MMUVA

Movement through MUsic and Visual Arts
What You需
What You’re Getting

This box contains the following items for you to use:

Instructional booklet
Access to the MMUVA program
Webcam
Speakers
FlipCam (with spare batteries)

* Please return all items with return of kit.

How to Make it Work

Set up webcam
1. Connect your webcam to the computer using the USB cord provided. If your computer has a built-in webcam, you do not need to use the one provided.

2. If your computer does not automatically recognize and install the camera, follow the instructions in the product manual.

Launch software
1. Open a web browser and navigate to:
   http://filebox.vt.edu/users/simpat/MMUVA/index.html

2. Click the Software link at the top of the MMUVA page.

3. Click “Allow” in the Adobe Flash Player prompt that appears in the middle of the screen (or follow the instructions at the top of the screen to activate your camera, if needed.)

4. Check that the computer’s volume is turned up and not muted. You should also hear music as you move in front of the camera.

* For the Jackson Pollock version of the program referenced in this resource, click “MMUVA version 1” at the top of the software page.

Print and save
1. To save your work, capture an image of the screen. Press the ALT button + PRNT SCREEN (Windows) or command + shift + 3 (Mac).

2. Open a new text document and click Edit > Paste to place a copy of the MMUVA image in the document for printing.

Note: MMUVA does not require a projector, but students may benefit from seeing a larger image of their artwork projected on a wall or screen.

The FlipCam

As the members of the IDEAS team, we are all educators ourselves and are very interested in what happens in classrooms. If only we could travel along with this kit, it would be easy for us to be involved.

Instead, we turn to technology to help provide us a glimpse of the experience you and your students have with the MMUVA program. That’s where the FlipCam comes in.

All we ask is that you document your students engaged with the program and related activities. Feel free to make the filming an integrated part of your experience. Give the camera to the students, do the filming yourself, pass it around to multiple students - however you want to document.

Once you are finished with the program and this kit, simply return the camera with all the other materials. Make sure you do not erase your video from the camera; we will take care of that once it is returned to us. You may, however, keep a copy of the footage for your own records.

All instructions for use are included in the original FlipCam box. We have also included extra batteries to allow for unlimited filming.

The Institutional Review Board (IRB) of Virginia Tech requires parent, student, and school assent/consent for participation in this data collection. Please see the enclosed packet marked “IRB Procedures: Important” for more detailed procedures and forms.
About the IDEAS Team

The Integrated Design + Education + Art Studio (IDEAS) team is comprised of instructional designers from the School of Education at Virginia Tech. We are a research and development component of the Institute for Creativity, Arts, and Technology. Our mission is to investigate methods and tools to enhance learning as well as critical and creative thinking in PK-12 classrooms. We support research focused at the intersection of the arts, creative technologies, and education.

The IDEAS team works closely with public school teachers and faculty at Virginia Tech to develop instructional methods that include products of the arts, include creative uses of technologies, and can be used to teach content as well as develop critical and creative thinking among students. Our methods are the result of collaboration among faculty, teachers, and students.

Teachers help the IDEAS team by serving on the Teachers’ Advisory Board, designing and developing instructional materials, critiquing instructional materials, participating in focus groups, sharing their experiences with the materials, and participating in our summer workshops. For more information about working with us, please visit www.ideas.soe.vt.edu.

About this Booklet

The purpose of this kit and booklet is to allow you to bring the experience of using the MMUVA program directly to your classroom. MMUVA was a past exhibit at the Experiential Gallery for Creative Technologies, a gallery located in downtown Blacksburg, Virginia. In the gallery, members of the community, local public school students, and students and faculty of Virginia Tech interacted with the MMUVA program in many different ways. Now it is your turn!

In addition to providing access to the MMUVA program, this booklet provides an overview of supporting curriculum materials. There are two units of instruction:

**Faces and Places of the Harlem Renaissance:** an interdisciplinary unit designed for high school students.

**Active Art:** an interdisciplinary unit designed for grades 6 through 8.

The content on the following pages offers a preview of topics that can be covered in your classroom. For more in depth curriculum, visit www.ideas.soe.vt.edu.

Also, you will find instructions on how to set up the program for use either individually or as a group. We have included a list of what is in this box and a list of all the equipment you will need.
MMUVA (Movement, MUsic, and Visual Art) is innovative custom software that encourages students to respond to music with dance and motion. Using cameras and the MMUVA software, students’ motions are converted into visual representations on a digital canvas of artistic expression. The project combines movement, music, and visual art along with technology and education. The original design of the MMUVA program includes musical influence of Michael Jackson and artistic influence of Jackson Pollock, demonstrating a fusion of art across different media, cultures, and periods in history. Additional versions of this program carry inspiration from more classical periods in both dance and music.

The program is primarily the product of student work with the support of faculty in the School of Visual Arts. Additional support was provided by the School of Education and Department of Computer Science. Funding for additional development was provided by the Educational Enhancement Collaboration Grant program offered through the Institute for Creativity, Arts, and Technology.

About the Artists

MMUVA was developed through the collaboration of students from multiple disciplines with the common thread of participating in a cyber arts course. Dr. Simone Paterson, the course instructor, recalls the idea developing and describes the students’ combination of talents and ideas as such:

“Most of our ideas involved dancing, and involved movement, and music. It was a very democratic process – we came up with the ideas, took a vote, and then collapsed two ideas into one.”

Unlike traditional classrooms and styles of teaching, Dr. Paterson approaches her courses with

“...a little uncivilized feeling involved in the learning process.”

Dr. Paterson, associate professor in the School of Visual Arts at Virginia Tech, remains very passionate about the MMUVA project. In her words, MMUVA:

“...is a passion and appreciation for contemporary art that is the common denominator.”

About the Art

MMUVA (Movement, MUsic, and Visual Art) is innovative custom software that encourages students to respond to music with dance and motion. Using cameras and the MMUVA software, students’ motions are converted into visual representations on a digital canvas of artistic expression. The project combines movement, music, and visual art along with technology and education. The original design of the MMUVA program includes musical influence of Michael Jackson and artistic influence of Jackson Pollock, demonstrating a fusion of art across different media, cultures, and periods in history. Additional versions of this program carry inspiration from more classical periods in both dance and music.
Faces and Places of the Harlem Renaissance

This multidisciplinary unit designed for high school students covers the following topics. For more complete lesson plans and instructional materials, go to www.IDEAS.soe.vt.edu.

The Great Migration

The Harlem Renaissance was a period in which African Americans in Harlem, NY led a movement to establish cultural and intellectual prominence. This revival of African American culture was the result of the Great Migration, when many African Americans migrated from southern to northern cities. Activities will lead students to:

* identify the driving factors for African Americans to migrate to northern cities, and
* explore the influence of African American culture on the northern culture.

Artists of the Harlem Renaissance

The political and social influences of the Harlem Renaissance inspired many artists to produce works which reflected the black identity. Music was often a major inspiration as well, and artists found subjects for their artwork in the music venues around Harlem. In addition to exploring the music, students will explore the role the other arts played in helping African Americans in Harlem survive this period of history.

Music of the 1920s & 1930s

Music was heavily influenced by the events of the Great Depression and the Great Migration. On one hand, artists reflected the events of the time in their lyrics, such as those to “Brother, Can You Spare a Dime” written by E.Y. Harburg. On the other hand, African Americans turned to music to keep their culture alive, mainly in urban areas. The music of this time reflects the struggle to create a new identity for black Americans. Some of the most famous jazz musicians in American history got their start during this period. Activities in both the instructional units will lead the students to:
Active Art: 1930s

This multidisciplinary unit designed for students grades 6 through 8 covers the following topics. For more complete lesson plans and instructional materials, go to www.ideas.soe.vt.edu

Abstract Art

Art doesn’t have to be a realistic picture of something. Abstract art can represent or reflect a feeling, a sound, an image, or even a taste. It can have different meanings for different people. It may not even have a meaning.

Activities will lead students to:
* identify and practice ways to react to abstract art,
* reflect on personal reactions, and
* understand the role of abstract expressionism in historical events of the 1930s.

Jackson Pollock

Jackson Pollock, a leader of the Abstract Expressionist movement, was primarily known for the action/drip-painting technique. His assignment under the New Deal through the Federal Arts Project helped establish legitimacy for abstract art. Activities will lead students to:
* identify how Pollock used movement to create visual art, and
* describe Pollock’s life and art during the 1930s.

The Great Depression

The Great Depression affected American people in a multitude of ways. The plunge in the stock market eventually led to unemployment and poverty for many Americans and eventually had detrimental effects worldwide. Activities will lead students to:
* recognize the historical context of the Great Depression,
* identify the causes of the Great Depression, and
* describe the varying effects of the Great Depression on different groups of people.

The New Deal

To help the American people in the hard times of the Great Depression, President Franklin Delano Roosevelt introduced the New Deal. Activities will lead students to:
* outline the purpose of the New Deal,
* identify the promises made to the American people through the New Deal, and
* identify programs that resulted from the New Deal.

1920s & 1930s

* identify how lyrics of musical compositions were influenced by historical events,
* identify how music was used to capture the mood and perspective of a variety of cultures in America,
* describe how music was used to illuminate an identity for black Americans, and
* describe how music became an influence for other types of artists to create art that reflected mood and experience from the time period.
Critical and Creative Thinking

10 Suggestions for Teachers to Foster the Development of Critical and Creative Thinking

In addition to instructional support for arts projects, the IDEAS team also focuses on fostering the development of critical and creative thinking skills among students. The conceptual model above illustrates a cycle through which students progress as they engage in the critical and creative thinking process. The following are suggestions made by several researchers on how to improve classrooms to develop and enhance these thinking skills. While this list is not exhaustive, it illustrates those that most strongly represent what is needed to develop strong thinkers. They are:

1. Teachers should be critical and creative thinkers too. Students need thinking models who can illustrate and verbalize thinking strategies. Before students can develop into critical and creative thinkers, teachers must develop themselves.

2. Create a classroom of dialogue. One of the most important elements of critical and creative thinking involves interpersonal and intrapersonal dialogue. Encourage students to talk to each other.

3. Teach more than knowledge. While knowledge is a key to the development of critical and creative thinking skills, students should also know the importance of asking questions (and the right questions), listening to others, examining other perspectives and monitoring their own learning.

4. Teach new habits that extend beyond existing thinking. Teachers should encourage students to move beyond their current methods of thinking and engage in new methods. This can occur through direct discussions about what an appropriate discussion involves, what the rules of discussions should be and how to respect opinions of all students.

5. Have well planned lessons. By developing a simple habit of thoroughly planning lessons, teachers can be more prepared to react to student thinking. For example, teachers can plan by generating a list of anticipated questions and responses and being prepared with reactions and answers.

6. Design curriculum around what is known. While the goal of instruction is often to teach entirely new content, it is very important to the development of thinking skills to build on existing knowledge and activate what is known.

7. Keep an active classroom structure. Direct teaching and lecture-type lessons tend to suppress student thinking. Teachers can encourage critical and creative thinking in their students by providing them opportunities to remain engaged and active in their learning whether through discussions, questions, hands-on projects, etc.; activity will keep minds lively and spirited.

8. Avoid “giving” answers. While teachers should provide some guidance in student discussions and questioning, they should avoid giving answers to all questions. Questions should serve to guide students to ask additional questions and arrive at their own answers. Teachers should also avoid quick responses to student questions and problems, giving pause and time for students to consider their own questions.

9. Develop inquiry skills. As previously mentioned, teachers should model their thinking strategies. In addition to this, students need to have models of inquiry to understand when to ask questions and what types of questions are appropriate for a given purpose. As students develop their inquiry skills, they begin to engage in thinking more independently and can explore the unknowns in more situations.

10. Writing. All researchers stress the importance of including writing as an essential part of classroom activities. Writing helps students organize their thoughts, recognize gaps in their knowledge, develop questions and determine a plan of action.

For additional ideas on fostering critical and creative thinking in your classroom and additional explanation of the conceptual model shown above, go to www.ideas.soe.vt.edu.
Share...

Did you use this project in a new way that worked well? Share your success stories here!
Credits and Acknowledgments

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