

# with feeling

EMOTIONAL INTELLIGENCE THROUGH THE ARTS

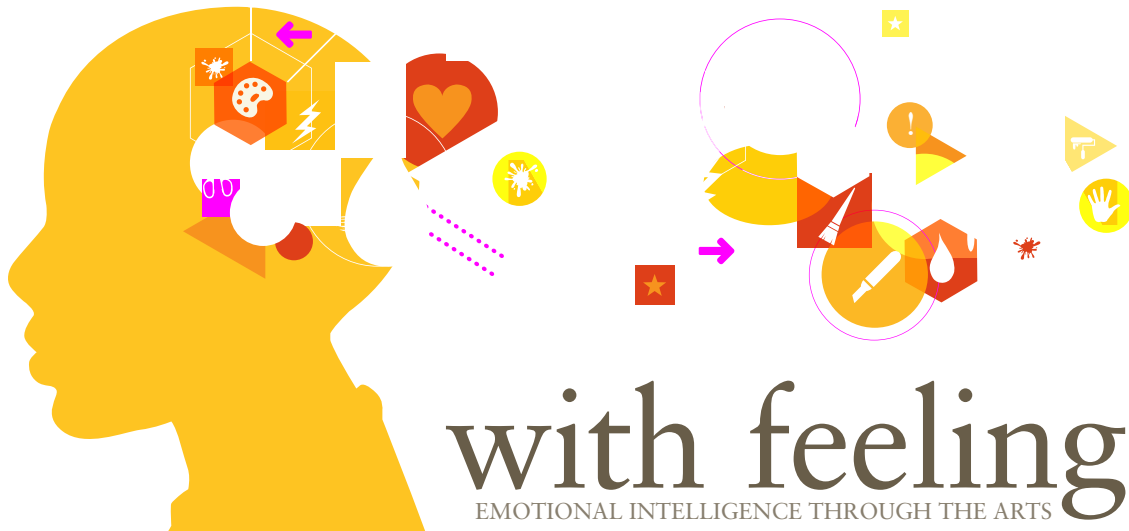
Unit 2 How Do I Feel?

Grade Levels 5–8

## Introduction to Unit Two

In this unit, students begin to develop a more complex handle of emotional literacy. They learn specific vocabulary words and discuss situations in which they have felt various emotions while constructing a series of 3-dimensional puppets. Puppets are simultaneously engaging and useful: beyond the end of the unit, teachers may decide to have students extend this unit by putting on a puppet show to show examples of the ways in which different emotions can manifest themselves in children’s lives. While the lesson plans suggest specific emotional vocabulary words, teachers may refer to the master list of emotional vocabulary words and select words that best fit their specific classroom.

While some of the steps to creating the puppets may seem complicated, allow students to explore. They may not create work that exactly follows the directions, but that’s not the point. Exploring different representations of emotional vocabulary words can take many forms; the puppets allow a simple format. If students are pleased with the work they create, they’ve accomplished the primary objective: to enjoy their work while thinking about emotional vocabulary.



### Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

### Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

### Lesson Objectives

- Understand the historical and cultural origin of shadow puppets.
- Use theatre knowledge to control the body and express emotion.
- Plan steps to create shadow puppets.

### National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions *(VA:Re7.2.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



### Materials needed

Cardstock or construction paper, scissors, pencil, zipper-lock plastic sandwich bags



### Time needed

90 minutes



### Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *shadow puppets*

Theatre: *ensemble, body*



### Warm-Up Phase (15 minutes)

Circle: Hypothetical question: *If you could travel anywhere on earth for a week, where would you go?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: *What are you doing?*, Level 1 (see [Team-Building Games](#))



## I Do/ We Do (35 minutes\*)

### Explicitly Teach

- Formally introduce “comfortable” and “uncomfortable.” *We have been using the words “comfortable” and “uncomfortable” in our circles since the beginning of the year. Identifying your emotions can be useful because it helps other people understand what you’re feeling. That can help them treat you the way you want to be treated.*
- Solicit examples of times students have felt comfortable and of times they’ve felt uncomfortable. Write them on the board.
- Introduce the idea of using one’s body as an artistic medium. *Actors use their bodies to portray emotions all the time. When a person is uncomfortable, she might get small, lower to the ground, or hunch her shoulders. When a person is comfortable, she might stand tall and proud.* Demonstrate with your own body.
- Allow students to silently show what it might look like to be comfortable or uncomfortable in their bodies by standing behind their chairs, ensuring they are inside their own actors’ space.
- Introduce vocabulary: . Show examples of African shadow puppets.
- Explain that today we will begin the process of making shadow puppets to represent comfortable and uncomfortable emotions. *Shadow puppets will help us show what comfortable and uncomfortable emotions might look like in the human body. What kinds of qualities should we add to our shadow puppets to show comfortable and uncomfortable emotions?*
- As a class, create a list on the board of the different body parts we would use in a shadow puppet

### Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- All puppets will look different. *What should you think if your puppet looks different from your neighbor’s puppet? What are some of the advantages of creating unique work?*



## You Do (40 minutes)

### The project, step-by-step

- Start with “comfortable.”
- Select colors of card stock that you associate with comfortable. One piece of card stock is plenty, but you may choose to use two different colors.
- Create shapes for the following body parts: 2 calves and feet, 2 upper legs, 1 torso, 2 hands and forearms, 2 upper arms, 1 head. Make sure the shapes face the side (show pictures), so you will be able to make your shadow puppet express emotion more easily.
- Cut shapes out. Label shapes with your name and put in your plastic bag for next class.
- Repeat steps for “uncomfortable.” (All pieces can go in the same bag.)

**Extensions:** Have students create extra body parts for classmates who might not finish all their parts in time.

**Closure:** Have students pair with a partner and talk about whether they are feeling comfortable or uncomfortable. Have them ask each other if their body is showing that emotion or not.

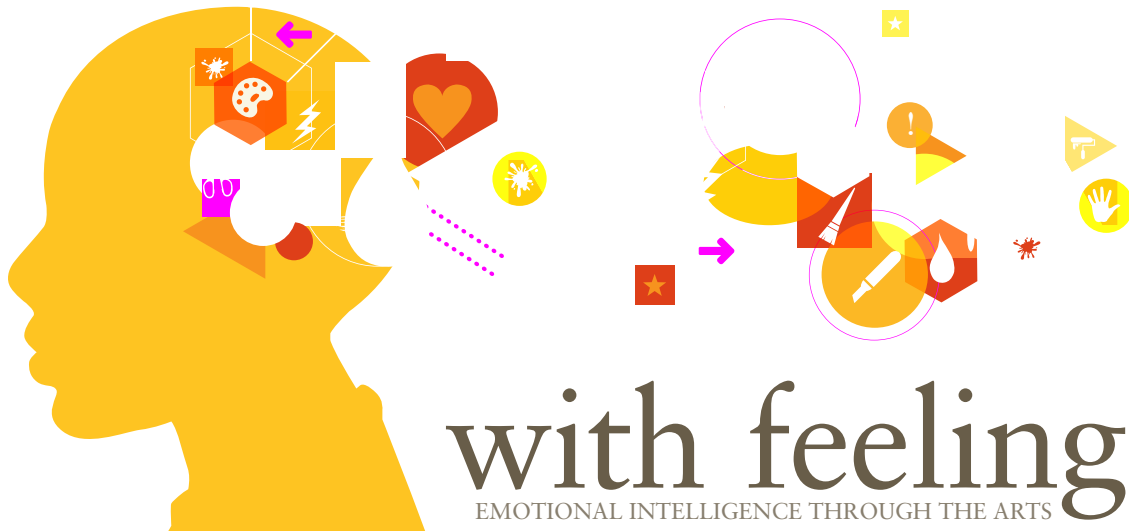
**Optional Writing Prompt:** Make a list of all the comfortable emotions you can think of. Now a list of all the uncomfortable ones you can think of. Which do you think you feel more often? Give examples.



## Big Picture

We will assemble our puppets next week, and have them take on the jobs of showing comfortable and uncomfortable body pictures.

\* *Please note that the We Do portion of this lesson is longer than normal. Time should be allotted for students to use their own bodies to think about the way comfortable and uncomfortable can look for actors.*



### Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

### Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

### Lesson Objectives

- Understand the historical and cultural origin of shadow puppets.
- Use theatre knowledge to control the body and express emotion.
- Plan steps to create shadow puppets.

### National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. *(VA:Re7.2.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



### Materials needed

Bags of pieces from Lesson 2.1, brass paper fasteners, markers, wooden dowels (one per student), tape, flashlight, (optional) beads, feathers, sequins to decorate puppets



### Time needed

90 minutes



### Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *shadow puppets*

Theatre: *ensemble, body*



### Warm-Up Phase (15 minutes)

Circle: Hypothetical question: *If you could have lunch with anyone, alive or dead, who would you pick?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: *What are you doing?*, Level 2 (see [Team-Building Games](#))



## I Do/ We Do (20 minutes\*)

### Explicitly Teach

- Review examples of “comfortable” and “uncomfortable.”
- Review the cultural origin of shadow puppets, and ask students why we are using shadow puppets to express emotions in this unit.
- Model putting the pieces together to create shadow puppets, and then making artistic selections to decorate shadow puppets to show an emotion (comfortable or uncomfortable).
- Show how to shine a light on a shadow puppet and move it to create a shadow on the wall. *How should I move the puppet's limbs so that it looks comfortable? What about to make it look uncomfortable?*

### Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- When assembling pieces, it's easy to make little mistakes. *What happens if you rip your paper? What about if you accidentally connect the wrong two body parts? What could you do in those moments?*



## You Do (55 minutes)

### The project, step-by-step

- Remove the body parts for one puppet from your bag.
- Mark with pencil where you will be attaching the paper fasteners.
- Attach paper fasteners at limbs so that the puppet is a full human body with knees, elbows, and a neck.
- Attach a wooden dowel to the back of the puppet using glue or tape.
- Repeat steps for the second puppet.
- Decorate the puppet with markers to further show “comfortable” and “uncomfortable” emotions.

**Extensions:** Have students cut small holes or shapes in their puppets that will show up when in front of a flashlight. Embellish puppets further with sequins, feathers, or glitter.

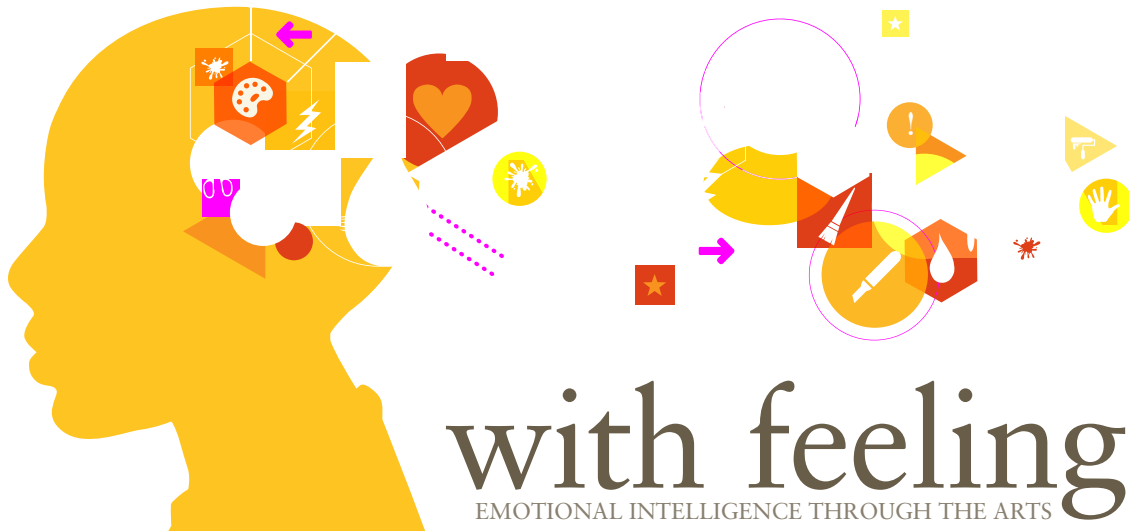
**Closure:** Project a flashlight in the classroom and turn off the lights. Have students come up one by one put their puppets in front of the flashlight while posed in a comfortable or uncomfortable position. Have other students in the class guess whether the puppet is meant to show a comfortable or uncomfortable emotion.

**Optional Writing Prompt:** What specific emotions could these puppets show? What kind of a puppet show could you imagine putting on for these puppets?



## Big Picture

We'll make two other kinds of puppets as we continue exploring emotions.



### Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

### Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

### Lesson Objectives

- Understand the historical and cultural origin of marionettes.
- Sculpt the body of a marionette puppet.
- Describe the qualities of feeling frustrated, and cite examples.

### National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. *(VA:Re7.2.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



### Materials needed

One 1-inch ball of Cloud Clay per student, twelve 8-inch pieces of nylon string per student, white paper for drying, one 6-inch dowel per student, glue or tape



### Time needed

90 minutes



### Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, frustrated*

Visual Arts: *marionette*

Theatre: *ensemble, body*



### Warm-Up Phase (15 minutes)

Circle: Hypothetical question: *If you could give any gift, what would you give, and to whom?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: *What are you doing?*, Level 3 (see *Team-Building Games*)



## I Do/ We Do (20 minutes)

### Explicitly Teach

- Review examples of “comfortable” and “uncomfortable.”
- Introduce new emotion word: *frustrated*. Have students turn and talk with a partner and list times they have felt frustrated in their lives.
- Ask students if they think “frustrated” is a comfortable or uncomfortable emotion. Why?
- Say, *Feeling frustrated is an extremely common emotion. It’s an important emotion to be able to articulate, because when people are frustrated, they can become aggressive, mean, or withdrawn. If you can tell someone that you’re feeling frustrated, you may be able to ask for some space until you are calm enough to talk about what’s bothering you.*
- Introduce art vocabulary: *marionette*. *A marionette is a puppet controlled from above using wires or strings depending on regional variations. Puppetry is an ancient form of performance. Some historians claim that they pre-date actors in theatre. Ancient humans in Egypt and Greece used marionettes to express themselves. People today still use marionettes – although now they are much larger. Pinocchio was a marionette. The movie “Team America: World Police” was created entirely with marionettes.* (Show pictures from the Internet.)
- Explain that we are going to create marionettes that are decorated to represent “frustrated.” Today we will focus on the form of the marionette; later in the unit, we will decorate the puppets.

### Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Describe the new art supplies and explain how they might be difficult to use. *How can we make sure that we are gentle with clay? Why is that important?*
- Clay is changeable. *How can you make sure you take the steps necessary to finish your project?*



## You Do (55 minutes)

### The project, step-by-step (refer to [video](#))

- Begin with supplies gathered in front of you: a 1-inch ball of clay, and twelve 8-inch pieces of nylon string.
- Roll a 1/2 ball around a piece of nylon cord to make the head. Create a loop at the top.
- Make four rolls around the cords for arms. Create hands at the ends of the two pieces.
- Make four rolls around the cords for legs. Create feet at the end of the two pieces. Attach a wooden dowel to the back of the puppet using glue or tape.
- Create a torso with three cords: two for the neck and legs and one for the arms.
- Assemble the figure by tying the body parts together. Tie it to a dowel rod.
- Write your name on a piece of white paper. Place marionette body on the paper and put it on a windowsill or in a dry place to dry.
- Once it is dry, these may be stored in large zip-top plastic bags if need be.

**Extensions:** Have students create pictures of ways they will decorate their puppet to make it look frustrated.

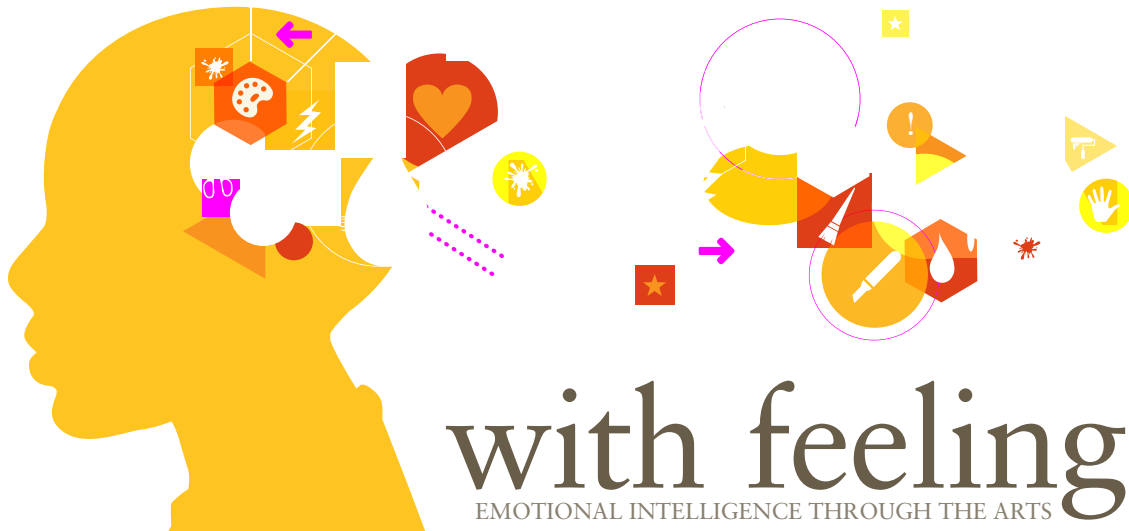
**Closure:** Have students use their bodies to show you what they think “frustrated” might look like. Ask students to freeze and notice how bodies are hunched, open, or tensed up.

**Optional Writing Prompt:** If you were writing a play using marionette puppets, what would happen in the play? See if you can make one of the characters in your play grow frustrated.



## Big Picture

We’ll finish this puppet in a few class sessions after sculpting another set of puppets next class.



### Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

### Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

### Lesson Objectives

- Understand the historical and cultural origin of sugar skulls.

### National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. *(VA:Re7.2.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



### Materials needed

Four 1-inch balls of air-dry clay per student, one plastic spoon per student, four pieces of string per student, Emotions Four-Square templates, pencils with erasers, flour



### Time needed

90 minutes



### Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, frustrated, excited, hurt, annoyed, neutral, unique*

Visual Arts: *sugar skull*

Theatre: *ensemble, body*



### Warm-Up Phase (15 minutes)

Circle: **Hypothetical question:** *If you could trade places with anyone currently alive, who would you trade with?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: *What are you doing?*, Level 4 (see [Team-Building Games](#))





## I Do/ We Do (20 minutes)

### Explicitly Teach

- Review examples of “comfortable”, “uncomfortable” and “frustrated”.
- Say, *We’re focusing on learning different emotion words so that we can articulate what we’re feeling to other people.* Have students talk with a partner about why that might be important during the school day and outside of school.
- Introduce four new emotion words: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
- Have students decide whether these emotions are comfortable or uncomfortable. Write “comfortable” or “uncomfortable” under each emotion word on the board.
- Distribute the Emotions Four-Square Template (*attached*). Describe each of the emotions to the students. As you are describing the emotions, have students sketch faces that demonstrate those emotions. (Example: *Let’s start with “excited.” Pick up your pencil and look at the square that says “excited.” Think about a time you felt excited. Being excited means you’re looking forward to something and you have a lot of energy because of it. If you were excited for a big party coming up, how would you show that on your face? Begin to sketch a face that looks excited. Maybe the eyes would be bigger than normal, or maybe the face would be smiling in a specific way. Think about how you uniquely look when you are excited. What features on your face would show your excitement?*)
- Introduce art vocabulary: \_\_\_\_\_ . *Sugar skulls are a folk art tradition from central and southern Mexico, made as part of the Dia de los Muertos (Day of the Dead) celebration. Traditionally, a sugar mixture was pressed into a clay mold to make a skull shape that was dried and then inscribed with the name of the deceased on its forehead. The decorations were used to adorn churches, altars, and cemeteries as a way to honor the deceased and enjoy memories of them.*
- Say, *We will be using the sugar skull format to express the four emotions (excited, hurt, annoyed, and neutral) we are focusing on today.*

### Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Describe the new art supplies and explain how they might be difficult to use. *How can we make sure that we are gentle with clay? Why is that important?*
- Clay is changeable. *How can you make sure you take the steps necessary to finish your project?*



## You Do (55 minutes)

### The project, step-by-step

- Begin with a spoon, a bowl of flour (table groups can share), and four small balls of clay per student.
- Dip the spoon into the flour and tap the side of the bowl to remove the excess. This will keep the clay from sticking in the spoon, but will not affect the performance of the clay.
- Press a small ball of clay onto the outside of the spoon. Attach a looped piece of string to the top of the clay.
- Remove the clay from the spoon. Carefully use an eraser to create two dents for eyes.
- Place the skull on the Emotions Four-Square in one of the boxes. This skull will be decorated like that emotion.
- Repeat with three more balls of clay.

**Extensions:** Add color to the Emotions Four-Square with colored pencil to show what colors you will use when you go to decorate your work next class.

**Closure:** Students turn and share with a partner their plans for how they will color their skulls next class.

**Optional Writing Prompt:** Choose one of the four emotions we have focused on today. When have you felt that way? What happened?

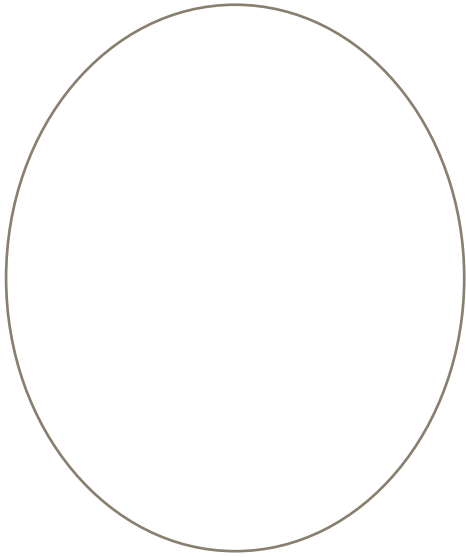


## Big Picture

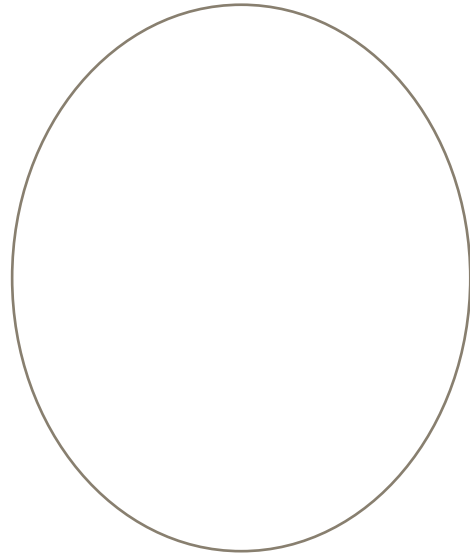
Next class we’ll decorate both of our clay puppets so we can have plenty of emotion puppets to choose from if we decide to do a puppet show.

Name \_\_\_\_\_

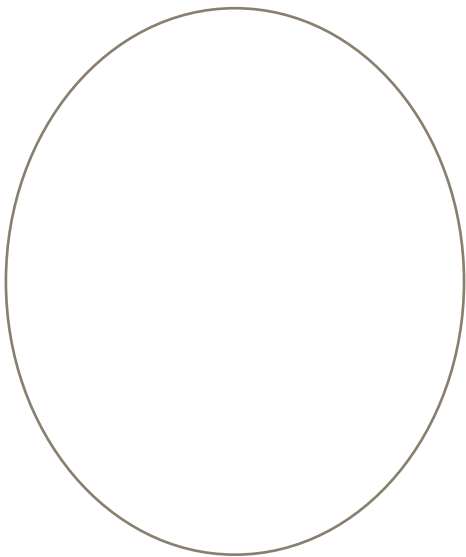
## Emotions Four-Square



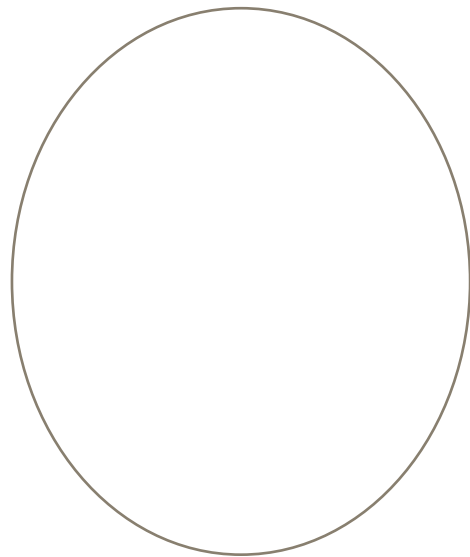
EXCITED



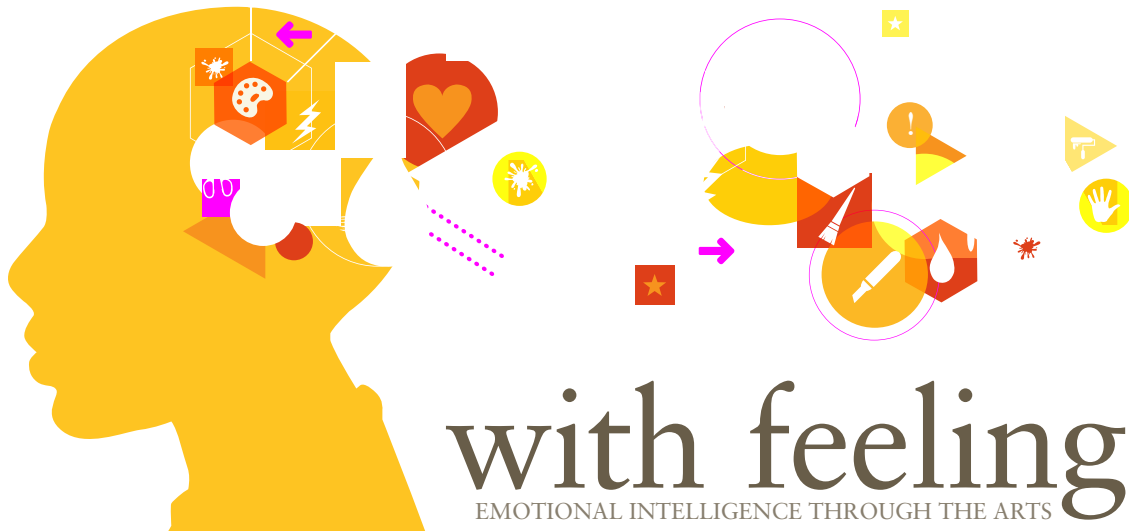
HURT



ANNOYED



NEUTRAL



### Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

### Essential Questions

- Why is it important to express my feelings?
- Who do I affect when I keep my emotions to myself?
- What can I do to show what I am feeling with artwork?

### Lesson Objectives

- Understand the importance of adding content to a sculptural form.
- Demonstrate how puppets can express various emotions.

### National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. *(VA:Re7.2.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



### Materials needed

Dried marionettes from Lesson 2.3, dried sugar skulls from Lesson 2.4, acrylic paints, brushes, cups of water, permanent markers, slips of paper



### Time needed

90 minutes



### Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, frustrated, excited, hurt, annoyed, neutral, unique*

Visual Arts: *marionette, sculpture, sugar skull*

Theatre: *ensemble, body*



### Warm-Up Phase (15 minutes)

Circle: Hypothetical question: *If you could have any pet, what pet would you have?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: *What are you doing?*, Level 5 (see [Team-Building Games](#))



## I Do/ We Do (20 minutes)

### Explicitly Teach

- Review all emotion words from unit.
- Say, *We have learned new emotion words throughout this unit. Now that we have given some thought to the way they look and feel in our bodies, we can start to articulate them. Think about how you are feeling right now. What emotion word best describes the way you're feeling?* Have students tell a partner how they are feeling.
- Review definitions of \_\_\_\_\_ and \_\_\_\_\_.
- Explain that artists who work with clay must be concerned first with form, and then with how they present the form: the decoration. Say, *We have planned some decoration for these puppets. It's time to add color to our forms to have them express the emotions we intended.*
- Model decorating the marionette as frustrated. Say, *I want this puppet to look frustrated. What colors should I use? What shapes should I add to the puppet's body that might represent "frustrated"? What should the puppet's face look like?*

### Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Describe the new art supplies and explain how they might be difficult to use. *Paint can be messy. What expectations should we follow around paint?*
- Talk about the implications of working with permanent ink. *How can we be careful not to get this ink on our bodies or clothes? Why is that important?*



## You Do (55 minutes)

### The project, step-by-step

- Distribute marionettes and sugar skulls.
- Each student should have a palette with acrylic paints, a paintbrush, and a few permanent markers.
- Beginning with permanent marker, design each puppet to represent the emotion intended for it.
- Add paint after all marker has been added.
- Complete all puppets.

**Extensions:** Sketch more sugar skull design possibilities, with other emotion words drawn from students' prior knowledge.

**Closure:** Have students complete a "gallery walk." Place all completed puppets on desks, and have students stand up and walk around, looking at each of the puppets. When they have returned to their seats, have students write a compliment about another puppet on a slip of paper.

**Optional Writing Prompt:** Which puppet do you feel most proud of? Why?



## Big Picture

We've created a collection of puppets for several emotions. Now we could stage a real-life puppet show, if we'd like.