Welcome back to Connecting with the Arts.

I'm Reynelda Muse. In our last program, we looked at three collaborative partnerships. We saw a visual art teacher and a language arts teacher working together. They helped students find new ways to express their understanding of a novel.

We saw the collaboration of a language arts teacher and a visiting theatre artist. They guided students in creating and performing original scripts.

We also saw how sixth grade teachers used a trip to an art museum to help students prepare their own archaeological exhibits.

In this program, we'll look at the artistic process—how artists create, perform, and respond. As students become involved in each of these stages, they assume different roles—researcher, writer, designer, director, performer, critic.

We're going to see three classroom sequences where students take on some of these roles in our first segment, we'll return to the unit combining Greek mythology with puppetry.

Building the puppets was about a ten-day process, and that includes two weekends.

And I also made time after school,
so if any kid had the will and the desire to come after school, they could stay with me for an hour for three days in a row. And we just called it "the puppetry workshop." We had criteria for neatness, for creativity, and for appropriate character. For instance, we wouldn't want Zeus to be carrying around a bunch of ribbons when actually he carried around a bunch of thunderbolts. Once the puppets are here in class, we begin the scriptwriting process. Think of beginnings, middles, and endings. Think of little conflicts and plots, solutions, problems. Where do we see stories every day or hear stories every day? From everyday life, from situations like that. You mean like here at school? Yeah. And you can just take them to a more extreme place. Like, you could add magic to it. Awesome. Where's another place where we see or hear stories all the time? Uh, TV. Exactly. What kind of-- what kind of shows give us stories? Like, movies, maybe, or some-- Like, just sagas, like, on a soap opera or something. Exactly, good one. TV, so we've got soap operas. Yes, Alexandra? Um, dreams.
Dreams, brilliant. I didn't think of that.

I'm gonna stop this right here.

The reason why is, I just wanted to give you a little inspiration for working on your puppet show.

You're writing a script today, and you are welcome to pull an idea from a TV sitcom you've seen, a folktale, a fairy tale, and put your own personal Greek mythology spin on it.

Today we're gonna be working with a flowchart, all right? Where one idea flows to another to another to another.

I'll use the overhead to show you.

You have three boxes. And in it, you can write the steps of your story.

But as you're with your group and you're brainstorming ideas, if you come up with a first thing, like, "Oh, Zeus, he has no lightning bolts."

Aphrodite comes, and they have a talk.

Okay, okay, then what happens?

Okay, okay, then the next thing that happens is--

And we'll get started.

We're at, nearly, the fourth quarter of our year,
and everything that they've been practicing comes into play in a script.

Hera wants to know... Where Aries is.

But, hold on, if Hera is, like, wondering where Aries is, how is Hera gonna follow him, you know, if she doesn't know where he is?

What about the day after that day, um, she follows him as a woodpecker or something?

Good, yeah, yeah, she could, like, change into a bird or something.

Yeah.

One of my goals is to incorporate as many learning styles as I can for children.

For instance, I give time for that isolated sense of self, that introverted, "I'm gonna just write it by myself."

I give the extroverts plenty of opportunities for group work.

Aphrodite and Artemis can't look at Medusa, but they want to become friends with her.

And so, then, after, like, a week or two, she accidentally sees them and turns them to stone.

Yeah, yeah, and she has to find the sunglasses for them to be able to see her.

Apollo runs back... [laughter]

and puts sugar in it.

How many lumps do you want in it?

You want to do that old Bugs Bunny?

He goes, like, "How many lumps do you want?"
All right, everybody.

ding! ding! ding!

Five, four, three, two, one.

Don't worry if you're not done, but you got a good start.

and I know that's true for each one of you,

because I've heard delicious scripts.

Now, we're gonna work with our puppets in just a moment,

because I want you to start to animate your puppets.

You've had that as a vocabulary word.

Does anyone remember what "animate" means?

To come to life.

Absolutely perfect.

Yes, you're bringing your puppet to life,

and you're breathing.

Everybody take a deep breath.

[inhales]

[exhales]

Relax.

Your breath now becomes the breath of the puppet.

Your movements are the movements of the puppet.

So I'm gonna show you some ways to animate a puppet.

That's the proper theatrical term, "animate,"

and I'm gonna let you practice.

The kids in this class are exposed to a lot of drama terms, like "manipulation," "animation," "lip-synching," "flipping the lid."

These are all puppetry, theatre terms,

and they're taught in an abbreviated way.

I'm not trying to take the place of a theatre class here,

but I'm trying to expose them a little bit.

First I want to talk to you about entrances and exits.

Now, a puppet is like you.
When you enter a room, you have a style about you. And a way to make this visually appealing is to have the puppet come up some steps.

So she gently—or he—rises to the level of the stage and then comes across.

You're turning to stone!

I took some acting classes, and I did a professional performance with an independent theatre company, and I haven't really done anything else. But I do feel like I'm able to use theatre skills in the classroom.

Now, I'm getting ready to put up a whole list of activities that I want you to practice with your partner. Can I borrow your puppet for a moment, Margaret Taylor? If Margaret Taylor, um, decides that she will go first and that's cool with her partner, then what Margaret Taylor will do is crouch down kind of like I did behind the stool, and she'll try to duck her head, and she'll practice bringing-- bringing her puppet up. And she'll practice taking her puppet down and doing some of the maneuvers that she sees on the overhead projector, and bows and swishes and-- all kinds of words are up there. Your puppet may not be able to do them all. If you can't do it, that's okay. Go on to the next one or just give it a try.

Um, shake head no. (student)
Skip? I'm not even gonna try.

They had a good time trying to practice this, and I think they realize it's an art that is a little bit more complicated than they first thought.

You had an assignment last night which was to create your own voice for your puppet.

Did anybody come up with one?

Mm-hmm, Frans, who's your character?

Aries, and what voice did you come up with for Aries?

Uh, well, it's kind of a low voice but it's--

Try your very first line here.

They sure did fight strong. It reminds me of myself.

Hey, much deeper than your normal voice.

Good job.

Anybody else come up with a voice?

I did Apollo, and he has a young voice, so he's like,

[curtly] "Hello."

So he says it quickly, and it's kind of not squeaky but not kind of smooth.

Good, what we're gonna do right now is shift gears a little bit.

We're gonna start with today's first formal puppet show, and then you're gonna do individual puppet critiques.

And for each puppet
and the puppeteer,

231 04:10:39:07 04:10:40:13 you're gonna say,
232 04:10:40:15 04:10:42:15 "Did the puppet
begin the show with confidence?"
233 04:10:42:17 04:10:43:26 Yes or no.
234 04:10:43:28 04:10:45:25 "Did the puppet speak slowly
and clearly?"
235 04:10:45:27 04:10:47:24 Yes or no.
236 04:10:47:26 04:10:49:25 "Did the puppet's voice
match his or her character?"
237 04:10:49:27 04:10:53:21 "Did the puppet use effective,
simple gestures?"
238 04:10:53:23 04:10:56:03 And you'll do that for each
of the three characters.
239 04:10:56:05 04:10:59:03 And then the three puppeteers
will take the green sheet,
240 04:10:59:05 04:11:02:08 and they will each do
their own critique.
241 04:11:02:10 04:11:04:26 Now I'd like to give a hand
of welcome to Jennifer Larson,
243 04:11:06:20 04:11:08:08 [applause]
244 04:11:08:10 04:11:09:20 That's right.
245 04:11:09:22 04:11:10:26 Ladies and gentlemen,
246 04:11:10:28 04:11:16:11 I present to you
Olives for Apollo!
247 04:11:16:13 04:11:20:02 [applause]
248 04:11:20:04 04:11:25:00 I'm too tired to make
the sun come up today.
249 04:11:25:02 04:11:26:08 [together]
What?
250 04:11:26:10 04:11:28:07 Apollo,
you can't be serious.
251 04:11:28:09 04:11:29:29 What about my tan?
252 04:11:30:01 04:11:33:27 Finally, it's nice, dark,
and quiet.
253 04:11:33:29 04:11:36:22 I think I'll go to sleep.
254 04:11:36:24 04:11:38:12 Apollo, wake up.
Wake up. Wake up.
He's fast asleep.
257 04:11:42:24 04:11:44:02 Ohh!
258 04:11:44:04 04:11:45:07 [snoring sounds]
259 04:11:45:09 04:11:46:17 What should we do,
Demeter?
261 04:11:48:08 04:11:50:04 We'll give him
some of my delicious olives.
262 04:11:50:06 04:11:52:21 Um, how will that help?
264 04:11:54:13 04:11:57:09 (Schell)
After the kids
did their first run-through,
265 04:11:57:11 04:11:59:00 Jennifer shared with them
266 04:11:59:02 04:12:01:07 some techniques
about how they could make their puppets move and speak more in character.

And she did it in such a respectful, enthusiastic way that the children weren't in any way discouraged by her dialogue with them. They were really motivated. On the hip, right? "You stop that."

When you fall, and you and I fall, we fall. Get close to the ground. And then we go back, and our body falls. And the last thing is our head. You've heard some pretty good feedback here, right, from Miss Larson. I would like for you three to go kind of collect your thoughts for about two minutes.

And I'm gonna let you have an opportunity to actually incorporate some of Miss Larson's techniques into a next performance. So talk about what you want to do differently, and then I'll give you a second chance at the play.

Okay? First of all, this is great. This is wonderful, and I'm seeing a lot of drama faces. Whoo-hoo, and I'm seeing people that should be in drama. Uh, what you-- what you started on, wonderful, wonderful ideas.

Can I grab a puppet? Okay, just some stuff to think about.

Give the puppet breath. Give the puppet life. So when the puppet is brea--
303 04:13:17:03 04:13:20:19  And if she gets too upset.
  and if she starts to move--
308 04:13:24:19 04:13:26:21  oh, this one's tough
  with mobility, yeah.
309 04:13:26:23 04:13:29:14  But even if her stick
  hits the ground,
310 04:13:29:16 04:13:32:01  you want to give--
  she looks down.
311 04:13:32:03 04:13:35:03  Oooh!
312 04:13:35:05 04:13:37:11  Oh--make the stick
  come to life.
  with a stick?
  on the ground.
  with the stick.
316 04:13:41:14 04:13:44:08  You might even put the stick
  to your forehead and think,
317 04:13:44:10 04:13:46:12  "Oh, my goodness gracious,
  these people."
  to go in for the kill, right?
  you want to use your puppet
  has spent some time
325 04:13:59:10 04:14:01:11  speaking with the puppeteers
  who just produced
326 04:14:01:13 04:14:03:02  Olives for Apollo.
327 04:14:03:04 04:14:06:23  So we're gonna give them
  a second chance
328 04:14:06:25 04:14:08:16  to bring
  their play to life
329 04:14:08:18 04:14:10:03  and their characters
  to life.
330 04:14:10:05 04:14:13:21  And we'll see
  if there is a change,
331 04:14:13:23 04:14:16:10  and you'll be the ones
  to determine that
332 04:14:16:12 04:14:17:18  after the production.
333 04:14:17:20 04:14:18:23  So can we give a hand
334 04:14:18:25 04:14:21:07  as our puppeteers
  come onstage?
335 04:14:21:09 04:14:25:19  Ooh, I can't believe
  you got dirt on my new outfit,
337 04:14:27:00 04:14:29:04  How can you be so materialistic,
Aphrodite?

338 04:14:29:06 04:14:32:17 (Schell)
Their second performance,
they did make improvements.

339 04:14:32:19 04:14:35:16 Their entrances were smoother.
340 04:14:35:18 04:14:37:04 Their speech was slower.
341 04:14:37:06 04:14:39:27 And you could see
that gestures,
342 04:14:39:29 04:14:42:15 simple gestures
were being attempted
343 04:14:42:17 04:14:44:21 to communicate
more of the script
344 04:14:44:23 04:14:46:29 and the meaning
to the audience.
345 04:14:47:01 04:14:48:28 So I think it was successful.
346 04:14:49:00 04:14:50:19 Hey, I have an idea.
347 04:14:50:21 04:14:52:13 I'll give him
some of my delicious olives.
348 04:14:52:15 04:14:55:01 Um, how will that help?
349 04:14:55:03 04:14:56:09 Just trust me.
350 04:14:56:11 04:14:57:09 [laughter]
351 04:14:57:11 04:15:00:17 [snoring sounds]
352 04:15:00:19 04:15:02:14 Apollo,
we've got some olives.
353 04:15:02:16 04:15:04:04 Olives?
354 04:15:04:06 04:15:06:25 You can have the olives,
Apollo,
355 04:15:06:27 04:15:09:25 if you put the sun
back in the sky.
357 04:15:11:14 04:15:12:19 My tan!
358 04:15:12:21 04:15:14:00 My plants!
359 04:15:14:02 04:15:14:29 My olives?
360 04:15:15:01 04:15:17:07 [together]
What?
361 04:15:17:09 04:15:20:07 [applause]
362 04:15:20:16 04:15:27:02 [laughs]
363 04:15:27:04 04:15:32:05 All right, it's time
for a little PPQ.
364 04:15:32:07 04:15:33:19 That's praise--
366 04:15:34:22 04:15:36:07 No, it's not popcorn--
367 04:15:36:09 04:15:38:27 polish, and question,
okay?
368 04:15:38:29 04:15:42:07 One of the critique methods
that I like to use
369 04:15:42:09 04:15:45:00 is something called PPQ.
370 04:15:45:02 04:15:50:27 What you ask a student to do is,
in a considerate way,
371 04:15:50:29 04:15:54:05 praise an aspect
of the performance, the writing,
373 04:15:55:27 04:15:57:17 Then they have to polish,
374 04:15:57:19 04:15:59:10 and this is where
we really work
375 04:15:59:12 04:16:03:05 on being sensitive
to people’s feelings, but something that if you were going to do it again, you would recommend that they do differently to communicate a point. That’s part of the learning process, too, is to communicate in a more effective, compassionate way. And then the Q is: What question did you have as an audience member, or what question do you have for the artist? Alexandra. I really liked the creativity that you put into it and how you wrote it. (student) The second play was better, I think, except for when the two puppets hit each other. But the whole thing was better all except for that. I like how even though y'all's puppets are different sizes, how you all got it to stay at the same level. I'm gonna give a praise. Okay. [laughs] Okay, well, I liked the humor, because the humor was really funny. Well, it’s supposed to be funny, but--but it worked, yes. (Schell) Good job. [applause] Let’s discuss the roles that these students took on as they went through this project. They were engaged in a variety of roles. They were writers and editors. They collaborated with other students and sort of refined the writing together. They were the artists who created the puppets.
and, in a way, were acting as director/actor/puppeteer as they worked together to create the performance. And then ultimately, they were critics for one another. (Grady-Smith)

And they were costume designers and choreographers, you know, just in how what the entrance and exits were gonna look like. (Rosenow)

And they were dramaturges or historians, making sure that they were maintaining the mythic qualities or those things from history that we know of the Greek gods. And I think one role that isn't usually thought of as a part of an art form is the research that was involved. They had studied the Greek gods, tried to figure out the qualities of the gods before they created the puppets. And it was the creation of those puppets and the development of those characters that allowed them to create these scripts. But that research that backed all that up really made a richness to the productions that wouldn't have been there otherwise. I found they were also writers for publication. They were having to write according to certain criteria, and that's really challenging. And also, in the very beginning of their writing, they were brainstorming and looking for inspiration.

You know, the research gave them a big foundation,
but then they also had to learn how to search for that inspiration. And they were experimenters. They were experimenting with different ways of producing whatever they were gonna be producing and testing it out and seeing how it worked. They were members of a focus group. They had to play various roles of members researching and giving suggestions as to how to bring these characters to life. (Grady-Smith) And they had to be good listeners. They had to be able to assimilate what their partner was saying or not just overlook it as criticism but try to figure out why it was important and what to change to make the criticism or the comment have a bearing on their performance, ultimately. And they were a very supportive audience, as well. (Baxley) What's the value of creating a situation in which a student has to take on all these different roles? (Grady-Smith) When we talked about the arts being a laboratory for things that you will perhaps ultimately face in life, this is a very nice example of that, because it teaches you leadership components, where you're actually taking an assignment; you're moving forward with it. But not only you--
you have to look at those around you. How are they participating in that? What's the whole gonna look like? How are you gonna change as a result of information given to you? Can you be authentic to the interpretation of the time period and the myths themselves? And when you're actually doing the jobs you'll have to be doing, probably will be doing at some point in your life, this certainly is relevant learning. (Rosenow) Well, and ownership. If I'm a part of each part of the process, then I have greater ownership and greater responsibility, and I develop a greater understanding, at the end, of what it took to get here but also what it means. I can talk about it, because I was there for all of it. Because they were responsible for critiquing each other, they couldn't afford to check out. They had to stay engaged even when someone else was performing. Especially that sense of knowing that: "I'll be up there next or soon." In a sense, the class becomes an ensemble or collaborators, and they're working together for a greater good that's beyond themselves individually. One of the things that I was drawn to was the fact that the small size of the groups
that they were working in

499 04:21:15:06 04:21:19:27 is really what enabled them
to take on multiple roles.

500 04:21:19:29 04:21:21:21 It seems like the larger
the group gets,

501 04:21:21:23 04:21:23:02 the easier it is
for someone


503 04:21:25:09 04:21:27:11 There was a student in there
who I’ve taught for a year.

504 04:21:27:13 04:21:29:01 I heard him speak more
on that segment

505 04:21:29:03 04:21:30:16 than I’ve--

than in my classroom.

506 04:21:30:18 04:21:34:06 'Cause he was in a small group,
and he had to speak.

507 04:21:34:08 04:21:36:04 (Wright)
Sometimes

it's beneficial even

508 04:21:36:06 04:21:37:28 to start out
with very lopsided groups.

509 04:21:38:00 04:21:41:16 Put kids in very--
groups of--

510 04:21:41:18 04:21:43:25 you know, where they have
like talents or skills,

511 04:21:43:27 04:21:47:26 but then allow them
the opportunity, given a task,

512 04:21:47:28 04:21:50:19 to trade and switch
and form balanced groups.

513 04:21:50:21 04:21:54:08 You know, they begin to identify
the skills necessary

514 04:21:54:10 04:21:56:09 for the completion
of a task.

515 04:21:56:11 04:21:57:29 (Baxley)

We've look at these roles

516 04:21:58:01 04:21:59:01 that are taken on
in this particular class.

517 04:21:59:03 04:22:00:18 Are they are any differences

518 04:22:00:20 04:22:02:01 between the roles
that are taken on

519 04:22:02:03 04:22:03:23 in a dance project,
a drama project,

520 04:22:03:25 04:22:05:07 a music project?

521 04:22:05:09 04:22:07:04 What are some things
that are particular

522 04:22:07:06 04:22:08:22 to a given art form?

to be historians and detectives

524 04:22:12:00 04:22:16:09 and really look
into what came before.

525 04:22:16:11 04:22:18:09 What is the context?

in the artwork?


528 04:22:23:01 04:22:25:05 and in the creation
of the artwork
that we're maybe viewing as an example or an exemplar?
I ask my students to be creators, to plan and execute the artwork.
And I certainly ask them to be critics for one another and for themselves, to reflect on their own work.
(Percival) Well, in drama, you're having to do is to respond to whoever else is onstage. You're not onstage by yourself. And you want to be motivated not only by the script but by what is being produced onstage by other characters, other actors onstage.
And that's sort of similar to what a writer does, but the writer has the imaginary audience and is manipulating characters and having to be sure the characters are acting authentically with each other and responding to each other. So there are similarities there, but there are some differences too. What roles do you think that students play in the music classroom? They're obviously the performers, and they're the evaluators. They're critiquing their own performance and that of those around them constantly. We're always having to balance out who's got the most-- who's got the melody there? Who do we need to listen to?
And occasionally they get up, and they're the director, and they appreciate me a lot more after that.

By the nature of a band class, it's not as much student-led instruction from the podium. There's an awful lot of instructing going on next to each other.

You know, "Hey, that's an E flat there you just missed."

So they are the instructors too.

And in terms of performance— you know, we talk about creating, performing, and responding— it's very easy to see what that performing is when you're talking about music and drama and dance.

But with visual art, it's more about exhibiting the work, and it's sort of like giving birth to this separate thing and setting it out and letting other people come and critique it, and you stand back, and you listen to what they have to say, which, in some ways, can be more nerve-racking than being onstage, because when a student creates a work of visual art— an actor gets onstage, performs, and the people can talk about what they did, but they can't go back and look at that performance again and keep talking about it.

With a work of visual art, it exists; it's out there. It's permanent, in a sense, and it's always up for critique and always up for revision.

I really think that there are times in different art forms
where you need to have that feeling that everything isn't to be kept forever.

and everything that you're doing isn't to be shown.

There are works in progress, and you're allowed to have works in progress.

And my kids hate it when I say, "This is a work in progress." "No, we want it to be for a performance," you know.

"No, we're gonna throw it away, and we're gonna do something new."

And it's not that I don't value it, but it's the process that we're going through that's really important.

In the examples of integration we've seen, I think it shows us how this way of approaching teaching learning really is going to support audiences that understand that any work that's created requires revisiting it and thinking about it and talking about it to really keep peeling the layers of meaning that are there for them, for them.

And when you talk about layers of meaning, it's interesting, because in the theatre, there are multiple interpretations that occur between the time that something is written and the time that it's performed.

The playwright writes something, whether it's a student or a professional. The reader interprets it and then becomes...
the director. And the director places upon the play their interpretation, and yet the actor reading the play interprets it again. And you also have a designer that's interpreting that play and placing you in clothing or asking you to carry a prop. And then you have the audience that's interpreting what you did and saying, "Well, I didn't see that at all." So the layers and the roles that you play, I think students' eyes are opened tremendously when they go through a process of seeing how others interpret their work. Revising is a key part of the artistic process. In our next classroom sequence, we'll see a music teacher working with a pianist and two dancers as the students refine the piece they have created. They were inspired by a unit on social injustice in their world cultures class. As you watch, consider how the teacher and the students interact during the revision process. The eighth graders are working on some original compositions. We've taken all of the musical concepts and ideas that we've worked on in the past few years and kind of culminated with them composing on their own. A lot of them have used ideas that they feel passionate about. Okay, we started out, and we made composition assignments in dance about starving children in Third World countries.
She's a starving child. And I'm from America, and I have an eating disorder. And we're kind of going with I have all the food in the world, but I don't choose to eat it. And she doesn't have food, and she would give anything just to have what I have.

My song's about my anger. I just kind of started playing the piano and came up with a song, and then we put it together, and it worked out really well. We kind of experimented with the compositions in dance and music and saw where there were commonalities between them. This seemed to fit together very well, very naturally, and the girls have really enjoyed working on it.

I like how, when you slowed down the piano, you guys also slowed down your dance. Like, when you fell, it was all on one beat, and it went together really good.

From the first time I saw it, it's gotten so much better, so-- What has changed about it, Bethany?

The first time they did it, the piano stayed at one tempo,
and they kind of tried to mold it to the tempo,
but now they mold the piano and the dance together,
so it's more give and take--
Okay.
for both of them.
One thing I really liked is how stark your music was at the beginning.
Did you guys notice that?
It was one line;
it was one hand.
and it really, in my opinion,
matched up very well with what the dancers were doing.
Could you girls just start it out for us a little bit,
and we might stop you, okay?
It wasn't loud,
it really, in my opinion,
and it really, in my opinion,
matched up very well with what the dancers were doing.
Could you girls just start it out for us a little bit,
and we might stop you, okay?
Okay, I'm going to stop you right there.
Emily, at one point,
you grew in your dynamics.
Can you tell me why?
I don't know.
All you musicians out here,
what in their movement would tell you that the dynamics would grow?
What would happen?
Okay, they probably would become more frantic or excited maybe.
Like, if it would get louder,
they would probably have bigger movements,
and if it was soft,
their movements probably would be a little smaller.
Bethany.
When they got bigger movements and they started getting larger,
the music went softer,
and I thought that contradicted each other.
Interesting.
So I was thinking,
Okay.

So when they start expanding, can you do that to your music too?

Yeah.

Yeah, just start at the beginning again.

Okay.

That was very cool.

Did you guys see how, when Tiara did the big movement, she was there?

But then, after she does the big movement,

what do they do?

They go smaller.

So can you all of a sudden give us that--whoosh--scherzando and then come back?

Ooh, that'd be so great.

All right.

[laughs]

Take 16.

Here we go.

§ §

Ah, sorry.

(Emily)

I was like, "Oh, no!"

That's what we're going for, Emily.

Perfect.

Five, six, seven, eight.

§ §

Okay, I think it is really coming along, girls.
which I'm not sure she knows
she's doing--could be--is, there's a slight
hesitation.
Did you notice that?
It's not--Like, I couldn't put on a clock,
and it wouldn't stick with it.
There's a slight
hesitation to that.
And as an audience member,
it makes me very unsettled,
because I want to go,
"Keep going; keep going."
But if you watch their motion,
it works really well, right?
Because they kind of have
that same kind of motion
in what they're doing.
Very interesting.
I think I'd encourage you guys
to keep experimenting
with those contrasts.
Keep pushing those, okay?
Keep pushing those boundaries,
because it's really
quite dramatic
and really intense to see it
when we have those.
If you make it all vanilla,
it's not so exciting,
but you start adding
chocolate chips and mint,
and we go,
"Mmm, little more spicy," okay?
So that's good.
Let's talk about the revision
process we observed.
I liked it when Melissa said
that the student
was getting to the point
where she was noticing herself
the changes
that she needed to make,
and Melissa said, you know,
"That's good, because now
you don't need me anymore."
And I think
that's our ultimate goal--
that eventually we want to work
revision process,
where the teachers
are really guiding the choices
and directing the changes,
to perhaps student cooperative groups,
where students are helping each other make choices
and the teacher is maybe just a guide,
to eventually the artists themselves
being aware of their own process
and being able to make those revisions themselves.
(Wright) And that was something I wanted to note too.
I was impressed by the fact that there was a peer study group there,
as there might be in a professional production.
The kids were really-- they had a great grasp of vocabulary
related to dance and music.
You could tell there was a lot of instruction,
a lot of time put in, you know, prior to this.
The kids had a real facility with pointing out different aspects that were working or not working.
And the kids had a real facility with pointing out different aspects that were working or not working.
(Schweickert) And what a complex number of things they were doing there.
The musician was having to listen and analyze at the same time as she was creating.
Obviously there was some memory involved,
since I didn't see any music notation on the piano.
But that's engaging so much of the brain,
to do all of that at once.
And it's rare for a dancer to have authentic live accompaniment,
especially at that age,
so it's just a great opportunity for the dancer.
to grow artistically

and for the musician
to grow artistically

so they really get
more of a sense

of both what the music
is meant for

and how the movement

interprets that music.

I thought it was interesting
that two dancers

go into the music room
to have assistance--

by the music teacher

in the revision of the project

rather than taking the musician
and the dancers

into the dance room.

It was nice to see

that shared
kind of responsibility.

(Percival)

I felt it was
really interesting,

a statement

that one of the audience

said very early on

with how it had progressed

from the first time

she saw it

so that the dancers
and the musician

had been working
with an audience over time,

so they were realizing they were
communicating to an audience.

So they had a purpose

for what they were doing

and needed to make sure
their revision

was being effective

in fine-tuning their
communication to that audience.

(Schweickert)

And having the other students

observe the process
the whole way along

was so much more effective

than just observing
the product at the end.

(Rosenow)

Think about how

the revision process

actually becomes part
of the creation process.
I think of revision as reenvisioning, and so you are— you're re-creating it. And it may take a whole new journey from that point, so, yes, definitely part of it. I think it's real helpful for us to identify what it takes for a student to do this, because this is a venture way out on the limb, and they have to be very secure and know that there's not gonna be criticism, to be successful, that they're going to be supported throughout for the musician and for the dancers.

Well, think for just a moment how this process of making something and constantly revising it and coming back to it— it's something that we're comfortable in dealing with and talking about in the arts. A musician is constantly rehearsing it, refining it, eventually performing it, and then talking about the performance and "how I did" and "how's my next one gonna be better?" A visual artist is constantly reworking and working something and exhibiting it and then deciding, "No, I'm gonna go back and change that," and putting it together again and putting it out. But I think sometimes, that process gets overlooked in the arts where it could be very valuable.
I think in writing, it's there very often. And possibly in lab work in science, you look for the step you missed. You look for the way that you didn't quite complete it. But overall, I think there's a tendency to dash ahead to the next thing and not to really reflect and pause-- in both teachers and students.

I am happy to say there's a whole movement in mathematics which builds revision into the process. So we're away-- we moved away from, you know, here's the problem; here's the solution. It's more mathematical thinking, strategic thinking. So someone will present his or her way of approaching solving a problem, and then we'll look at it and reflect upon it and see, "Well, is there another way?" Or, "Is there another strategy here?"

And so we're constantly creating another way of looking at that problem and seeing it from a new perspective. And that's very similar to the scientific method of formulating a hypothesis and then testing things to see whether or not your hypothesis is accurate. I think that the student's gonna connect to that idea of process in some area, and then you can build on that in the other areas. I mean, one student may be
very comfortable with science
but find this business
of having to rethink their art
very frustrating and irritating.
And if you can rephrase it
or reframe it for the student
as, "Hey, it's just like
in science
"when you test your hypothesis.
You have to test this."
(Wright)
I've seen it work
the other way around, too,
where students
are experiencing frustration
with, say,
the writing process.
You know, I would imagine
that going through
an experience like this--
revising an art piece--
would lend one
the sense of faith that--
you know, in the writing process, too,
there's light
at the end of the tunnel.
You know, we work through this
because we have faith
in the end result.
I think it's important
that we think of process
as one aspect, one tool,
because the best process
in the world
will not get you
to a wonderful finished piece
without instruction.
The whole process
of revision
for students
and for teachers
is about justifying
your decisions.
Why did you decide to do that?
And you can translate that
to any subject.
And I think we're
on the right path with math,
as you were talking about.
On our state
standardized testing,
explaining how you got
to your answer
counts more than what answer
you actually ended up with.
What Mary Lou said about justifying your decisions, I think that's important to really see as the heart of the revision process, because there are some students and authors who gel everything in their heads and then produce the product, and it needs very little after that.

As a matter of fact, you know, sometimes I've had students do their best work. It has just flowed. And they try to revise it, but it doesn't make it better. That responding process can just be: "I think it's great like it is, and here's why."

"This went well; this went well; this went well."

"And even though this might be changed, I think it does better without me messing with it."

"I think it's important not only to teach students how to start reflecting on their own work and reflecting on each other's work but to teach them how to form the relationships with peers that will lead to them having a supportive environment as adult artists or adult scientists."

We all work with collaborators to some extent or another. We all need that supportive community within our art. And so we can teach them the process of revision, but we also need to teach them how to create the relationships that are gonna support that revision process. That recognition that there is a process behind any work of art you see.
has an interesting effect on students. It becomes less: "This is the authority, and I have to do what it says," and more: "You know what? I can think about this, and I can respond to it."

And to recognize that just because somebody's a famous person doesn't mean that all their work is great. Some of my best drawings have come out of students who suddenly realize that van Gogh's early drawings really weren't all that good. You know, that he was having to teach himself, and he was constantly learning proportion and changing things, and he got better. And to realize that somebody had to get better is encouraging to them. Ultimately, we want our students to engage critically with the world. And if this process, as exemplified within the arts, can get them to that point in all of their choices, so much the better. As part of the artistic process, students respond to their own work and to the work of others. In our final classroom segment, we'll see sixth graders using dance to interpret the mathematical properties of circles. As you watch, consider the benefits of having students critique each other's work. (Johnson) Today the trios are on their second day of working together. We'll see works in progress. The watchers are going to be
taking notes of what they see,
and then at the end, in between,
we'll have an opportunity to give verbal feedback
so they'll have more ideas for revision.

We could do, like, a triangle
where we all face different directions.
Somebody could do, like, the formula for area.
Maybe we should have, like, a beat,
like, so we could go threes, or we could go on fours
or eights or something. That might keep us together.
You know how when we come together and do our circles,
it might keep us together?
I am seeing some wonderful things so far.
I see them trying out ideas and then canning those ideas,
which excites me that they're not just coming up with something
and being happy.
They're trying it out, canning it, trying it out, revising it, tweaking it.
That's exciting to me. And whenever you're ready.

Nice, ladies. Very nice.

[applause]
Give us a few sentences describing what we just saw, please.

I was kind of putting something in the oven
to, like--in her poem, there was this thing
about baking a pie.
They told
about different things

with circles,

and one was throwing a rock
into the pond

and the ripples,

I was supposed to be
showing the ripples.

And I showed
a merry-go-round.

And I showed the pie.

Can you come sit
in front of us

while we give you the ideas
we wrote down?

| Remember the positive sandwich, my angels. |
| Something that's already working for you, you love it, they should keep it; |
| next, something they could think about; |
| and try to follow it up with something that you love. |
| Positive sandwich. Anna? |
| I liked how each person was always moving around. |
| They didn't all stay in one space. |
| But maybe next time, you could have more connection into the moves. |
| And then I also liked how, at the beginning, your poses were the same as when you ended. |
| (Johnson) Hannah. |
| I liked how you showed, like, the definitions of, like, the diameter and the radius. |
| That was cool, but I think that when Angela comes underneath Mandy and Sara's arms and then they roll away, I think that could be more lined up, 'cause it looked like it was kind of different spaces. |
| And then I liked how you showed the pi. |
The 3.14, that was cool.

Let's talk about the benefits of asking students to critique one another's work.

Well, I think when they're looking at someone else's work, especially if they've been involved in a similar kind of project, that while they're looking at it, they're really thinking about their own.

And so they're benefiting just from the observing of it as a kind of critic. And then having their voice heard by others and perhaps having an impact on a piece of work, you know.

Actually helps them be creators, in a way, of that other project. So it becomes a community of creators and critiquers. Many of our students are not gonna go on to become artists in their life, but all of them will go on to be consumers of art and to be viewers of different artistic processes, and to be viewers of such a visual world.

So much information is coming at us every day visually. If we can't think about that and analyze that, then, in a way, we can become a victim to it, or we can become just very passive in consuming that visual information.

I think that students need to be able to think critically about what they're seeing.
in their environment.

That consuming worries me.

I see kids who are happiest when they're hooked up to a variety of electronic gear.

You know, they've got their CD player for any travel in the car or the bus on an excursion, and they've got their Game Boy and--

you know, everything is one image after another, and there's a great deal of control there.

They can stop it. They can start it.

If we don't take the time to remind them to take the critical eye and take the time to observe,

synthesize, understand, make revisions,

that part will never be engendered in any part of their life.

And when I'm working with younger teachers as a mentor,

I always remind them that they need to look at their students as though they all have that remote in their hand to click you off and change the station and that you've got to make sure they have purpose for the engagement.

And critiquing really gives you that, you know, that you're not passively watching a TV.

You're having to formulate opinions,

You're having to make a connection.

And I like the parameters that were set for the critique itself,

the whole positive sandwich technique.

I saw, you know, this is teaching kids some real life skills.
I was very impressed at how adept the students were at offering criticism in a way that could be taken positively by their peers.

We have positive sandwich. We had another example-- PPQ.

What other positive approaches are there to addressing student peer critique?

I use a four-step approach in my classroom, and I start with description. I think it's really important for students to just describe what's actually there, because sometimes what students are perceiving is not what the artist intended the students to perceive or the audience members to perceive.

So I think that in itself, just describing what you saw or what happened, can be very enlightening for the artist.

I move on to analysis. I think that students need to think consciously about structure and how the artist or performer chose to structure that piece. That can be very helpful.

I move from there into interpretation. What did it mean to you and why? It is so crucial to back up your interpretive statements with reasons from the work.

And I think that that's a really good habit to get students into in any discipline--

Finally, the smallest piece of the process is judgment. And the important thing about judgment is that students know that there are...
different criteria,
That different cultures have different criteria,
different artists have different criteria.
And they need to learn how to use different criteria to judge things.
And sometimes I'm the one determining the criteria for particular artwork.
Sometimes the artist says, "Here's what I was trying to do. Was I successful?"
And sometimes the students themselves say, "I believe good art is X, Y, and Z, "and this is or is not good art because it does or does not meet those criteria."
So that--breaking it down into steps like that, I think, makes it less threatening for the students receiving the criticism, and for the students engaged in the criticism, because it's very clear, and questions of goodness or badness sort of become specific and become related to the goals or the objectives of the artist rather than to just sort of whim or personal opinion. I think one of the things that can happen there, too, by separating interpretation from judgment, is that you recognize--they begin to recognize that there's a difference between saying, "This piece of artwork did or didn't do what the artist intended," and saying, "This is what it means to me."
That there are two different things going on there and both of those things can be valid.
"Maybe I didn't get what the artist meant, but I can understand what the artist meant, and I can appreciate that even if I find something different."

I think if we build on what's happening in that across disciplines, that we can trust that the students are going to know how to critique and support each other, because that's what it's all about.

In writing, students are coming to us from something called Author's Circle, and so when we get together in Author's Circle, the author is coming forth with a question for, you know, the rest of the group that happens to be there, and then they read their work, and others will respond to what they want a response to. And if we have other criteria we're looking for in that work, we'll have them posted, and we'll look and say, "Well, now, what do you think about this?"

How is this evident? And the author gets to give voice to his intentions or her intentions. And so that's a way of, you know, better understanding a variety of ways of approaching any piece of writing or piece of artwork, actually. Understanding that different artists have different intentions and learning how to judge art through the eyes of the artist that created it is really important when you're looking at the art of different cultures.
You have to have that skill if it's art. That's coming from something that you may not understand. You might not know what those criteria are. But you have to get used to setting aside your own criteria. We might look at medieval art and say, "Oh, it's terrible. You know, the people look flat. There's no sense of depth. There's all sorts of weird, awkward things." But that wasn't the criteria the artist was using. So I think there's benefit to judging art on the basis that the creator intended it to be judged. And that's such a good point, because once you take it out of the context of their familiarity and you put it into the context of other cultures, you know, you need to teach them to lose the motivation of only interpreting things according to how they relate to yourself. You have to open up a little. I think this is another way in which art is so important. You think of poetry, for instance. You know, a poem can be interpreted sometimes in so many different ways. You know, sometimes it's important to teach the cultural context behind a work of art. A lot of times, I'll throw out music or different art pieces without any kind of cultural background and just ask my students to find something to appreciate in it. Because a lot of times in this fast-moving world,
we're not going to be able to do the research into the cultural context of something, and, you know, we have to accept that this is something of value or that it has some meaning in some other cultural context and be able to find something good in it. (Baxley) Right.
In the same way that students misinterpret the meaning of a work of art from another culture, they misinterpret the actions and words of people from another culture. And I think stepping out of yourself for a minute and being able to look at someone else's point of view from their side and trying to think about things in terms of, "What did they mean?" not, "What did I get?" but, "What did they mean?" could be extremely valuable. We could have world peace. [laughter] But I think that's valuable at this table.
You know, I think we generalize about cultures. And each of us is coming from a different intersection of many cultures, and so the skills that we're gaining from the critiquing process and working together in an integrated way across the arts, I think, is really helping us with all of our interactions with people. In this program, we've seen how students benefit...
from taking on various roles throughout the artistic process.

We've also looked at how revising and critiquing can give students a wider perspective on their work and the work of others.

In our next program, we're going to look at the impact of instruction built around connecting concepts.

For Connecting with the Arts, I'm Reynelda Muse.

[lighthearted music]