<p>Vocabulary: Synthesize Sequential Clustered Connectivity synonyms</p>