GHOSTCATCHING
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ELEMENTARY SCHOOL GRADES K-5
Dear Educator:

The design and content of these Imagination Lesson Plans represent LCI’s inquiry-based approach to teaching and learning. This approach develops in the learner the Capacities for Imaginative Learning*, defined outcomes for your students’ work that align with the national Common Core Standards. The Capacities and Common Core Standards listed at the beginning of each Lesson Plan are the ones addressed in the plan.

Imagination Lesson Plans are initially rooted in the study of works of art and employ four main concepts: art making, questioning, reflection, and contextual information and research. Each is based on a specific line of inquiry, which is a guiding question that gives the Lesson Plan its framework. Plans were developed for Elementary, Middle, and High School levels, and can easily be adapted for the specific grade you teach. They are intended for you to use as written or modified—used as a springboard for new ideas and further development, depending on your interest and curricular goals. You can complete the whole Lesson Plan in the course of several days, or spread it out over a number of weeks. As well, depending on the duration of your classroom period, any one lesson may be completed within a period or carried over to another day.

However you choose to adapt the lessons to your needs, we encourage you to conduct experiential lessons before you engage your students with the work of art; ask open-ended questions to guide students’ noticings throughout the Lesson Plan; and teach further experiential lessons after you have viewed the work of art—the goal of these post-viewing lessons is to lead students to a synthesis that helps them acquire a deeper understanding. The Imagination Lesson Plans are designed to develop imaginative thinking abilities and creative actions that lead to innovative results for all students, and prepare students for greater in-depth learning in all subject areas.

We are eager to support imaginative learning in your classroom, and participate with you and your students in the joy of learning.

Sincerely

Scott Noppe-Brandon
Executive Director

*Please refer to the PDF of the Capacities that accompanies this lesson plan.
COMMON CORE STANDARDS ADDRESSED IN THIS LESSON

NOTE: These connections to the Common Core Standards are based on the general K-5 Standards. Identify the grade-specific Standard that is appropriate for your class that also relates to the general Standard numbers below.

Reading Standards for Literature
Key Ideas and Details
Standard 1
Standard 3

Integration of Knowledge and Ideas
Standard 7

Speaking and Listening Standards
Comprehension and Collaboration
Standard 1
Standard 2
Standard 3

CAPACITIES FOR IMAGINATIVE LEARNING
ADRESSED IN THIS LESSON*

Noticing Deeply
Questioning
Embodying
Making Connections
Creating Meaning
Living with Ambiguity
Reflecting/Assessing

*For the definitions of the Capacities, refer to the PDF that accompanies this Lesson Plan.
STUDENT LEARNING GOALS

Students will:
- Explore and discuss a digital work of art using multiple modalities
- Create meaning from a figurative, non-linear work of art
- Learn to work collaboratively
- Deepen their skills of observation and description

PREPARING FOR GHOSTCATCHING LESSONS

SUPPLIES AND CONTEXTUAL MATERIALS

Lesson One
Supplies:
- White paper (8.5 x 11), 3 per student
- A selection of crayons or colored pencils
- Pencils
- Chenille sticks, two for each student
- Small pieces of plasticine or other soft molding clay, one piece for each student, or small pieces of Styrofoam, one piece for each student
- Small piece of Kraft paper or newspaper, 1 per student

Lesson Two
Supplies:
- Black construction paper (8.5 x 11), one for each student
- A selection of colored chalk, including white chalk, 3 pieces per student

Lesson Three
Supplies:
- Index cards (white, lined 5 x 8), one per student
- Pencils, 1 per student

Contextual Materials:
- Definition of Motion Capture Technology (included in plan–see p. 11)
- Excerpt of interview with choreographer/dancer Bill T. Jones (included in plan–see p. 12)
Lesson Four
Supplies:
1 index card and pencil per group of 4
Elastic (1 inch thick, approx. 7 feet long), one 7-foot piece for each small group of 4

Lesson Five
Supplies:
White lined 8.5 x 11 paper, 1 per student
White unlined 8.5 x 11 paper, 1 per student
Pencils, one per student

Lesson Six
Supplies:
White lined paper, 1 per student
Pencils, 1 per student

The work of art, Ghostcatching, is available on Curriki. To view Ghostcatching, see instructions under “Online Access” on pages 5-6.
NOTES TO TEACHERS

Wall Journaling
We encourage you to write on large paper posted on walls (vs. on a less permanent black board or smart board) when documenting during your study of the work of art. This way, wall journaling can be brought forward and referenced in subsequent lessons throughout the plan. As well, students can reflect on their past experiences, responses, connections, and questions as they enter each new experience.

*NOTE:* some lessons may specifically reference past wall journaling.

Portfolios and Displayed Student Work
We recommend that all student-generated art, writing, and other evidence of their process and learning be posted in the classroom throughout the duration of the plan—or, if there is a lack of space in the classroom, that student work be saved in a portfolio or container (large folder or binder) to reflect on during the plan, and even after the Imagination Lesson Plan is completed, if you like. As with wall journaling, this is another way for students to reflect on their experiences and learning.

*NOTE:* Lessons may revisit prior art-making. The “Celebration of Student Work” lesson at the end of the plan, can involve a reflection on all wall journaling and student-generated materials as a way of honoring student work and reflecting on the learning and connection-making.

What You Will Need to View *Ghostcatching*

- Laptop computer with Internet access
- Projector
- Speakers

Extension cords (may not be needed depending on your set-up)
Large (6’ x 9’) screen, blank wall, or SmartBoard

*NOTE:* you may also need an additional SVGA or DVI cable to connect the projector to the laptop computer. As each computer and projector is different, please refer to your equipment’s specifications.

If your facility has an auditorium in which you can project *Ghostcatching* using existing projector equipment, or a projector and laptop computer (or similar setup), this is ideal. In the classroom, we recommend projecting onto a large screen, a SmartBoard-type device, or a blank wall. *Ghostcatching* should be viewed on a media cart-type setup only as a last resort. Whatever the venue, it should be dark. In a classroom, it may be useful to put brown paper over the classroom windows to further darken the room.

Online Access
You may access *Ghostcatching* by clicking here or entering the following URL:
http://www.curriki.org/xwiki/bin/view/Coll_Group_LincolnCenterInstitute/1_0?bc=;Coll_Group_LincolnCenterInstitute.LincolnCenterInstituteImaginationLessonPlansGhostcatching
It is prudent to test the video on the equipment you will be using prior to the viewing.
THE GHOSTCATCHING LESSONS

**Line of Inquiry**: In the digital work of art, *Ghostcatching*, how have the collaborating artists used lines and sound to create and connect human figures, and to visually represent their movement through space?

* A line of inquiry is an open, yet focused question that incorporates elements and concepts found in a specific work of art, and is related to the concerns of students and teachers. It invites questioning, guides our exploration throughout, and serves as the framework for constructing experiential lessons.

**LESSON ONE: Exploring Lines and Creating Human Figures with Lines**

**Activity #1. Identifying Different Kinds of Lines**

Each student is given a piece of white 8.5 x 11 paper and a selection of crayons or colored pencils in the palette.

Teacher asks:

- What are some different kinds of lines you could draw on your paper?

The teacher documents the students’ responses on chart paper on the wall and may offer additional examples, if necessary.

Students draw different kinds of lines on their paper, exploring the ones that are already documented. Teacher may wish to encourage students to draw any new kinds of lines they would like to try.

Students are asked to hold their drawings up so the whole class can observe all the different line choices that were made. Then, teacher selects two drawings to focus on (one at a time) for the following questioning:

- What do you notice in this drawing?
- Do you notice any of the lines we wrote down earlier?
- Are there any new lines we see that we would like to add to our list?
- If you see a new kind of line, how would you describe that line?

Teacher has students compare the 2 drawings:

- How are the lines in the 2 drawings different? Similar?

Teacher may collect the line drawings to post on wall.

**Activity #2. How Can Lines Be Used to Trace Human Figures?**

Teacher asks one student to stand in an area of the classroom where he or she can be easily observed, and assume any kind of distinctive standing pose, paying particular attention to where he or she places arms, legs, body and head.
Teacher guides the class to look carefully at the pose and imagine drawing it using different kinds of lines.

Teacher instructs students to trace the pose in the air with their fingers, using only simple lines and paying close attention to each part of the body. (Student who is posing rests and gets back into pose, as needed.)

Teacher asks:
- What do you notice about the kinds of lines you are tracing in the air?
- Is there anything different about the lines you just traced in the air and the lines we listed and drew (in Activity 1)?
- What was that like, trying to trace the pose using only lines?

Teacher hands out two other pieces of paper and pencils to each student and asks them to draw simple line drawings of the pose, paying close attention to the different kinds of lines they are using in their drawing to represent the different parts of the body.

This is repeated with another student who takes a different pose while the rest of the class does the same kind of drawing on their other paper.

**Activity #3. Creating Line Figures with Chenille Sticks**

Each student is given two chenille sticks. Students are asked to reflect on 1 of the drawings they just made, and to use the chenille sticks to re-create the pose of their selected drawing. (The students who posed will only have 1 drawing)

**NOTE:** Teachers and students may develop their own way of using the two chenille sticks to create a human figure. One suggestion is as follows: bend one of the chenille sticks in half. Twist the folded end once to create the head of the figure while the bottom two ends of the folded chenille stick become the legs. The second chenille stick is wrapped around the first chenille stick just below the head area to create the arms. The ends of the arms may be folded in to create the look of hands.

When students are done, they are given small pieces of plasticine or other soft molding clay to put onto a small piece of Kraft paper or newspaper, or small pieces of Styrofoam (one piece for each student) to serve as a base for their figure, placing the legs of their figure in the base.

All figures are then displayed on a table.

After the students have had an opportunity to observe all the chenille stick figures, the teacher asks:
- What do you notice about the figures?
- How would you describe the lines you see?

Asking students to physically embody the pose:
- How can you put your body into the shape of one of the poses?
• Which lines did you notice in the figure that helped you to “become” the pose yourself?
• Are you noticing anything new about the pose now that you are imitating it with your body?
• What is it like to see all these chenille figures grouped together? What does it remind you of?

Each chenille stick figure is kept with the student’s name in preparation for Lesson Two.

**LESSON TWO: How Can We Create a Sequence of Poses? In What Ways Can Lines Represent Movement?**

**Activity #1. Creating a Sequence of Poses**

In groups of 3: Each student is given his or her own chenille stick figure created in Lesson One.

Students are now asked, working as a group, to create a sequence of poses, deciding which of their figures is “A” (the beginning pose), “B” (the middle pose), and “C” (the third pose).

They place the three figures on their desks, in their sequence. Teacher asks each group to choose one member of the group to embody the sequence and to speak out loud “A,” “B,” “C” as he or she goes through it.

The whole class views at least two embodied sequences to compare and contrast.

Teacher asks:

- What do you notice?
- Can you describe the poses?
- What is happening “between” the poses? Describe.
- How would you describe what happens or changes from the beginning to the end of the sequence?

**Activity #2. Creating and Observing Different Kinds of Movement Through Space**

Teacher asks one of the students who embodied his or her group’s sequence to show the three poses again, but this time each pose is done in three different parts of the room. (Example: the first pose is near the door, the second is near the teacher’s desk, and the third is in the corner near the windows.)

Teacher asks the observers:

- How is the student moving between poses to the different places in the room? Describe their movement.
- What are some other possibilities? (Examples: walk, run, leap, jump, go backwards, crawl, etc.)
The student who is modeling tries out some of the different suggestions from the class, then makes a choice as to the different ways he/she wants to move between each pose.

Students are asked to silently observe the movement between the poses and imagine drawing the movement using only lines. They are now reminded of when they traced a still pose in the air and on paper (in Lesson One), and are asked to hold their finger up in the air and trace only the movement between the poses, with imaginary, simple lines.

**NOTE:** This Activity 2 can be done with one other student who embodied the poses in his/her group during Activity 1, so that the first student may also have a chance to observe and draw in the air, etc. As well, others get an opportunity to do this activity twice.

Teacher asks the following questions and documents responses on chart paper on the wall:

- What did you notice?
- How would you describe the lines that you drew in the air to represent the movement between the different poses?
- Were some movements easier to draw than others? Why?
- Imagine a sound that would accompany the movement between the poses. What might it be?
- In what ways are you relating that sound to that movement?
- Who has a different sound? Why that sound with that movement?

The student modeling the poses and movement might repeat his/her pattern one more time while some students accompany him or her with sound.

**Activity #3. Using Lines to Represent Movement**

Students sit in their groups of 3 with their chenille-stick sequence. Each student is given a piece of black construction paper (8.5 x 11) and selects three different pieces of colored chalk, including white.

Students are working individually, but are using their group’s chenille-stick figure sequence as a guide.

Students are asked to look closely at the three figures, and, using simple lines, draw each of the three figures’ poses, one in each of three different places on the black paper. Students are encouraged to allow for open space between each figure, and to use a different color chalk for each one.

After they have drawn the three figures, teacher has students reflect on the different kinds of lines they noticed made by the movement between the poses (documented on wall in Activity 2).

Teacher then asks them to use the colored chalk to draw the lines of movement they imagine happening between the stick figure poses on their black paper.

To set up the above, the teacher asks:
• If the 3 figures on your black paper represented 1 person, how do you imagine that person might move from one pose to the other?
• What kinds of lines are going to help you show the movement between the poses?
• Might any of the lines we talked about or drew earlier help you show what you are imagining?
• What color(s) do you want to choose to show the movement?

When students complete these drawings, teacher posts them on the wall and students walk around viewing the drawings.

Teacher uses the following questions to encourage the students to notice deeply:
• What do you notice about the different lines in these drawings?
• How do they show a still pose?
• How do they show movement?
• In what ways are the lines of the still poses similar or different from the lines showing movement?
• What colors do you see?
• How do the color choices help us see those lines as movement?
• Can you imagine a sound that would go along with the movement?
• Who has another sound they would like to try?

Teacher asks the following question and writes responses on a chart paper on the wall:
• Reflecting back on our last two lessons, what are some of the things we have been exploring or studying?

LESSON THREE: Viewing the Digital Work of Art: Ghostcatching

Activity #1. View Ghostcatching

Activity #2. What Do You Notice? What Choices Did the Artists Make? How Were Lines and Sound Used?

Immediately following the first viewing, students talk to a partner about what they noticed in the work of art. Then, teacher leads a whole-group discussion.

Teacher introduces the title, “Ghostcatching,” asks the following questions, and documents on the wall the things that the students noticed and the questions they have:
• What did you notice in Ghostcatching?
• How would you describe the lines you noticed?
• How did the lines show movement?
• What colors did you see?
• What different sounds did you hear?
In what ways did the sound relate to the movement?
How would you describe the beginning, middle and end of the piece? Did anything change?
What does Ghostcatching mean to you? Why?
Why do you suppose it is called “Ghostcatching?”
If you were to give it another tile, what would it be?
What connections are you making between Ghostcatching and the things we have been exploring in class?
What connections are you making between things we have been exploring with Ghostcatching and things you are studying in other subject areas?
What questions do you have about this work of art?

**Activity #3. Identifying a Personal Curiosity**

Students are given a white, lined (5 x 8) index card and pencil. On one side of the card students are asked to write a question they have about *Ghostcatching*.

**Activity #4. Second Viewing of Ghostcatching**

**Activity #5. Reflection on Second Viewing and Introduction of Contextual Information**

On the reverse side of the index card students were given in Activity 3, they are asked to write personal responses to the following prompts, based on their second viewing of *Ghostcatching*:

- What are 2 or 3 new things you noticed?
- If you can, how would you answer or respond to the question you posed (on the reverse side of your index card) prior to the second viewing?
- What new question do you have?

**NOTE:** Younger students might share their responses verbally and use the index card and pencil to sketch a moment in *Ghostcatching* that they remember.

Teacher introduces and leads a whole class discussion based on one or both of the following contextual information items related to Ghostcatching.

1) **Definition of Motion Capture Technology:**

Motion capture, or mocap, is a technique of digitally recording the movements of real things—usually humans—it originally developed as an analysis tool in biomechanics research, but has grown increasingly important as a source of motion data for computer animation. In this application, it has been widely used for both cinema and video games.

2) Excerpt from an interview with choreographer/dancer Bill T. Jones, conducted by Vicki Angel, LCI teaching artist:

Vicki: Did they (Paul Kaiser and Shelley Eshkar, the digital artists) create the title, Ghostcatching?

Bill: No. That came from me, indirectly. I was trying to explain to them some imperfectly remembered reference to aboriginal people, who didn't like their picture taken because they believed that the photograph captured their souls, their spirit. I know the Native Americans felt this way when they first encountered photographers. So when Paul and Shelley said that they wanted to “take it away from my personality,” I wondered, what was the it that they wanted to take? What was this difficult-to-describe essence that they were trying to capture? I said, “Oh, it's like a ghost,” and that is how “ghostcatching” came about.


LESSON FOUR: Exploring Group Movement and Lines that Connect

Activity #1. Creating A Group Movement Sequence

Teacher summarizes for students what they have explored so far:

- Different kinds of lines
- Using lines to create figures
- Using lines to show movement

Teacher asks:

- What is one simple movement of any part of the body that you remember from Ghostcatching?

All students physically embody different movements remembered.

Then, everyone settles on one specific movement they remember from Ghostcatching and practice it.

In groups of 4: Each member of the group does his or her Ghostcatching movement for the group and then teaches the movement to the other three students in their group. (It is fine if some students in the group have the same movement—it can be repeated.)

Each then teaches the movement to the other three students in their group. (It is fine if some students in the group have the same movement—it can be repeated.)

When every student in the group has learned all the movements, the group decides on a sequence for these movements. (Teacher supports students by relating this to the chenille stick figures and the sequence they created for those figures in Lesson Two.)

Each group is then given 1 white lined 5 x 8 index card and pencil and asked to write on the card a “title” (instead of A, B, C) that describes each of the 3 movements in the
sequence on which they have decided. Students are told that these titles will later become a “soundtrack” to accompany the movement. (Example: “Arm Push,” “Leg Swing,” “High Step,” “Back Step.”)

**Activity #2. Visually Connected Figures/Movement and Verbal Descriptions**

Each group of 4 is given a large piece of elastic. (Suggested width is 1 inch, suggested length is 7 feet. Tie the two ends together into a knot to create the circle.)

The 4 students in each group decide on one of the following 2 formations:

- Standing in a circle
- Standing in a line (side by side, or one behind the other—with everyone facing in any direction they choose)

Teacher asks students to reflect on the end of *Ghostcatching*, when the figures were all connected. Students hold onto the elastic with their hands as the group goes through their sequence of 4 movements.

Teacher asks the following, while the exploration is in process:

- How do you need to adjust your movement because of the elastic?
- How do you need to adjust your movement when you are connected to three other people?

At the end of the exploration, students answer the above questions based on their experience.

All groups present their connected movements with the elastic.

While one group shares their 4 movements, the titles of the movements are read from their index cards by another student.

*NOTE*: If possible, the teacher may want to take a photograph of each group to post on the wall with other line explorations from the plan.

View all groups. After each, or asking some groups to freeze certain poses, the teacher’s different questions may include:

- What do you notice about the movements when they are connected by the elastic?
- Can you describe any of the lines you saw created by the elastic itself?
- What do the lines of the elastic remind you of? What might this be?
- How did the voice and words affect your viewing of the movement?
- What are some of the different ways you are connecting these movement studies to *Ghostcatching*?
LESSON FIVE: Unit Reflection and Concrete Poetry

Activity #1: Reflection Discussion and Identifying Personal Learning

Teacher guides the students in a reflection discussion of the entire Ghostcatching plan, looking back at:
- the students’ line drawings (Lesson One)
- the students’ chenille figures in poses (Lesson One)
- the students’ chalk drawings on black paper—showing poses and movement (Lesson Two)
- the wall documentation of students’ responses to the viewings (Lesson Three)
- the questions students asked between viewings and after the second viewing (Lesson Three)
- the photographs of the students in their small groups, connected by lines of elastic (if photographing is possible) (Lesson Four)

Teacher asks:
- What have you learned about lines from our explorations?
- What was most meaningful to you about Ghostcatching that you will always remember?
- What questions do you have? What are you still curious about?

Activity #2: Creating Written Reflections in the Shapes of Lines

Each student is given a white lined piece of 8.5 x 11 paper and pencil.

Students are guided to create a concrete poem using the theme of lines and Ghostcatching.

The teacher asks students to write 3 to 4 lines about the following: Reflections on the different ways lines were used in Ghostcatching

After the students are done, they are asked to re-write their lines of text on a separate piece of white, unlined 8.5 x 11 paper in the shape of one of the lines they remember from Ghostcatching. (The shape of the writing on the page might be straight, curvy, zigzag, etc.)

The completed concrete poems are posted on the wall.

Teacher asks:
- What do you notice about the poems?
- Can you describe the different lines you see?
- Who would like to read his or her poem?
- What stands out to you about the poem you just heard?
- In what ways are you relating the words to the shape of the writing on the page?
LESSON SIX: Celebration and Self-Assessment

Celebration
All student art, images of Ghostcatching, and wall documentation, and photographs of students from Lesson Four (if any were taken) are displayed in the room.

Teacher leads a walk-through of all wall documentation, student artwork, and writings from the plan.

At each area of documentation, students speak about their memory of that moment and/or the different things learned, explored, and experienced, which relate to the documentation.

NOTE: Teacher may want to invite parents for this celebration and self-assessment.

During this event, students can ask their parents “noticing” questions about the artwork, as well as verbally describe for the parents what they were exploring and speak to their own work.

Self-Assessment
Each student is given a piece of white lined 8.5 x 11 paper and pencil.

Teacher asks students to write 3 “What I learned…” statements and share them with the class.

Teacher leads a discussion about the different things learned.

Teacher asks:

- In what ways are you making connections between the different things you learned studying Ghostcatching and things you are learning in other subject areas?

Whole group discussion.