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|----|-------------|-------------|--|
| 1 | 04:00:15:03 | 04:00:18:01 | [lighthearted music] |
| 2 | 04:00:18:03 | 04:00:26:00 | § § |
| 3 | 04:00:46:07 | 04:00:48:17 | Welcome back to <i>Connecting with the Arts</i> . |
| 4 | 04:00:48:19 | 04:00:50:14 | I'm Reynelda Muse. |
| 5 | 04:00:50:16 | 04:00:52:00 | In our last program, |
| 6 | 04:00:52:02 | 04:00:54:07 | we looked at three collaborative partnerships. |
| 7 | 04:00:54:09 | 04:00:56:27 | We saw a visual art teacher and a language arts teacher |
| 8 | 04:00:56:29 | 04:00:58:23 | working together. |
| 9 | 04:00:58:25 | 04:01:00:13 | They helped students find new ways |
| 10 | 04:01:00:15 | 04:01:02:19 | to express their understanding of a novel. |
| 11 | 04:01:02:21 | 04:01:05:07 | We saw the collaboration of a language arts teacher |
| 12 | 04:01:05:09 | 04:01:07:13 | and a visiting theatre artist. |
| 13 | 04:01:07:15 | 04:01:09:24 | They guided students in creating and performing |
| 14 | 04:01:09:26 | 04:01:11:07 | original scripts. |
| 15 | 04:01:11:09 | 04:01:13:27 | We also saw how sixth grade teachers |
| 16 | 04:01:13:29 | 04:01:16:28 | used a trip to an art museum to help students prepare |
| 17 | 04:01:17:00 | 04:01:20:04 | their own archaeological exhibits. |
| 18 | 04:01:20:06 | 04:01:21:17 | In this program, |
| 19 | 04:01:21:19 | 04:01:23:15 | we'll look at the artistic process-- |
| 20 | 04:01:23:17 | 04:01:27:10 | how artists create, perform, and respond. |
| 21 | 04:01:27:12 | 04:01:30:17 | As students become involved in each of these stages, |
| 22 | 04:01:30:19 | 04:01:32:19 | they assume different roles-- |
| 23 | 04:01:32:21 | 04:01:39:03 | researcher, writer, designer, director, performer, critic. |
| 24 | 04:01:39:05 | 04:01:41:24 | We're going to see three classroom sequences |
| 25 | 04:01:41:26 | 04:01:45:10 | where students take on some of these roles. |
| 26 | 04:01:45:12 | 04:01:47:23 | In our first segment, we'll return to the unit |
| 27 | 04:01:47:25 | 04:01:50:21 | combining Greek mythology with puppetry. |
| 28 | 04:01:50:23 | 04:01:52:06 | As you watch, |
| 29 | 04:01:52:08 | 04:01:55:10 | look for the artistic roles the students take on |
| 30 | 04:01:55:12 | 04:01:57:09 | throughout the project. |
| 31 | 04:02:06:29 | 04:02:11:15 | (Schell) Building the puppets was about a ten-day process, |
| 32 | 04:02:11:17 | 04:02:13:26 | and that includes two weekends. |
| 33 | 04:02:13:28 | 04:02:16:22 | And I also made time after school, |

34 04:02:16:24 04:02:19:23 so if any kid had the will
and the desire

35 04:02:19:25 04:02:21:03 to come after school,

36 04:02:21:05 04:02:23:01 they could stay with me
for an hour

37 04:02:23:03 04:02:24:18 for three days in a row.

38 04:02:24:20 04:02:26:28 And we just called it
"the puppetry workshop."

39 04:02:27:00 04:02:32:15 We had criteria for neatness,
for creativity,

40 04:02:32:17 04:02:35:03 and for appropriate character.

41 04:02:35:05 04:02:37:03 For instance,
we wouldn't want Zeus

42 04:02:37:05 04:02:38:29 to be carrying around
a bunch of ribbons

43 04:02:39:01 04:02:42:15 when actually he carried around
a bunch of thunderbolts.

44 04:02:42:17 04:02:44:25 Once the puppets
are here in class,

45 04:02:44:27 04:02:48:09 we begin
the scriptwriting process.

46 04:02:48:11 04:02:50:08 Think of beginnings,
middles, and endings.

47 04:02:50:10 04:02:54:12 Think of little conflicts
and plots, solutions, problems.

48 04:02:54:14 04:02:56:11 Where do we
see stories every day

49 04:02:56:13 04:02:57:19 or hear stories every day?

50 04:02:57:21 04:02:59:04 Raymond.

51 04:02:59:06 04:03:02:05 From everyday life,
from situations like that.

52 04:03:02:07 04:03:03:19 *You mean
like here at school?*

53 04:03:03:21 04:03:05:10 Yeah.

54 04:03:05:12 04:03:07:13 And you can just take them
to a more extreme place.

55 04:03:07:15 04:03:09:27 Like, you could add
magic to it.

56 04:03:09:29 04:03:10:27 *Awesome.*

57 04:03:10:29 04:03:12:10 *Where's another place*

58 04:03:12:12 04:03:17:00 *where we see
or hear stories all the time?*

59 04:03:17:02 04:03:18:00 Uh, TV.

60 04:03:18:02 04:03:19:04 *Exactly.*

61 04:03:19:06 04:03:20:18 *What kind of--*

62 04:03:20:20 04:03:22:18 *what kind of shows
give us stories?*

63 04:03:22:20 04:03:24:11 Like, movies, maybe, or some--

64 04:03:24:13 04:03:27:16 Like, just sagas, like,
on a soap opera or something.

65 04:03:27:18 04:03:29:01 *Exactly,
good one.*

66 04:03:29:03 04:03:31:29 *TV, so we've got
soap operas.*

67 04:03:32:01 04:03:33:19 Yes, Alexandra?

68 04:03:33:21 04:03:35:12 Um, dreams.

69 04:03:35:14 04:03:38:27 *Dreams, brilliant.*
I didn't think of that.

70 04:03:38:29 04:03:40:24 *I'm gonna stop this*
right here.

71 04:03:40:26 04:03:43:22 *The reason why is,*
I just wanted to give you

72 04:03:43:24 04:03:46:05 a little inspiration
for working on your puppet show.

73 04:03:46:07 04:03:48:05 You're writing a script today,

74 04:03:48:07 04:03:51:15 and you are welcome
to pull an idea

75 04:03:51:17 04:03:56:19 from a TV sitcom you've seen,
a folktale, a fairy tale,

76 04:03:56:21 04:03:58:18 and put your own personal

77 04:03:58:20 04:04:01:18 *Greek mythology spin*
on it.

78 04:04:01:20 04:04:04:08 Today we're gonna be working
with a flowchart, all right?

79 04:04:04:10 04:04:07:15 Where one idea flows to another
to another to another.

80 04:04:07:17 04:04:10:04 And it's going to look
something like this.

81 04:04:10:06 04:04:13:02 I'll use the overhead
to show you.

82 04:04:13:04 04:04:14:14 You have three boxes.

83 04:04:14:16 04:04:20:11 *And in it, you can write*
the steps of your story.

84 04:04:20:13 04:04:24:04 But as you're with your group
and you're brainstorming ideas,

85 04:04:24:06 04:04:26:04 if you come up
with a first thing, like,

86 04:04:26:06 04:04:32:25 "Oh, Zeus,
he has no lightning bolts."

87 04:04:32:27 04:04:34:20 *All right.*

88 04:04:34:22 04:04:36:06 *So we're going*
to start the story

89 04:04:36:08 04:04:37:21 *with Zeus looking around*
in his pockets,

90 04:04:37:23 04:04:39:16 and he doesn't have
any lightning bolts.

91 04:04:39:18 04:04:41:00 Okay, okay,
then what happens?

92 04:04:41:02 04:04:46:20 Aphrodite comes,
and they have a talk.

93 04:04:46:22 04:04:49:17 Okay, okay, then
the next thing that happens is--

94 04:04:49:19 04:04:53:15 and you're just gonna allow
your flowchart to fill up

95 04:04:53:17 04:04:55:10 with the story.

96 04:04:55:12 04:04:57:09 I'm gonna pass out
the flowcharts now,

97 04:04:57:11 04:04:59:21 *and we'll get started.*

98 04:04:59:23 04:05:02:13 This is kind of a culminating
exercise in a way.

99 04:05:02:15 04:05:06:09 We're at, nearly,
the fourth quarter of our year,

100 04:05:06:11 04:05:09:09 and everything
that they've been practicing

101 04:05:09:11 04:05:11:02 comes into play in a script.

102 04:05:11:04 04:05:14:07 Hera wants to know...

103 04:05:14:09 04:05:16:12 Where Aries is.

104 04:05:16:14 04:05:22:13 But, hold on, if Hera is, like,
wondering where Aries is,

105 04:05:22:15 04:05:26:13 how is Hera gonna follow him,
you know,

106 04:05:26:15 04:05:28:00 if she doesn't know where he is?

107 04:05:28:02 04:05:32:13 *(student)*
What about the day
after that day,

108 04:05:32:15 04:05:35:18 um, she follows him
as a woodpecker or something?

109 04:05:35:20 04:05:37:12 Good, yeah, yeah,
she could, like,

110 04:05:37:14 04:05:39:20 change into a bird
or something.

111 04:05:39:22 04:05:41:09 Yeah.

112 04:05:41:11 04:05:44:21 *(Schell)*
One of my goals
is to incorporate

113 04:05:44:23 04:05:47:20 as many learning styles
as I can for children.

114 04:05:47:22 04:05:52:11 For instance, I give time
for that isolated sense of self,

115 04:05:52:13 04:05:55:27 that introverted, "I'm gonna
just write it by myself."

116 04:05:55:29 04:05:59:09 I give the extroverts
plenty of opportunities

117 04:05:59:11 04:06:00:27 for group work.

118 04:06:00:29 04:06:04:16 Aphrodite and Artemis
can't look at Medusa,

119 04:06:04:18 04:06:06:13 but they want to become friends
with her.

120 04:06:06:15 04:06:08:23 *And so, then,*
after, like,

121 04:06:08:25 04:06:11:16 a week or two,
she accidentally sees them

122 04:06:11:18 04:06:14:26 and turns them
to stone.

123 04:06:14:28 04:06:17:00 Yeah, yeah, and she has
to find the sunglasses

124 04:06:17:02 04:06:19:19 for them to be able
to see her.

125 04:06:19:21 04:06:21:07 Apollo runs back...

126 04:06:21:09 04:06:22:15 [laughter]

127 04:06:22:17 04:06:24:07 and puts sugar in it.

128 04:06:24:09 04:06:26:11 *(student)*
How many lumps
do you want in it?

129 04:06:26:13 04:06:28:12 *You want to do*
that old Bugs Bunny?

130 04:06:28:14 04:06:31:03 He goes, like,
"How many lumps do you want?"

131 04:06:31:05 04:06:32:03 All right,
everybody.

132 04:06:32:05 04:06:33:16 ding! ding! ding!

133 04:06:33:18 04:06:37:01 Five, four, three, two, one.

134 04:06:37:03 04:06:40:16 *Don't worry if you're not done,
but you got a good start,*

135 04:06:40:18 04:06:42:18 *and I know that's true
for each one of you,*

136 04:06:42:20 04:06:45:27 *because I've heard
delicious scripts.*

137 04:06:45:29 04:06:48:28 *Now, we're gonna work with our
puppets in just a moment,*

138 04:06:49:00 04:06:53:01 *because I want you to start
to animate your puppets.*

139 04:06:53:03 04:06:54:22 You've had that
as a vocabulary word.

140 04:06:54:24 04:06:57:11 Does anyone remember
what "animate" means?

141 04:06:57:13 04:06:59:00 To come to life.

142 04:06:59:02 04:07:00:21 *Absolutely perfect.*

143 04:07:00:23 04:07:03:05 *Yes, you're bringing
your puppet to life,*

144 04:07:03:07 04:07:04:05 and you're breathing.

145 04:07:04:07 04:07:05:17 Everybody take a deep breath.

146 04:07:05:19 04:07:06:25 [inhales]

147 04:07:06:27 04:07:07:25 [exhales]

148 04:07:07:27 04:07:09:10 Relax.

149 04:07:09:12 04:07:11:08 Your breath now becomes
the breath of the puppet.

150 04:07:11:10 04:07:12:15 Your movements are

151 04:07:12:17 04:07:13:26 *the movements
of the puppet.*

152 04:07:13:28 04:07:15:11 *So I'm gonna
show you some ways*

153 04:07:15:13 04:07:16:28 *to animate a puppet.*

154 04:07:17:00 04:07:19:00 *That's the proper
theatrical term, "animate,"*

155 04:07:19:02 04:07:20:29 *and I'm gonna
let you practice.*

156 04:07:21:01 04:07:25:09 The kids in this class are
exposed to a lot of drama terms,

157 04:07:25:11 04:07:28:04 like "manipulation,"
"animation,"

158 04:07:28:06 04:07:30:08 "lip-synching,"
"flipping the lid."

159 04:07:30:10 04:07:32:14 These are all puppetry,
theatre terms,

160 04:07:32:16 04:07:35:24 and they're taught
in an abbreviated way.

161 04:07:35:26 04:07:38:19 I'm not trying to take the place
of a theatre class here,

162 04:07:38:21 04:07:40:17 but I'm trying to expose them
a little bit.

163 04:07:40:19 04:07:45:23 *First I want to talk to you
about entrances and exits.*

164 04:07:45:25 04:07:47:11 Now, a puppet is like you.

165 04:07:47:13 04:07:50:24 When you enter a room,
you have a style about you.

166 04:07:50:26 04:07:53:17 And a way to make this
visually appealing

167 04:07:53:19 04:07:58:09 is to have the puppet
come up some steps.

168 04:07:58:11 04:08:03:26 So she gently--or he--
rises to the level of the stage

169 04:08:03:28 04:08:05:21 and then comes across.

170 04:08:05:23 04:08:09:20 *You're turning to stooone!*

171 04:08:09:22 04:08:11:18 I took some acting classes,

172 04:08:11:20 04:08:13:26 and I did
a professional performance

173 04:08:13:28 04:08:16:03 with an independent
theatre company,

174 04:08:16:05 04:08:18:10 and I haven't really done
anything else.

175 04:08:18:12 04:08:21:29 But I do feel like
I'm able to use theatre skills

176 04:08:22:01 04:08:24:08 in the classroom.

177 04:08:24:10 04:08:27:15 *Now, I'm getting ready
to put up*

178 04:08:27:17 04:08:28:27 *a whole list of activities*

179 04:08:28:29 04:08:30:25 *that I want you to practice
with your partner.*

180 04:08:30:27 04:08:34:10 *Can I borrow your puppet
for a moment, Margaret Taylor?*

181 04:08:34:12 04:08:37:26 If Margaret Taylor, um,
decides that she will go first

182 04:08:37:28 04:08:39:22 and that's cool
with her partner,

183 04:08:39:24 04:08:42:00 then what Margaret Taylor
will do is crouch down

184 04:08:42:02 04:08:45:03 kind of like I did
behind the stool,

185 04:08:45:05 04:08:48:01 and she'll try to duck her head,
and she'll practice bringing--

186 04:08:48:03 04:08:49:25 bringing her puppet up.

187 04:08:49:27 04:08:52:14 And she'll practice
taking her puppet down

188 04:08:52:16 04:08:54:01 and doing
some of the maneuvers

189 04:08:54:03 04:08:56:14 that she sees
on the overhead projector,

190 04:08:56:16 04:09:01:02 things like twirls
and bows and swishes and--

191 04:09:01:04 04:09:03:01 all kinds of words
are up there.

192 04:09:03:03 04:09:05:11 Your puppet may not be able
to do them all.

193 04:09:05:13 04:09:07:04 If you can't do it,
that's okay.

194 04:09:07:06 04:09:10:03 Go on to the next one
or just give it a try.

195 04:09:10:05 04:09:13:00 Um, shake head no.

196 04:09:14:25 04:09:18:29 (*student*)

197 04:09:19:01 04:09:22:05 Run.
 198 04:09:22:07 04:09:25:25 Wave hello.
 199 04:09:25:27 04:09:27:22 And shake head no.
 200 04:09:27:24 04:09:30:18 No, I don't like you.
 201 04:09:30:20 04:09:33:06 (Schell)
 They had a good time
 trying to practice this,
 202 04:09:33:08 04:09:35:13 and I think they realize
 it's an art
 203 04:09:35:15 04:09:37:23 that is a little bit
 more complicated
 204 04:09:37:25 04:09:39:15 than they first thought.
 205 04:09:39:17 04:09:41:04 You had
 an assignment last night
 206 04:09:41:06 04:09:45:02 which was to create
 your own voice for your puppet.
 207 04:09:45:04 04:09:47:15 Did anybody come up with one?
 208 04:09:47:17 04:09:49:19 Oh, look,
 all the hands are up.
 209 04:09:49:21 04:09:52:08 Mm-hmm, Frans,
 who's your character?
 210 04:09:52:10 04:09:53:28 Aries.
 211 04:09:54:00 04:09:56:02 *Aries, and what voice
 did you come up with for Aries?*
 212 04:09:56:04 04:09:58:16 Uh, well,
 it's kind of a low voice
 213 04:09:58:18 04:10:02:08 and kind of scratchy,
 but it's--
 214 04:10:02:10 04:10:04:10 *Try your
 very first line here.*
 215 04:10:04:12 04:10:06:08 They sure did fight strong.
 216 04:10:06:10 04:10:08:05 It reminds me of myself.
 217 04:10:08:07 04:10:10:07 *Hey, much deeper
 than your normal voice.*
 218 04:10:10:09 04:10:11:24 *Good job.*
 219 04:10:11:26 04:10:13:06 *Anybody else
 come up with a voice?*
 220 04:10:13:08 04:10:16:24 I did Apollo,
 and he has a young voice,
 221 04:10:16:26 04:10:19:00 and he kind of talks fast,
 so he's like,
 222 04:10:19:02 04:10:20:13 [curtly]
 "Hello."
 223 04:10:20:15 04:10:22:29 So he says it quickly,
 and it's kind of not squeaky
 224 04:10:23:01 04:10:24:21 but not kind of smooth.
 225 04:10:24:23 04:10:26:19 *Good, what we're
 gonna do right now*
 226 04:10:26:21 04:10:28:11 *is shift gears a little bit.*
 227 04:10:28:13 04:10:32:17 We're gonna start with today's
 first formal puppet show,
 228 04:10:32:19 04:10:34:11 *and then you're
 gonna do*
 229 04:10:34:13 04:10:36:03 individual puppet critiques.
 230 04:10:36:05 04:10:39:05 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,*
 242 04:11:04:28 04:11:06:18 Hand's drama department teacher.
 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.
 255 04:11:38:14 04:11:40:18 Wake up.
 Wake up. Wake up.
 256 04:11:40:20 04:11:42:22 It's no use.
 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?
 260 04:11:46:19 04:11:48:06 *Hey, I know.*
 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?
 263 04:11:52:23 04:11:54:11 Just trust me.
 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

267 04:12:01:09 04:12:05:25 about how they could
 make their puppets move
 and speak more in character.
 268 04:12:05:27 04:12:10:13 And she did it in such
 a respectful, enthusiastic way
 269 04:12:10:15 04:12:12:20 that the children
 weren't in any way discouraged
 270 04:12:12:22 04:12:14:03 by her dialogue with them.
 271 04:12:14:05 04:12:16:20 They were really motivated.
 272 04:12:16:22 04:12:18:06 On the hip, right?
 273 04:12:18:08 04:12:19:29 "You stop that."
 274 04:12:20:01 04:12:21:23 When you fall,
 and you and I fall, we fall.
 275 04:12:21:25 04:12:22:28 The first thing we do is,
 276 04:12:23:00 04:12:24:16 we get down close to the ground,
 right?
 277 04:12:24:18 04:12:25:21 Get close to the ground.
 278 04:12:25:23 04:12:27:11 And then we go back,
 and our body falls.
 279 04:12:27:13 04:12:28:21 And the last thing
 is our head.
 280 04:12:28:23 04:12:32:12 So body, then head.
 281 04:12:32:14 04:12:34:23 You've heard some pretty good
 feedback here, right,
 282 04:12:34:25 04:12:36:21 from Miss Larson.
 283 04:12:36:23 04:12:41:05 I would like for you three to go
 kind of collect your thoughts
 284 04:12:41:07 04:12:44:00 out in the hall
 for about two minutes.
 285 04:12:44:02 04:12:46:18 And I'm gonna let you
 have an opportunity
 286 04:12:46:20 04:12:50:09 to actually incorporate
 some of Miss Larson's techniques
 287 04:12:50:11 04:12:51:23 into a next performance.
 288 04:12:51:25 04:12:53:24 So talk about
 what you want to do differently,
 289 04:12:53:26 04:12:56:00 and then I'll give you
 a second chance at the play,
 290 04:12:56:02 04:12:57:01 okay?
 291 04:12:57:03 04:12:58:13 First of all, this is great.
 292 04:12:58:15 04:12:59:19 This is wonderful,
 293 04:12:59:21 04:13:01:27 and I'm seeing
 a lot of drama faces.
 294 04:13:01:29 04:13:03:25 Whoo-hoo, and I'm seeing people
 that should be in drama.
 295 04:13:03:27 04:13:05:12 Uh, what you--
 what you started on,
 296 04:13:05:14 04:13:07:19 *wonderful,*
wonderful ideas.
 297 04:13:07:21 04:13:10:03 *Can I grab a puppet?*
 298 04:13:10:05 04:13:11:27 *Okay, just some stuff*
to think about.
 299 04:13:11:29 04:13:13:26 Give the puppet breath.
 300 04:13:13:28 04:13:15:22 Give the puppet life.
 301 04:13:15:24 04:13:17:01 So when the puppet is brea--
 302 04:13:15:24 04:13:17:01 [exhales]

303 04:13:17:03 04:13:20:19 And if she gets too upset.
304 04:13:17:03 04:13:20:19 [huffs]
305 04:13:20:21 04:13:21:24 Oh!
306 04:13:21:26 04:13:23:05 Ooohh!
307 04:13:23:07 04:13:24:17 You know,
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.
313 04:13:37:13 04:13:38:18 What do you do
with a stick?
314 04:13:38:20 04:13:39:27 You hit a stick
on the ground.
315 04:13:39:29 04:13:41:12 You point
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."
318 04:13:46:14 04:13:49:25 You might take the stick
to go in for the kill, right?
319 04:13:49:27 04:13:51:12 Okay?
320 04:13:51:14 04:13:53:18 And so, you want to bring--
you want to use your puppet
321 04:13:53:20 04:13:54:18 to your best advantage.
322 04:13:54:20 04:13:55:19 *Let them breathe.*
323 04:13:55:21 04:13:57:15 *Let them have life.*
324 04:13:57:17 04:13:59:08 Now, Miss Larson
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,
336 04:14:25:21 04:14:26:28 Demeter!
337 04:14:27:00 04:14:29:04 How can you be so materialistic,

338 04:14:29:06 Aphrodite?
 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.
 356 04:15:09:27 04:15:11:12 Okay, okay, okay.
 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 04:15:26:01 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--
 365 04:15:33:21 04:15:34:20 Popcorn.
 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,
 372 04:15:54:07 04:15:55:25 any piece of it that they want.
 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

376 04:16:03:07 04:16:05:15 to people's feelings,
 but something that if you were
 going to do it again,
 377 04:16:05:17 04:16:07:17 you would recommend
 that they do differently
 378 04:16:07:19 04:16:08:29 to communicate a point.
 379 04:16:09:01 04:16:10:27 That's part
 of the learning process, too,
 380 04:16:10:29 04:16:14:13 is to communicate
 in a more effective,
 381 04:16:14:15 04:16:15:28 compassionate way.
 382 04:16:16:00 04:16:17:11 And then the Q is:
 383 04:16:17:13 04:16:19:23 What question did you have
 as an audience member,
 384 04:16:19:25 04:16:24:09 or what question do you have
 for the artist?
 385 04:16:24:11 04:16:26:11 Alexandra.
 386 04:16:26:13 04:16:32:01 I really liked the creativity
 that you put into it
 387 04:16:32:03 04:16:33:23 and how you wrote it.
 388 04:16:33:25 04:16:36:02 *(student)*
The second play was better,
 389 04:16:36:04 04:16:40:20 I think, except for when
 the two puppets hit each other.
 390 04:16:40:22 04:16:43:12 But the whole thing was better
 all except for that.
 391 04:16:43:14 04:16:47:04 I like how even though y'all's
 puppets are different sizes,
 392 04:16:47:06 04:16:51:00 how you all got it to stay
 at the same level.
 393 04:16:51:02 04:16:53:00 I'm gonna give a praise.
 394 04:16:53:02 04:16:54:00 Okay.
 395 04:16:54:02 04:16:55:27 [laughs]
 396 04:16:55:29 04:16:58:04 Okay, well,
 I liked the humor,
 397 04:16:58:06 04:17:01:09 because the humor
 was really funny.
 398 04:17:01:11 04:17:05:19 Well, it's supposed to be funny,
 but--but it worked, yes.
 399 04:17:05:21 04:17:06:18 *(Schell)*
Good job.
 400 04:17:06:20 04:17:09:18 [applause]
 401 04:17:13:22 04:17:16:29 Let's discuss the roles
 that these students took on
 402 04:17:17:01 04:17:19:14 as they went through
 this project.
 403 04:17:19:16 04:17:21:08 They were engaged
 in a variety of roles.
 404 04:17:21:10 04:17:24:18 They were writers
 and editors.
 405 04:17:24:20 04:17:26:20 They collaborated
 with other students
 406 04:17:26:22 04:17:30:13 and sort of refined the writing
 together.
 407 04:17:30:15 04:17:33:00 They were the artists
 who created the puppets

408 04:17:33:02 04:17:38:28 and, in a way, were acting
as director/actor/puppeteer

409 04:17:39:00 04:17:41:25 as they worked together
to create the performance.

410 04:17:41:27 04:17:42:27 And then ultimately,
411 04:17:42:29 04:17:44:15 they were critics
for one another.

412 04:17:44:17 04:17:46:22 (Grady-Smith)
And they were
costume designers

413 04:17:46:24 04:17:47:25 and choreographers,
414 04:17:47:27 04:17:50:05 you know, just in how
415 04:17:50:07 04:17:53:19 what the entrance and exits
were gonna look like.

416 04:17:53:21 04:17:55:14 (Rosenow)
And they were dramaturges
or historians,

417 04:17:55:16 04:17:57:08 making sure
that they were maintaining

418 04:17:57:10 04:18:01:17 the mythic qualities
or those things from history

419 04:18:01:19 04:18:03:25 that we know of the Greek gods.
420 04:18:03:27 04:18:06:01 And I think one role
that isn't usually thought of

421 04:18:06:03 04:18:07:07 as a part of an art form
422 04:18:07:09 04:18:08:20 is the research
that was involved.

423 04:18:08:22 04:18:10:24 They had studied
the Greek gods,

424 04:18:10:26 04:18:12:22 tried to figure out
the qualities of the gods

425 04:18:12:24 04:18:14:06 before they created the puppets.
426 04:18:14:08 04:18:15:29 And it was the creation
of those puppets

427 04:18:16:01 04:18:17:25 and the development
of those characters

428 04:18:17:27 04:18:19:02 that allowed them
429 04:18:19:04 04:18:20:16 to create
these scripts.

430 04:18:20:18 04:18:22:14 But that research
that backed all that up

431 04:18:22:16 04:18:24:07 really made
a richness to the productions

432 04:18:24:09 04:18:26:02 that wouldn't have been there
otherwise.

433 04:18:26:04 04:18:30:15 I found they were also writers
for publication.

434 04:18:30:17 04:18:33:17 They were having to write
according to certain criteria,
435 04:18:33:19 04:18:35:09 and that's really challenging.
436 04:18:35:11 04:18:38:04 *And also, in the very beginning
of their writing,*

437 04:18:38:06 04:18:42:02 *they were brainstorming
and looking for inspiration.*

438 04:18:42:04 04:18:44:11 You know, the research
gave them a big foundation,

439 04:18:44:13 04:18:45:26 but then they also
had to learn

440 04:18:45:28 04:18:47:24 how to search
for that inspiration.

441 04:18:47:26 04:18:50:16 And they were experimenters.

442 04:18:50:18 04:18:53:21 They were experimenting
with different ways of producing

443 04:18:53:23 04:18:55:14 whatever they were
gonna be producing

444 04:18:55:16 04:18:58:27 and testing it out
and seeing how it worked.

445 04:18:58:29 04:19:01:27 (Wright)
They were members
of a focus group.

446 04:19:01:29 04:19:03:12 They had to play various roles

447 04:19:03:14 04:19:06:26 of members researching
and giving suggestions

448 04:19:06:28 04:19:08:25 as to how to bring
these characters to life.

449 04:19:08:27 04:19:11:02 (Grady-Smith)
And they had to be
good listeners.

450 04:19:11:04 04:19:12:25 They had to be able
to assimilate

451 04:19:12:27 04:19:14:21 what their partner
was saying

452 04:19:14:23 04:19:19:13 or not just overlook it
as criticism

453 04:19:19:15 04:19:21:19 but try to figure out
why it was important

454 04:19:21:21 04:19:23:00 and what to change

455 04:19:23:02 04:19:25:27 to make the criticism
or the comment

456 04:19:25:29 04:19:29:07 have a bearing on their
performance, ultimately.

457 04:19:29:09 04:19:31:14 And they were a very supportive
audience, as well.

458 04:19:31:16 04:19:33:15 (Baxley)
What's the value

459 04:19:33:17 04:19:34:21 of creating a situation

460 04:19:34:23 04:19:36:03 in which a student
has to take on

461 04:19:36:05 04:19:37:27 all these different roles?

462 04:19:37:29 04:19:41:03 (Grady-Smith)
*When we talked about the arts
being a laboratory*

463 04:19:41:05 04:19:46:15 for things that you will perhaps
ultimately face in life,

464 04:19:46:17 04:19:49:03 this is a very nice example
of that,

465 04:19:49:05 04:19:53:22 because it teaches you
leadership components,

466 04:19:53:24 04:19:56:06 where you're actually
taking an assignment;

467 04:19:56:08 04:19:57:24 you're moving forward with it.

468 04:19:57:26 04:19:59:26 But not only you--

469 04:19:59:28 04:20:01:08 you have to look at those
 470 04:20:01:10 04:20:03:07 around you.
 471 04:20:03:09 04:20:04:28 How are they participating
 gonna look like? in that?
 472 04:20:05:00 04:20:06:06 What's the whole
 473 04:20:06:08 04:20:09:03 *How are you gonna change
 as a result of information
 given to you?*
 474 04:20:09:05 04:20:11:24 Can you be authentic
 to the interpretation
 475 04:20:11:26 04:20:15:05 of the time period
 and the myths themselves?
 476 04:20:15:07 04:20:18:28 And when you're actually
 doing the jobs
 477 04:20:19:00 04:20:20:27 that maybe
 you'll have to be doing,
 478 04:20:20:29 04:20:23:05 probably will be doing
 at some point in your life,
 479 04:20:23:07 04:20:25:04 this certainly
 is relevant learning.
 480 04:20:25:06 04:20:26:19 *(Rosenow)
 Well, and ownership.*
 481 04:20:26:21 04:20:31:01 If I'm a part of each part
 of the process,
 482 04:20:31:03 04:20:35:01 then I have greater ownership
 and greater responsibility,
 483 04:20:35:03 04:20:37:21 and I develop a greater
 understanding, at the end,
 484 04:20:37:23 04:20:41:06 of what it took to get here
 but also what it means.
 485 04:20:41:08 04:20:42:19 I can talk about it,
 486 04:20:42:21 04:20:45:01 because I was there
 for all of it.
 487 04:20:45:03 04:20:47:18 Because they were responsible
 for critiquing each other,
 488 04:20:47:20 04:20:49:16 they couldn't afford
 to check out.
 489 04:20:49:18 04:20:52:00 *They had to stay engaged
 even when someone else*
 490 04:20:52:02 04:20:53:08 was performing.
 491 04:20:53:10 04:20:54:27 Especially that sense
 of knowing that:
 492 04:20:54:29 04:20:57:22 "I'll be up there next
 or soon."
 493 04:20:57:24 04:21:01:26 In a sense, the class becomes
 an ensemble or collaborators,
 494 04:21:01:28 04:21:05:09 and they're working together
 for a greater good
 495 04:21:05:11 04:21:07:18 that's beyond themselves
 individually.
 496 04:21:07:20 04:21:10:21 *One of the things
 that I was drawn to*
 497 04:21:10:23 04:21:12:29 was the fact
 that the small size
 498 04:21:13:01 04:21:15:04 of the groups

499 04:21:15:06 04:21:19:27 that they were working in 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
 502 04:21:23:04 04:21:25:07 *to sit back.*
 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?
 523 04:22:08:24 04:22:11:28 I always ask my students
 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?
 526 04:22:18:11 04:22:21:14 What are the external factors
 in the artwork?
 527 04:22:21:16 04:22:22:29 What happened around the artwork
 528 04:22:23:01 04:22:25:05 and in the creation
 of the artwork

529 04:22:25:07 04:22:27:26 that we're maybe viewing
as an example or an exemplar?

530 04:22:27:28 04:22:29:29 I ask my students
to be creators,

531 04:22:30:01 04:22:34:23 to plan and execute
the artwork.

532 04:22:34:25 04:22:38:14 And I certainly ask them
to be critics for one another

533 04:22:38:16 04:22:40:02 and for themselves,

534 04:22:40:04 04:22:41:25 to reflect
on their own work.

535 04:22:41:27 04:22:44:28 (Percival)
Well, in drama,

536 04:22:45:00 04:22:46:18 one of the things
you're having to do

537 04:22:46:20 04:22:50:01 is to respond to whoever else
is onstage.

538 04:22:50:03 04:22:51:25 You're not onstage
by yourself.

539 04:22:51:27 04:22:53:20 And you want to be motivated

540 04:22:53:22 04:22:54:22 not only by the script

541 04:22:54:24 04:22:58:00 but by what is being
produced onstage

542 04:22:58:02 04:23:02:06 by other characters,
other actors onstage.

543 04:23:02:08 04:23:06:13 And that's sort of similar
to what a writer does,

544 04:23:06:15 04:23:09:17 but the writer
has the imaginary audience

545 04:23:09:19 04:23:11:07 *and is manipulating characters*

546 04:23:11:09 04:23:13:22 *and having to be sure*
the characters

547 04:23:13:24 04:23:15:20 are acting authentically
with each other

548 04:23:15:22 04:23:17:11 and responding
to each other.

549 04:23:17:13 04:23:19:05 So there are
similarities there,

550 04:23:19:07 04:23:20:14 but there are
some differences too.

551 04:23:20:16 04:23:22:18 What roles do you think
that students play

552 04:23:22:20 04:23:24:12 *in the music classroom?*

553 04:23:24:14 04:23:26:08 They're obviously
the performers,

554 04:23:26:10 04:23:27:29 and they're
the evaluators.

555 04:23:28:01 04:23:30:22 They're critiquing
their own performance

556 04:23:30:24 04:23:33:29 and that of those around them
constantly.

557 04:23:34:01 04:23:35:29 We're always having
to balance out

558 04:23:36:01 04:23:38:04 who's got the most--
who's got the melody there?

559 04:23:38:06 04:23:41:24 Who do we need to listen to?

560 04:23:41:26 04:23:44:09 And occasionally they get up,
 and they're the director,
 561 04:23:44:11 04:23:47:02 and they appreciate me
 a lot more after that.
 562 04:23:47:04 04:23:50:06 By the nature of a band class,
 563 04:23:50:08 04:23:54:20 it's not as much
 student-led instruction
 564 04:23:54:22 04:23:56:00 from the podium.
 565 04:23:56:02 04:23:59:02 There's an awful lot
 of instructing going on
 566 04:23:59:04 04:24:00:22 next to each other.
 567 04:24:00:24 04:24:03:08 You know, "Hey, that's an E flat
 there you just missed."
 568 04:24:03:10 04:24:05:25 So they are
 the instructors too.
 569 04:24:05:27 04:24:08:07 And in terms of performance--
 you know, we talk about
 570 04:24:08:09 04:24:10:05 creating, performing,
 and responding--
 571 04:24:10:07 04:24:12:04 it's very easy to see
 what that performing is
 572 04:24:12:06 04:24:14:16 when you're talking
 about music and drama and dance.
 573 04:24:14:18 04:24:15:20 But with visual art,
 574 04:24:15:22 04:24:17:15 it's more about
 exhibiting the work,
 575 04:24:17:17 04:24:19:14 and it's sort of like
 576 04:24:19:16 04:24:21:22 giving birth
 to this separate thing
 577 04:24:21:24 04:24:24:00 and setting it out
 and letting other people
 578 04:24:24:02 04:24:25:01 *come and critique it,*
 579 04:24:25:03 04:24:26:16 *and you stand back,*
 580 04:24:26:18 04:24:28:24 *and you listen*
to what they have to say,
 581 04:24:28:26 04:24:31:02 which, in some ways,
 can be more nerve-racking
 582 04:24:31:04 04:24:32:17 than being onstage,
 583 04:24:32:19 04:24:35:22 because when a student creates
 a work of visual art--
 584 04:24:35:24 04:24:37:08 an actor gets onstage,
 performs,
 585 04:24:37:10 04:24:39:08 and the people can talk
 about what they did,
 586 04:24:39:10 04:24:41:23 but they can't go back and look
 at that performance again
 587 04:24:41:25 04:24:43:12 and keep talking about it.
 588 04:24:43:14 04:24:45:28 With a work of visual art,
 it exists; it's out there.
 589 04:24:46:00 04:24:49:12 *It's permanent, in a sense,*
and it's always up
 590 04:24:49:14 04:24:51:12 for critique
 591 04:24:51:14 04:24:53:11 and always up for revision.
 592 04:24:53:13 04:24:55:09 I really think
 that there are times
 593 04:24:55:11 04:24:57:09 in different art forms

594 04:24:57:11 04:24:59:05 where you need to have
that feeling

595 04:24:59:07 04:25:01:02 that everything
that you're doing

596 04:25:01:04 04:25:02:26 isn't to be kept forever

597 04:25:02:28 04:25:04:11 *and everything
that you're doing*

598 04:25:04:13 04:25:05:25 *isn't to be shown.*

599 04:25:05:27 04:25:07:10 There are works in progress,

600 04:25:07:12 04:25:09:04 and you're allowed to have
works in progress.

601 04:25:09:06 04:25:12:08 And my kids hate it when I say,

602 04:25:12:10 04:25:13:29 "This is a work in progress."

603 04:25:14:01 04:25:16:23 "No, we want it to be
for a performance," you know.

604 04:25:16:25 04:25:18:05 "No, we're gonna throw it away,

605 04:25:18:07 04:25:20:17 and we're gonna
do something new."

606 04:25:20:19 04:25:22:03 And it's not
that I don't value it,

607 04:25:22:05 04:25:24:10 but it's the process
that we're going through

608 04:25:24:12 04:25:26:03 that's really important.

609 04:25:26:05 04:25:28:28 (Percival)
In the examples of integration
we've seen,

610 04:25:29:00 04:25:31:01 I think it shows us

611 04:25:31:03 04:25:37:25 how this way of approaching
teaching learning

612 04:25:37:27 04:25:39:25 *really is going
to support audiences*

613 04:25:39:27 04:25:42:10 *that understand
that any work that's created*

614 04:25:42:12 04:25:44:28 requires revisiting it
and thinking about it

615 04:25:45:00 04:25:46:22 and talking about it

616 04:25:46:24 04:25:50:00 to really keep peeling
the layers of meaning

617 04:25:50:02 04:25:51:19 that are there for them,
for them.

618 04:25:51:21 04:25:53:14 And when you talk
about layers of meaning,

619 04:25:53:16 04:25:55:14 it's interesting,
because in the theatre,

620 04:25:55:16 04:25:57:26 there are multiple
interpretations that occur

621 04:25:57:28 04:25:59:28 between the time
that something is written

622 04:26:00:02 04:26:01:24 *and the time
that it's performed.*

623 04:26:01:26 04:26:03:11 *The playwright
writes something,*

624 04:26:03:13 04:26:05:23 whether it's a student
or a professional.

625 04:26:05:25 04:26:08:09 The reader interprets it

626 04:26:08:11 04:26:10:24 and then becomes

the director.
 627 04:26:10:26 04:26:14:16 And the director
 places upon the play
 628 04:26:14:18 04:26:16:06 their interpretation,
 629 04:26:16:08 04:26:18:00 and yet the actor
 reading the play
 630 04:26:18:02 04:26:19:23 interprets it again.
 631 04:26:19:25 04:26:23:29 And you also have a designer
 that's interpreting that play
 632 04:26:24:01 04:26:29:00 and placing you in clothing
 or asking you to carry a prop.
 633 04:26:29:02 04:26:31:27 And then you have the audience
 that's interpreting what you did
 634 04:26:31:29 04:26:34:04 and saying, "Well,
 I didn't see that at all."
 635 04:26:34:06 04:26:37:26 So the layers
 and the roles that you play,
 636 04:26:37:28 04:26:40:15 *I think students' eyes*
are opened tremendously
 637 04:26:40:17 04:26:43:22 when they go through a process
 638 04:26:43:24 04:26:46:26 of seeing how others
 interpret their work.
 639 04:27:00:10 04:27:04:10 Revising is a key part
 of the artistic process.
 640 04:27:04:12 04:27:07:01 In our next classroom sequence,
 we'll see a music teacher
 641 04:27:07:03 04:27:09:10 working with a pianist
 and two dancers
 642 04:27:09:12 04:27:12:22 as the students refine
 the piece they have created.
 643 04:27:12:24 04:27:15:18 They were inspired by a unit
 on social injustice
 644 04:27:15:20 04:27:17:28 in their world cultures class.
 645 04:27:18:00 04:27:19:20 As you watch,
 646 04:27:19:22 04:27:21:28 consider how the teacher
 and the students interact
 647 04:27:22:00 04:27:24:04 during the revision process.
 648 04:27:34:07 04:27:37:05 [piano playing]
 649 04:27:37:07 04:27:46:16 § §
 650 04:27:46:18 04:27:50:28 (Brunkan)
 The eighth graders are working
 on some original compositions.
 651 04:27:51:00 04:27:53:12 We've taken all of
 the musical concepts and ideas
 652 04:27:53:14 04:27:55:07 that we've worked on
 in the past few years
 653 04:27:55:09 04:28:00:04 and kind of culminated with them
 composing on their own.
 654 04:28:00:06 04:28:04:03 A lot of them have used ideas
 that they feel passionate about.
 655 04:28:04:05 04:28:06:11 Okay, we started out,
 656 04:28:06:13 04:28:08:24 and we made composition
 assignments in dance
 657 04:28:08:26 04:28:11:14 about starving children
 in Third World countries.
 658 04:28:11:16 04:28:13:13 [piano music plays]

659 04:28:13:15 04:28:15:24 She's a starving child.
660 04:28:15:26 04:28:19:25 And I'm from America,
and I have an eating disorder.
661 04:28:19:27 04:28:22:05 And we're kind of going with
662 04:28:22:07 04:28:24:15 I have all the food
in the world,
663 04:28:24:17 04:28:27:01 but I don't choose
to eat it.
664 04:28:27:03 04:28:29:08 And she doesn't have food,
665 04:28:29:10 04:28:32:09 and she would give anything
just to have what I have.
666 04:28:32:11 04:28:39:06 § §
667 04:28:39:08 04:28:42:09 (Emily)
My song's about my anger.
668 04:28:42:11 04:28:44:13 I just kind of started
playing the piano
669 04:28:44:15 04:28:45:29 and came up with a song,
670 04:28:46:01 04:28:49:06 and then we put it together,
and it worked out really well.
671 04:28:49:08 04:28:51:16 We kind of experimented
with the compositions
672 04:28:51:18 04:28:53:10 in dance and music
673 04:28:53:12 04:28:57:29 and saw where there were
commonalities between them.
674 04:28:58:01 04:29:01:20 This seemed to fit together
very well, very naturally,
675 04:29:01:22 04:29:04:17 and the girls have really
enjoyed working on it.
676 04:29:04:19 04:29:11:00 § §
677 04:29:11:02 04:29:13:01 [music stops]
678 04:29:13:03 04:29:15:03 [applause]
679 04:29:15:05 04:29:17:12 *Good;*
good.
680 04:29:17:14 04:29:20:05 Any feedback
from our audience?
681 04:29:20:07 04:29:23:14 I like how,
when you slowed down the piano,
682 04:29:23:16 04:29:25:21 you guys also
slowed down your dance.
683 04:29:25:23 04:29:28:16 Like, when you fell,
it was all on one beat,
684 04:29:28:18 04:29:30:04 and it went together
really good.
685 04:29:30:06 04:29:31:26 (*Bethany*)
I know you guys haven't had,
686 04:29:31:28 04:29:34:20 like, the longest time
in the world to work on this,
687 04:29:34:22 04:29:37:10 but it looks like
you've really worked hard.
688 04:29:37:12 04:29:41:11 From the first time I saw it,
it's gotten so much better, so--
689 04:29:41:13 04:29:43:18 (*Brunkan*)
What has changed
about it, Bethany?
690 04:29:43:20 04:29:48:02 The first time they did it,
the piano stayed at one tempo,

691 04:29:48:04 04:29:51:01 and they kind of tried
to mold it to the tempo,

692 04:29:51:03 04:29:54:18 but now they mold the piano
and the dance together,

693 04:29:54:20 04:29:56:09 so it's more give and take--

694 04:29:56:11 04:29:57:09 *Okay.*

695 04:29:57:11 04:29:58:11 for both of them.

696 04:29:58:13 04:30:00:00 *One thing I really liked*

697 04:30:00:02 04:30:01:22 is how stark your music was
at the beginning.

698 04:30:01:24 04:30:03:05 Did you guys notice that?

699 04:30:03:07 04:30:05:02 It was one line;
it was one hand.

700 04:30:05:04 04:30:08:05 It wasn't loud,
and it really, in my opinion,

701 04:30:08:07 04:30:09:12 matched up very well

702 04:30:09:14 04:30:10:26 *with what the dancers*
were doing.

703 04:30:10:28 04:30:12:09 *Could you girls just*

704 04:30:12:11 04:30:14:01 start it out for us
a little bit,

705 04:30:14:03 04:30:16:01 and we might stop you, okay?

706 04:30:16:03 04:30:24:00 § §

707 04:30:29:21 04:30:31:13 *Okay, I'm going*
to stop you right there.

708 04:30:31:15 04:30:32:17 *Emily, at one point,*

709 04:30:32:19 04:30:33:22 *you grew in your dynamics.*

710 04:30:33:24 04:30:34:22 *Can you tell me why?*

711 04:30:34:24 04:30:36:03 *(Emily)*
I don't know.

712 04:30:36:05 04:30:38:13 *(Brunkan)*
All you musicians
out here,

713 04:30:38:15 04:30:40:15 what in their movement
would tell you

714 04:30:40:17 04:30:41:25 that the dynamics would grow?

715 04:30:41:27 04:30:43:26 What would happen?

716 04:30:43:28 04:30:49:07 *Okay, they probably would become*
more frantic or excited maybe.

717 04:30:49:09 04:30:51:09 Like, if it would get louder,

718 04:30:51:11 04:30:53:17 they would probably
have bigger movements,

719 04:30:53:19 04:30:55:07 and if it was soft,

720 04:30:55:09 04:30:57:05 their movements probably
would be a little smaller.

721 04:30:57:07 04:30:59:07 *(Brunkan)*
Bethany.

722 04:30:59:09 04:31:02:29 When they got bigger movements
and they started getting larger,

723 04:31:03:01 04:31:04:11 the music went softer,

724 04:31:04:13 04:31:06:15 and I thought
that contradicted each other.

725 04:31:06:17 04:31:07:27 *Interesting.*

726 04:31:07:29 04:31:09:09 So I was thinking,

727 04:31:09:11 04:31:11:17 when the movements
sort of get bigger,

728 04:31:11:19 04:31:14:15 to make the dynamics louder.
729 04:31:14:17 04:31:16:04 *Okay.*
730 04:31:16:06 04:31:18:06 So when they start expanding,
731 04:31:18:08 04:31:19:20 can you do that
to your music too?
732 04:31:19:22 04:31:21:05 Yeah.
733 04:31:21:07 04:31:22:25 *Yeah, just start*
at the beginning again.
734 04:31:22:27 04:31:30:26 § §
735 04:31:48:03 04:31:49:19 *Okay.*
736 04:31:49:21 04:31:51:00 That was very cool.
737 04:31:51:02 04:31:53:05 Did you guys see how,
when Tiara did the big movement,
738 04:31:53:07 04:31:54:17 all of a sudden,
she was there?
739 04:31:54:19 04:31:56:12 But then, after she does
the big movement,
740 04:31:56:14 04:31:57:23 what do they do?
741 04:31:57:25 04:31:59:08 They go smaller.
742 04:31:59:10 04:32:01:15 So can you all of a sudden
give us that--whoosh--
743 04:32:01:17 04:32:02:26 *scherzando*
and then come back?
744 04:32:02:28 04:32:03:26 Yeah.
745 04:32:03:28 04:32:04:28 Ooh, that'd be so great.
746 04:32:05:00 04:32:05:28 All right.
747 04:32:06:00 04:32:06:28 [laughs]
748 04:32:07:00 04:32:07:28 Take 16.
749 04:32:08:00 04:32:10:04 *Here we go.*
750 04:32:10:06 04:32:18:03 § §
751 04:32:26:08 04:32:27:22 Ah, sorry.
752 04:32:27:24 04:32:28:29 *(Brunkan)*
But, see, you know what?
753 04:32:29:01 04:32:30:16 I slowed down.
754 04:32:30:18 04:32:32:26 *Okay, what was the best thing*
Emily just did?
755 04:32:32:28 04:32:34:23 She recognized
that she messed up.
756 04:32:34:25 04:32:35:28 *She recognized it.*
Exactly.
757 04:32:36:00 04:32:37:12 *(Emily)*
I was like, "Oh, no!"
758 04:32:37:14 04:32:38:27 *That's what we're going for,*
Emily,
759 04:32:38:29 04:32:40:28 *because then you don't*
need me anymore, okay?
760 04:32:41:00 04:32:41:28 *Okay.*
761 04:32:42:00 04:32:42:28 Know what to do now.
762 04:32:43:00 04:32:43:28 *Perfect.*
763 04:32:44:00 04:32:46:11 Five, six, seven, eight.
764 04:32:46:13 04:32:54:12 § §
765 04:33:12:17 04:33:16:13 *(Brunkan)*
Okay, I think it is really
coming along, girls.
766 04:33:16:15 04:33:18:19 The thing that I noticed
about Emily's playing,

767 04:33:18:21 04:33:20:29 which I'm not sure she knows she's doing--could be--

768 04:33:21:01 04:33:23:11 is, there's a slight hesitation.

769 04:33:23:13 04:33:24:18 Did you notice that?

770 04:33:24:20 04:33:26:23 It's not--

771 04:33:26:25 04:33:29:06 Like, I couldn't put on a clock, and it wouldn't stick with it.

772 04:33:29:08 04:33:30:27 There's a slight hesitation to that.

773 04:33:30:29 04:33:34:00 And as an audience member, it makes me very unsettled,

774 04:33:34:02 04:33:36:11 because I want to go, "Keep going; keep going."

775 04:33:36:13 04:33:40:27 But if you watch their motion, it works really well, right?

776 04:33:40:29 04:33:45:14 Because they kind of have that same kind of motion

777 04:33:45:16 04:33:46:29 in what they're doing.

778 04:33:47:01 04:33:48:05 *Very interesting.*

779 04:33:48:07 04:33:49:18 *I think I'd encourage you guys*

780 04:33:49:20 04:33:52:07 *to keep experimenting with those contrasts.*

781 04:33:52:09 04:33:54:06 *Keep pushing those, okay?*

782 04:33:54:08 04:33:55:24 Keep pushing those boundaries,

783 04:33:55:26 04:33:58:19 because it's really quite dramatic

784 04:33:58:21 04:34:03:21 and really intense to see it when we have those.

785 04:34:03:23 04:34:06:17 If you make it all vanilla, it's not so exciting,

786 04:34:06:19 04:34:09:16 but you start adding chocolate chips and mint,

787 04:34:09:18 04:34:11:21 and we go, "Mmm, little more spicy," okay?

788 04:34:11:23 04:34:14:01 *So that's good.*

789 04:34:17:25 04:34:20:21 Let's talk about the revision process we observed.

790 04:34:20:23 04:34:22:28 *(Hoffman-Dachelet)*
I liked it when Melissa said

791 04:34:23:00 04:34:24:28 that the student was getting to the point

792 04:34:25:00 04:34:26:22 where she was noticing herself

793 04:34:26:24 04:34:28:17 the changes that she needed to make,

794 04:34:28:19 04:34:31:08 and Melissa said, you know,

795 04:34:31:10 04:34:33:20 "That's good, because now you don't need me anymore."

796 04:34:33:22 04:34:35:14 And I think that's our ultimate goal--

797 04:34:35:16 04:34:37:14 that eventually we want to work

798 04:34:37:16 04:34:39:03 from teacher-led revision process,

799 04:34:39:05 04:34:41:13 where the teachers are really guiding the choices

800 04:34:41:15 04:34:43:26 and directing the changes,

801 04:34:43:28 04:34:46:06 to perhaps
 student cooperative groups,
 802 04:34:46:08 04:34:49:09 where students are helping
 each other make choices
 803 04:34:49:11 04:34:51:07 and the teacher
 is maybe just a guide,
 804 04:34:51:09 04:34:53:14 to eventually
 the artists themselves
 805 04:34:53:16 04:34:54:29 being aware
 of their own process
 806 04:34:55:01 04:34:57:07 and being able to make
 those revisions themselves.
 807 04:34:57:09 04:34:59:19 (*Wright*)
And that was something
I wanted to note too.
 808 04:34:59:21 04:35:01:00 *I was impressed by the fact*
 809 04:35:01:02 04:35:03:03 *that there was*
a peer study group there,
 810 04:35:03:05 04:35:06:10 as there might be
 in a professional production.
 811 04:35:06:12 04:35:08:10 The kids were really--
 812 04:35:08:12 04:35:10:12 they had a great grasp
 of vocabulary
 813 04:35:10:14 04:35:13:03 related to dance and music.
 814 04:35:13:05 04:35:15:06 You could tell there was
 a lot of instruction,
 815 04:35:15:08 04:35:18:12 a lot of time put in,
 you know, prior to this.
 816 04:35:18:14 04:35:20:22 And the kids had a real facility
 with pointing out
 817 04:35:20:24 04:35:23:13 different aspects that were
 working or not working.
 818 04:35:23:15 04:35:24:28 It was really nice
 819 04:35:25:00 04:35:27:02 *to see the kids critiquing*
themselves in such a way.
 820 04:35:27:04 04:35:29:13 (*Schweickert*)
And what a complex number
of things
 821 04:35:29:15 04:35:30:29 *they were doing there.*
 822 04:35:31:01 04:35:33:22 The musician was having
 to listen and analyze
 823 04:35:33:24 04:35:36:18 at the same time
 as she was creating.
 824 04:35:36:20 04:35:38:17 Obviously there was
 some memory involved,
 825 04:35:38:19 04:35:41:24 since I didn't see
 any music notation on the piano.
 826 04:35:41:26 04:35:44:18 But that's engaging
 so much of the brain,
 827 04:35:44:20 04:35:46:21 to do all of that at once.
 828 04:35:46:23 04:35:47:27 And it's rare for a dancer
 829 04:35:47:29 04:35:51:21 to have authentic
 live accompaniment,
 830 04:35:51:23 04:35:55:01 especially at that age,
 831 04:35:55:03 04:35:57:02 so it's just a great opportunity
 832 04:35:57:04 04:35:59:18 for the dancer

833 04:35:59:20 04:36:02:01 to grow artistically and for the musician
 834 04:36:02:03 04:36:03:23 to grow artistically so they really get
 835 04:36:03:25 04:36:06:07 more of a sense of both what the music
 836 04:36:06:09 04:36:08:16 is meant for and how the movement
 837 04:36:08:18 04:36:10:16 *interprets that music.*
 838 04:36:10:18 04:36:13:27 I thought it was interesting
 839 04:36:13:29 04:36:18:00 that two dancers go into the music room
 840 04:36:18:02 04:36:20:19 to have assistance-- to be assisted
 841 04:36:20:21 04:36:24:28 by the music teacher in the revision of the project
 842 04:36:25:00 04:36:27:04 *rather than taking the musician*
 843 04:36:27:06 04:36:28:07 *and the dancers*
 844 04:36:28:09 04:36:29:21 *into the dance room.*
 845 04:36:29:23 04:36:32:00 *It was nice to see*
 846 04:36:32:02 04:36:34:16 that shared kind of responsibility.
 847 04:36:34:18 04:36:36:08 *(Percival)*
 848 04:36:36:10 04:36:39:06 *I felt it was*
 849 04:36:39:08 04:36:41:08 really interesting, a statement
 850 04:36:41:10 04:36:43:10 that one of the audience said very early on
 851 04:36:43:12 04:36:46:04 with how it had progressed *from the first time*
 852 04:36:46:06 04:36:50:02 *she saw it*
 853 04:36:50:04 04:36:54:21 so that the dancers and the musician
 854 04:36:54:23 04:36:57:06 had been working with an audience over time,
 855 04:36:57:08 04:36:59:23 so they were realizing they were
 856 04:36:59:25 04:37:02:28 communicating to an audience. So they had a purpose
 857 04:37:03:00 04:37:05:15 for what they were doing and needed to make sure
 858 04:37:05:17 04:37:07:18 their revision was being effective
 859 04:37:07:20 04:37:09:12 in fine-tuning their communication to that audience.
 860 04:37:09:14 04:37:10:24 *(Schweickert)*
 861 04:37:10:26 04:37:12:25 And having the other students observe the process
 862 04:37:12:27 04:37:14:08 the whole way along
 863 04:37:14:10 04:37:15:24 was so much more effective
 864 04:37:15:26 04:37:19:12 than just observing the product at the end.
(Rosenow)
Think about how
 the revision process actually becomes part of the creation process.

865 04:37:19:14 04:37:21:07 I think of revision
as reenvisioning,

866 04:37:21:09 04:37:24:06 and so you are--
you're re-creating it.

867 04:37:24:08 04:37:27:07 And it may take
a whole new journey

868 04:37:27:09 04:37:29:05 *from that point,*

869 04:37:29:07 04:37:31:23 so, yes, definitely part of it.

870 04:37:31:25 04:37:34:03 I think it's real helpful
for us to identify

871 04:37:34:05 04:37:35:07 what it takes for a student

872 04:37:35:09 04:37:37:28 to do this,

873 04:37:38:00 04:37:40:21 because this is a venture
way out on the limb,

874 04:37:40:23 04:37:43:04 and they have to be very secure

875 04:37:43:06 04:37:47:29 and know that there's not
gonna be criticism,

876 04:37:48:01 04:37:49:29 that they're going
to be successful,

877 04:37:50:01 04:37:53:06 and that it's a supported
program throughout

878 04:37:53:08 04:37:56:05 *for the musician
and for the dancers.*

879 04:37:56:07 04:37:58:26 *(Baxley)
Well, think for just a moment
how this process*

880 04:37:58:28 04:38:01:02 of making something
and constantly revising it

881 04:38:01:04 04:38:02:09 and coming back to it--

882 04:38:02:11 04:38:04:02 it's something
that we're comfortable

883 04:38:04:04 04:38:06:03 in dealing with
and talking about in the arts.

884 04:38:06:05 04:38:08:14 A musician is constantly
rehearsing it, refining it,

885 04:38:08:16 04:38:10:28 rehearsing it, refining it,
eventually performing it,

886 04:38:11:00 04:38:13:10 and then talking about
the performance and "how I did"

887 04:38:13:12 04:38:15:03 and "how's my next one
gonna be better?"

888 04:38:15:05 04:38:18:16 A visual artist is constantly
reworking and working something

889 04:38:18:18 04:38:20:23 and exhibiting it
and then deciding,

890 04:38:20:25 04:38:22:24 "No, I'm gonna go back
and change that,"

891 04:38:22:26 04:38:26:07 and putting it together again
and putting it out.

892 04:38:26:09 04:38:28:15 But I think sometimes,
that process

893 04:38:28:17 04:38:30:10 that we're so comfortable in
in the arts

894 04:38:30:12 04:38:33:01 gets overlooked
in other content areas

895 04:38:33:03 04:38:34:22 where it could be very valuable.

896 04:38:34:24 04:38:37:20 I think in writing,
 it's there very often.
 897 04:38:37:22 04:38:41:08 And possibly in lab work
 in science,
 898 04:38:41:10 04:38:42:28 you look for the step
 you missed.
 899 04:38:43:00 04:38:47:01 You look for the way that
 you didn't quite complete it.
 900 04:38:47:03 04:38:50:05 But overall,
 I think there's a tendency
 901 04:38:50:07 04:38:52:01 to dash ahead
 to the next thing
 902 04:38:52:03 04:38:55:10 and not to really reflect
 and pause--
 903 04:38:55:12 04:38:57:05 in both teachers and students.
 904 04:38:57:07 04:38:59:01 (*Percival*)
I am happy to say
 905 04:38:59:03 04:39:01:08 there's a whole movement
 in mathematics
 906 04:39:01:10 04:39:03:25 which builds revision
 into the process.
 907 04:39:03:27 04:39:06:24 So we're away--
 we moved away from, you know,
 908 04:39:06:26 04:39:09:10 here's the problem;
 here's the solution.
 909 04:39:09:12 04:39:12:12 It's more mathematical thinking,
 strategic thinking.
 910 04:39:12:14 04:39:14:23 So someone will present
 his or her way
 911 04:39:14:25 04:39:17:12 of approaching solving
 a problem,
 912 04:39:17:14 04:39:20:06 and then we'll look at it
 and reflect upon it
 913 04:39:20:08 04:39:22:11 and see, "Well,
 is there another way?"
 914 04:39:22:13 04:39:24:21 Or, "Is there
 another strategy here?"
 915 04:39:24:23 04:39:26:09 And so we're constantly
 creating
 916 04:39:26:11 04:39:28:17 another way
 of looking at that problem
 917 04:39:28:19 04:39:30:22 and seeing it
 from a new perspective.
 918 04:39:30:24 04:39:33:01 And that's very similar
 to the scientific method
 919 04:39:33:03 04:39:36:22 of formulating a hypothesis
 and then testing things
 920 04:39:36:24 04:39:39:21 to see whether or not
 your hypothesis is accurate.
 921 04:39:39:23 04:39:41:24 I think that the student's
 gonna connect
 922 04:39:41:26 04:39:43:04 to that idea of process
 923 04:39:43:06 04:39:45:10 *in some area,*
 924 04:39:45:12 04:39:47:18 and then you can build on that
 in the other areas.
 925 04:39:47:20 04:39:50:27 I mean, one student may be

926 04:39:50:29 04:39:54:14 but find this business
 of having to rethink their art
 927 04:39:54:16 04:39:56:06 very frustrating and irritating.
 928 04:39:56:08 04:39:59:27 And if you can rephrase it
 or reframe it for the student
 929 04:39:59:29 04:40:01:23 as, "Hey, it's just like
 in science
 930 04:40:01:25 04:40:03:08 "when you test your hypothesis.
 931 04:40:03:10 04:40:05:15 You have to test this."
 932 04:40:05:17 04:40:07:06 (*Wright*)
I've seen it work
the other way around, too,
 933 04:40:07:08 04:40:09:10 *where students*
are experiencing frustration
 934 04:40:09:12 04:40:10:24 *with, say,*
the writing process.
 935 04:40:10:26 04:40:12:10 You know, I would imagine
 936 04:40:12:12 04:40:14:18 that going through
 an experience like this--
 937 04:40:14:20 04:40:16:08 revising an art piece--
 938 04:40:16:10 04:40:20:12 would lend one
 the sense of faith that--
 939 04:40:20:14 04:40:22:21 you know,
 in the writing process, too,
 940 04:40:22:23 04:40:24:27 there's light
 at the end of the tunnel.
 941 04:40:24:29 04:40:27:18 You know, we work through this
 because we have faith
 942 04:40:27:20 04:40:29:19 *in the end result.*
 943 04:40:29:21 04:40:31:24 I think it's important
 that we think of process
 944 04:40:31:26 04:40:34:13 as one aspect, one tool,
 945 04:40:34:15 04:40:39:03 because the best process
 in the world
 946 04:40:39:05 04:40:42:19 will not get you
 to a wonderful finished piece
 947 04:40:42:21 04:40:45:03 *without instruction.*
 948 04:40:45:05 04:40:46:16 The whole process
 of revision
 949 04:40:46:18 04:40:47:29 for students
 and for teachers
 950 04:40:48:01 04:40:49:22 is about justifying
 your decisions.
 951 04:40:49:24 04:40:51:01 Why did you decide to do that?
 952 04:40:51:03 04:40:53:17 And you can translate that
 to any subject.
 953 04:40:53:19 04:40:55:18 *And I think we're*
on the right path with math,
 954 04:40:55:20 04:40:57:19 *as you were talking about.*
 955 04:40:57:21 04:40:59:09 On our state
 standardized testing,
 956 04:40:59:11 04:41:01:08 explaining how you got
 to your answer
 957 04:41:01:10 04:41:05:03 counts more than what answer
 you actually ended up with.

958 04:41:05:05 04:41:07:16 What Mary Lou said
about justifying your decisions,

959 04:41:07:18 04:41:09:08 I think that's important
to really see

960 04:41:09:10 04:41:11:11 as the heart
of the revision process,

961 04:41:11:13 04:41:14:29 because there are some students
and authors

962 04:41:15:01 04:41:18:11 who gel everything
in their heads

963 04:41:18:13 04:41:19:28 and then produce the product,

964 04:41:20:00 04:41:22:24 and it needs very little
after that.

965 04:41:22:26 04:41:24:27 As a matter of fact, you know,

966 04:41:24:29 04:41:26:09 sometimes I've had students
do their best work.

967 04:41:26:11 04:41:28:12 It has just flowed.

968 04:41:28:14 04:41:31:19 And they try to revise it,
but it doesn't make it better.

969 04:41:31:21 04:41:34:13 *(Baxley)*
That responding process
can just be:

970 04:41:34:15 04:41:37:21 *"I think it's great like it is,*
and here's why.

971 04:41:37:23 04:41:39:26 "This went well; this went well;
this went well.

972 04:41:39:28 04:41:42:07 "And even though this
might be changed,

973 04:41:42:09 04:41:44:29 I think it does better
without me messing with it."

974 04:41:45:01 04:41:47:22 I think it's important
not only to teach students

975 04:41:47:24 04:41:49:20 how to start reflecting
on their own work

976 04:41:49:22 04:41:51:13 and reflecting
on each other's work

977 04:41:51:15 04:41:55:11 but to teach them how to form
the relationships with peers

978 04:41:55:13 04:41:59:01 that will lead to them having
a supportive environment

979 04:41:59:03 04:42:02:10 *as adult artists*
or adult scientists.

980 04:42:02:12 04:42:06:16 *We all work with collaborators*
to some extent or another.

981 04:42:06:18 04:42:09:25 We all need that supportive
community within our art.

982 04:42:09:27 04:42:13:26 And so we can teach them
the process of revision,

983 04:42:13:28 04:42:19:14 but we also need to teach them
how to create the relationships

984 04:42:19:16 04:42:21:19 that are gonna support
that revision process.

985 04:42:21:21 04:42:24:03 That recognition
that there is a process

986 04:42:24:05 04:42:29:03 behind any work of art
you see

987 04:42:29:05 04:42:30:27 *has an interesting effect*
on students.
 988 04:42:30:29 04:42:32:26 *It becomes less:*
"This is the authority,
 989 04:42:32:28 04:42:34:08 *and I have to do*
what it says,"
 990 04:42:34:10 04:42:36:00 and more: "You know what?
 991 04:42:36:02 04:42:38:04 I can think about this,
 and I can respond to it."
 992 04:42:38:06 04:42:40:06 And to recognize
 that just because somebody's
 993 04:42:40:08 04:42:42:25 a famous person doesn't mean
 that all their work is great.
 994 04:42:42:27 04:42:45:02 Some of my best drawings
 have come out of students
 995 04:42:45:04 04:42:47:12 who suddenly realize
 that van Gogh's early drawings
 996 04:42:47:14 04:42:48:29 really weren't all that good.
 997 04:42:49:01 04:42:50:24 You know, that he was having
 to teach himself,
 998 04:42:50:26 04:42:52:23 and he was constantly
 learning proportion
 999 04:42:52:25 04:42:54:28 and changing things,
 and he got better.
 1000 04:42:55:00 04:42:59:11 And to realize that somebody
 had to get better
 1001 04:42:59:13 04:43:01:14 *is encouraging to them.*
 1002 04:43:01:16 04:43:03:29 Ultimately, we want our students
 to engage critically
 1003 04:43:04:01 04:43:05:12 with the world.
 1004 04:43:05:14 04:43:08:02 And if this process,
 as exemplified within the arts,
 1005 04:43:08:04 04:43:11:29 can get them to that point
 in all of their choices,
 1006 04:43:12:01 04:43:14:06 so much the better.
 1007 04:43:26:02 04:43:27:29 As part of the artistic process,
 1008 04:43:28:01 04:43:30:00 students respond
 to their own work
 1009 04:43:30:02 04:43:31:28 and to the work of others.
 1010 04:43:32:00 04:43:34:04 In our final classroom segment,
 1011 04:43:34:06 04:43:36:04 we'll see sixth graders
 using dance
 1012 04:43:36:06 04:43:40:02 to interpret the mathematical
 properties of circles.
 1013 04:43:40:04 04:43:41:27 As you watch,
 consider the benefits
 1014 04:43:41:29 04:43:45:10 of having students
 critique each other's work.
 1015 04:43:54:13 04:43:56:05 (Johnson)
 Today the trios
 1016 04:43:56:07 04:43:58:00 are on their second day
 of working together.
 1017 04:43:58:02 04:43:59:15 We'll see works
 in progress.
 1018 04:43:59:17 04:44:00:26 The watchers
 are going to be

1019 04:44:00:28 04:44:02:25 taking notes
of what they see,

1020 04:44:02:27 04:44:04:11 and then at the end,
in between,

1021 04:44:04:13 04:44:06:25 we'll have an opportunity
to give verbal feedback

1022 04:44:06:27 04:44:09:01 so they'll have more ideas
for revision.

1023 04:44:09:03 04:44:10:27 *(student)*
We could do, like,
a triangle

1024 04:44:10:29 04:44:12:21 *where we all face*
different directions.

1025 04:44:12:23 04:44:14:25 *Somebody could do, like,*
the formula for area.

1026 04:44:14:27 04:44:16:16 Maybe we should have, like,
a beat,

1027 04:44:16:18 04:44:18:28 like, so we could go threes,
or we could go on fours

1028 04:44:19:00 04:44:20:07 or eights or something.

1029 04:44:20:09 04:44:22:21 That might keep us
together.

1030 04:44:22:23 04:44:24:08 *You know how when we come*
together and do our circles,

1031 04:44:24:10 04:44:26:04 *it might keep keep us*
together?

1032 04:44:26:06 04:44:28:04 *(Johnson)*
I am seeing
some wonderful things so far.

1033 04:44:28:06 04:44:30:19 I see them trying out ideas
and then canning those ideas,

1034 04:44:30:21 04:44:32:05 which excites me

1035 04:44:32:07 04:44:34:01 that they're not
just coming up with something

1036 04:44:34:03 04:44:35:07 and being happy.

1037 04:44:35:09 04:44:36:22 They're trying it out,
canning it,

1038 04:44:36:24 04:44:38:21 trying it out,
revising it, tweaking it.

1039 04:44:38:23 04:44:40:04 That's exciting to me.

1040 04:44:40:06 04:44:43:02 *And whenever*
you're ready.

1041 04:45:16:25 04:45:19:02 *Nice, ladies.*
Very nice.

1042 04:45:19:04 04:45:20:03 [applause]

1043 04:45:20:05 04:45:21:25 *Give us a few sentences*

1044 04:45:21:27 04:45:23:19 *describing what we just saw,*
please.

1045 04:45:23:21 04:45:26:26 *(student)*
I was kind of putting something
in the oven

1046 04:45:26:28 04:45:29:17 to, like--in her poem,
there was this thing

1047 04:45:29:19 04:45:31:01 *about baking a pie.*

1048 04:45:31:03 04:45:32:28 *(student)*
They told

about different things
1049 04:45:33:00 04:45:34:07 *that had to do*
with circles,
1050 04:45:34:09 04:45:36:15 *and one was throwing a rock*
into the pond
1051 04:45:36:17 04:45:37:26 *and the ripples,*
which--
1052 04:45:37:28 04:45:40:05 *I was supposed to be*
showing the ripples.
1053 04:45:40:07 04:45:41:24 *And I showed*
a merry-go-round.
1054 04:45:41:26 04:45:44:29 *And I showed the pie.*
1055 04:45:45:01 04:45:46:08 *Can you come sit*
in front of us
1056 04:45:46:10 04:45:48:23 *while we give you the ideas*
we wrote down?
1057 04:45:48:25 04:45:51:13 *Remember the positive sandwich,*
my angels.
1058 04:45:51:15 04:45:54:12 *Something that's already*
working for you,
1059 04:45:54:14 04:45:56:05 *you love it,*
they should keep it;
1060 04:45:56:07 04:45:58:21 *next, something*
they could think about;
1061 04:45:58:23 04:46:01:18 *and try to follow it up*
with something that you love.
1062 04:46:01:20 04:46:03:21 *Positive sandwich.*
Anna?
1063 04:46:03:23 04:46:06:00 *I liked how each person*
was always moving around.
1064 04:46:06:02 04:46:08:18 *They didn't all stay*
in one space.
1065 04:46:08:20 04:46:10:26 *But maybe next time,*
1066 04:46:10:28 04:46:13:19 *you could have more connection*
into the moves.
1067 04:46:13:21 04:46:16:24 *And then I also liked how,*
at the beginning,
1068 04:46:16:26 04:46:19:29 *your poses were the same*
as when you ended.
1069 04:46:20:01 04:46:21:16 *(Johnson)*
Hannah.
1070 04:46:21:18 04:46:23:22 *I liked how you showed, like,*
the definitions
1071 04:46:23:24 04:46:26:11 *of, like, the diameter*
and the radius.
1072 04:46:26:13 04:46:30:03 *That was cool,*
but I think that when Angela
1073 04:46:30:05 04:46:32:02 *comes underneath Mandy*
and Sara's arms
1074 04:46:32:04 04:46:33:07 *and then they roll away,*
1075 04:46:33:09 04:46:34:26 *I think that could be*
more lined up,
1076 04:46:34:28 04:46:37:06 *'cause it looked like it was*
kind of different spaces.
1077 04:46:37:08 04:46:39:07 *And then I liked*
how you showed the pi.

1078 04:46:39:09 04:46:41:13 The 3.14, that was cool.
 1079 04:46:45:20 04:46:47:28 Let's talk about the benefits
 1080 04:46:48:00 04:46:51:13 of asking students to critique
 one another's work.
 1081 04:46:51:15 04:46:53:17 (*Percival*)
Well, I think
when they're looking
 1082 04:46:53:19 04:46:54:29 *at someone else's work,*
 1083 04:46:55:01 04:46:56:11 especially
 if they've been involved
 1084 04:46:56:13 04:46:59:19 in a similar kind of project,
 1085 04:46:59:21 04:47:02:06 that while they're looking
 at it,
 1086 04:47:02:08 04:47:05:05 they're really thinking
 about their own.
 1087 04:47:05:07 04:47:09:04 And so they're benefiting
 just from the observing of it
 1088 04:47:09:06 04:47:11:17 as a kind of critic.
 1089 04:47:11:19 04:47:17:14 And then having their voice
 heard by others
 1090 04:47:17:16 04:47:20:02 and perhaps having an impact
 1091 04:47:20:04 04:47:21:13 on a piece of work,
 you know,
 1092 04:47:21:15 04:47:25:00 actually helps them
 be creators, in a way,
 1093 04:47:25:02 04:47:26:05 *of that other project.*
 1094 04:47:26:07 04:47:27:23 *So it becomes a community*
 1095 04:47:27:25 04:47:30:22 of creators and critiquers.
 1096 04:47:30:24 04:47:32:29 Many of our students
 are not gonna go on
 1097 04:47:33:01 04:47:35:05 to become artists in their life,
 1098 04:47:35:07 04:47:37:15 but all of them will go on
 1099 04:47:37:17 04:47:39:02 to be consumers of art
 1100 04:47:39:04 04:47:42:29 and to be viewers
 of different artistic processes,
 1101 04:47:43:01 04:47:44:29 and they need to be able
 to think critically
 1102 04:47:45:01 04:47:46:13 about those things.
 1103 04:47:46:15 04:47:47:29 *And especially*
in the visual arts--
 1104 04:47:48:01 04:47:49:27 we live
 in such a visual world.
 1105 04:47:49:29 04:47:51:22 So much information
 is coming at us
 1106 04:47:51:24 04:47:54:12 *every day visually.*
 1107 04:47:54:14 04:47:56:17 If we can't think about that
 and analyze that,
 1108 04:47:56:19 04:48:00:12 then, in a way,
 we can become a victim to it,
 1109 04:48:00:14 04:48:02:16 or we can become
 just very passive
 1110 04:48:02:18 04:48:06:22 in consuming
 that visual information.
 1111 04:48:06:24 04:48:09:09 I think that students need
 to be able to think critically
 1112 04:48:09:11 04:48:12:17 about what they're seeing

in their environment.

1113 04:48:12:19 04:48:14:02 That consuming worries me.

1114 04:48:14:04 04:48:17:24 I see kids who are happiest

1115 04:48:17:26 04:48:21:00 when they're hooked up
to a variety of electronic gear.

1116 04:48:21:02 04:48:23:00 You know,
they've got their CD player

1117 04:48:23:02 04:48:27:18 for any travel in the car
or the bus on an excursion,

1118 04:48:27:20 04:48:29:13 and they've got
their Game Boy and--

1119 04:48:29:15 04:48:31:21 you know, everything
is one image after another,

1120 04:48:31:23 04:48:33:24 and there's a great deal
of control there.

1121 04:48:33:26 04:48:36:12 They can stop it.
They can start it.

1122 04:48:36:14 04:48:41:17 If we don't take the time
to remind them

1123 04:48:41:19 04:48:44:19 to take the critical eye
and take the time to observe,

1124 04:48:44:21 04:48:48:13 synthesize, understand,
make revisions,

1125 04:48:48:15 04:48:50:08 that part
will never be engendered

1126 04:48:50:10 04:48:52:03 in any part of their life.

1127 04:48:52:05 04:48:54:22 And when I'm working
with younger teachers

1128 04:48:54:24 04:48:55:27 as a mentor,

1129 04:48:55:29 04:48:57:07 I always remind them

1130 04:48:57:09 04:48:59:23 that they need to look
at their students

1131 04:48:59:25 04:49:02:20 as though they all have
that remote in their hand

1132 04:49:02:22 04:49:04:18 and they're just waiting
to click you off

1133 04:49:04:20 04:49:06:28 and change the station

1134 04:49:07:00 04:49:09:02 and that you've got to make sure

1135 04:49:09:04 04:49:11:07 that they have purpose
for the engagement.

1136 04:49:11:09 04:49:13:04 *And critiquing*
really gives you that,

1137 04:49:13:06 04:49:14:25 *you know, that you're not*

1138 04:49:14:27 04:49:16:09 *passively watching a TV.*

1139 04:49:16:11 04:49:18:02 You're having
to formulate opinions,

1140 04:49:18:04 04:49:21:06 and you're having
to make a connection.

1141 04:49:21:08 04:49:22:24 I like the parameters
that were set

1142 04:49:22:26 04:49:24:05 for the critique itself,

1143 04:49:24:07 04:49:26:00 the whole positive sandwich
technique.

1144 04:49:26:02 04:49:27:09 I saw, you know,

1145 04:49:27:11 04:49:30:02 this is teaching kids
some real life skills.

1146 04:49:30:04 04:49:33:26 I was very impressed
at how adept the students were

1147 04:49:33:28 04:49:36:23 at offering criticism
in a way

1148 04:49:36:25 04:49:39:24 that could be taken positively
by their peers.

1149 04:49:39:26 04:49:41:17 (*Rosenow*)
We have positive sandwich.

1150 04:49:41:19 04:49:43:27 We had another example--

1151 04:49:43:29 04:49:46:09 PPQ.

1152 04:49:46:11 04:49:50:20 What other positive approaches
are there

1153 04:49:50:22 04:49:53:07 to addressing
student peer critique?

1154 04:49:53:09 04:49:55:17 I use a four-step approach
in my classroom,

1155 04:49:55:19 04:49:57:17 and I start with description.

1156 04:49:57:19 04:49:59:12 I think it's really important
for students

1157 04:49:59:14 04:50:01:08 to just describe
what's actually there,

1158 04:50:01:10 04:50:03:16 because sometimes
what students are perceiving

1159 04:50:03:18 04:50:06:13 is not what the artist intended
the students to perceive

1160 04:50:06:15 04:50:08:12 or the audience members
to perceive.

1161 04:50:08:14 04:50:10:14 So I think that in itself,

1162 04:50:10:16 04:50:12:14 just describing what you saw
or what happened,

1163 04:50:12:16 04:50:14:10 can be very enlightening
for the artist.

1164 04:50:14:12 04:50:16:07 *I move on to analysis.*

1165 04:50:16:09 04:50:18:13 I think that students
need to think consciously

1166 04:50:18:15 04:50:20:25 about structure
and how the artist or performer

1167 04:50:20:27 04:50:22:19 chose to structure that piece.

1168 04:50:22:21 04:50:24:16 That can be very helpful.

1169 04:50:24:18 04:50:26:22 I move from there
into interpretation.

1170 04:50:26:24 04:50:28:25 What did it mean to you and why?

1171 04:50:28:27 04:50:32:16 It is so crucial to back up
your interpretive statements

1172 04:50:32:18 04:50:33:26 with reasons from the work.

1173 04:50:33:28 04:50:35:24 And I think that that's
a really good habit

1174 04:50:35:26 04:50:38:01 to get students into
in any discipline--

1175 04:50:38:03 04:50:40:10 that they're backing up
their statements.

1176 04:50:40:12 04:50:44:01 Finally, the smallest piece
of the process is judgment.

1177 04:50:44:03 04:50:46:17 And the important thing
about judgment is that students

1178 04:50:46:19 04:50:48:26 *know that there are*

different criteria,
1179 04:50:48:28 04:50:50:07 *that different cultures*
1180 04:50:50:09 04:50:51:24 have different criteria,
1181 04:50:51:26 04:50:53:13 different artists
have different criteria.
1182 04:50:53:15 04:50:55:16 And they need to learn
1183 04:50:55:18 04:50:59:21 how to use different criteria
to judge things.
1184 04:50:59:23 04:51:02:04 And sometimes I'm the one
determining the criteria
1185 04:51:02:06 04:51:03:16 for particular artwork.
1186 04:51:03:18 04:51:05:01 Sometimes the artist says,
1187 04:51:05:03 04:51:08:17 "Here's what I was trying to do.
Was I successful?"
1188 04:51:08:19 04:51:11:02 And sometimes
the students themselves say,
1189 04:51:11:04 04:51:14:06 "I believe good art
is X, Y, and Z,
1190 04:51:14:08 04:51:15:26 "and this is
or is not good art
1191 04:51:15:28 04:51:18:11 because it does or does not meet
those criteria."
1192 04:51:18:13 04:51:21:04 So that--breaking it down
into steps like that,
1193 04:51:21:06 04:51:24:01 I think, makes it
less threatening
1194 04:51:24:03 04:51:26:04 both for the students
receiving the criticism
1195 04:51:26:06 04:51:28:08 and for the students
engaged in the criticism,
1196 04:51:28:10 04:51:31:06 because it's very clear,
1197 04:51:31:08 04:51:33:22 and questions
of goodness or badness
1198 04:51:33:24 04:51:36:16 sort of become specific
and become related
1199 04:51:36:18 04:51:38:28 to the goals or the objectives
of the artist
1200 04:51:39:00 04:51:41:17 rather than to just sort of
whim or personal opinion.
1201 04:51:41:19 04:51:43:28 I think one of the things
that can happen there, too,
1202 04:51:44:00 04:51:47:28 by separating interpretation
from judgment,
1203 04:51:48:00 04:51:51:03 is that you recognize--
they begin to recognize
1204 04:51:51:05 04:51:53:09 that there's a difference
between saying,
1205 04:51:53:11 04:51:55:02 "This piece of artwork
did or didn't do
1206 04:51:55:04 04:51:56:15 what the artist intended,"
1207 04:51:56:17 04:52:00:02 and saying,
"This is what it means to me."
1208 04:52:00:04 04:52:02:25 That there are two different
things going on there
1209 04:52:02:27 04:52:04:17 and both of those things
can be valid.

1210 04:52:04:19 04:52:06:13 "Maybe I didn't get
what the artist meant,

1211 04:52:06:15 04:52:08:12 "but I can understand
what the artist meant,

1212 04:52:08:14 04:52:09:18 "and I can appreciate that
1213 04:52:09:20 04:52:11:06 even if I find
something different."

1214 04:52:11:08 04:52:13:09 I think if we build
on what's happening in that

1215 04:52:13:11 04:52:14:23 across disciplines,
1216 04:52:14:25 04:52:18:18 that we can trust that
the students are going to know

1217 04:52:18:20 04:52:20:14 how to critique
and support each other,

1218 04:52:20:16 04:52:22:04 because that's
what it's all about.

1219 04:52:22:06 04:52:24:11 *In writing,*
students are coming to us

1220 04:52:24:13 04:52:27:05 from something called
Author's Circle,

1221 04:52:27:07 04:52:29:24 *and so when we get together*
in Author's Circle,

1222 04:52:29:26 04:52:31:07 *the author is coming forth*
1223 04:52:31:09 04:52:33:02 with a question for, you know,
1224 04:52:33:04 04:52:35:29 the rest of the group
that happens to be there,

1225 04:52:36:01 04:52:38:13 and then they read their work,
1226 04:52:38:15 04:52:40:05 and others will respond
1227 04:52:40:07 04:52:42:22 *to what they want*
a response to.

1228 04:52:42:24 04:52:44:12 *And if we have other criteria*
1229 04:52:44:14 04:52:45:28 we're looking for in that work,
1230 04:52:46:00 04:52:48:02 we'll have them posted,
and we'll look and say,

1231 04:52:48:04 04:52:49:26 "Well, now, what do you think
about this?"

1232 04:52:49:28 04:52:51:13 How is this evident?"

1233 04:52:51:15 04:52:55:05 And the author gets
to give voice to his intentions

1234 04:52:55:07 04:52:56:12 or her intentions.

1235 04:52:56:14 04:52:58:18 And so that's a way
of, you know,

1236 04:52:58:20 04:53:02:11 better understanding
a variety of ways

1237 04:53:02:13 04:53:04:24 of approaching
any piece of writing

1238 04:53:04:26 04:53:07:09 or piece of artwork, actually.

1239 04:53:07:11 04:53:09:04 Understanding
that different artists

1240 04:53:09:06 04:53:10:15 have different intentions
1241 04:53:10:17 04:53:13:27 and learning how to judge art
1242 04:53:13:29 04:53:15:29 through the eyes
of the artist that created it

1243 04:53:16:01 04:53:17:12 is really important
1244 04:53:17:14 04:53:19:24 when you're looking at the art
of different cultures.

1245 04:53:19:26 04:53:21:24 You have to have that skill
if it's art

1246 04:53:21:26 04:53:24:12 that's coming from something
that you may not understand.

1247 04:53:24:14 04:53:27:11 You might not know
what those criteria are.

1248 04:53:27:13 04:53:29:21 But you have to get used
to setting aside

1249 04:53:29:23 04:53:31:09 your own criteria.

1250 04:53:31:11 04:53:33:27 We might look at medieval art
and say, "Oh, it's terrible.

1251 04:53:33:29 04:53:36:16 "You know, the people look flat.
There's no sense of depth.

1252 04:53:36:18 04:53:38:17 There's all sorts
of weird, awkward things."

1253 04:53:38:19 04:53:42:06 But that wasn't the criteria
the artist was using.

1254 04:53:42:08 04:53:45:03 So I think there's benefit
to judging art

1255 04:53:45:05 04:53:49:07 on the basis that the creator
intended it to be judged.

1256 04:53:49:09 04:53:51:09 *(Grady-Smith)*
And that's such a good point,

1257 04:53:51:11 04:53:53:14 *because once you take it*
out of the context

1258 04:53:53:16 04:53:54:28 *of their familiarity*

1259 04:53:55:00 04:53:58:23 and you put it into the context
of other cultures,

1260 04:53:58:25 04:54:04:07 you know, you need to teach them
to lose the motivation

1261 04:54:04:09 04:54:05:17 of only interpreting things

1262 04:54:05:19 04:54:07:24 according to how they relate
to yourself.

1263 04:54:07:26 04:54:09:27 You have to open up a little.

1264 04:54:09:29 04:54:11:24 *(Wright)*
I think this is another way

1265 04:54:11:26 04:54:13:06 in which art
is so important.

1266 04:54:13:08 04:54:14:28 You think of poetry,
for instance.

1267 04:54:15:00 04:54:17:00 You know, a poem can be
interpreted sometimes

1268 04:54:17:02 04:54:18:08 in so many different ways.

1269 04:54:18:10 04:54:20:15 You know, sometimes
it's important

1270 04:54:20:17 04:54:22:06 to teach the cultural context

1271 04:54:22:08 04:54:23:24 behind a work of art.

1272 04:54:23:26 04:54:28:00 A lot of times, I'll throw out
music or different art pieces

1273 04:54:28:02 04:54:29:26 without any kind
of cultural background

1274 04:54:29:28 04:54:31:09 and just ask my students

1275 04:54:31:11 04:54:34:02 to find something
to appreciate in it.

1276 04:54:34:04 04:54:36:08 Because a lot of times
in this fast-moving world,

1277 04:54:36:10 04:54:37:12 we're not going to be able
 1278 04:54:37:14 04:54:38:24 to do the research
 1279 04:54:38:26 04:54:40:12 into the cultural context
 of something,
 1280 04:54:40:14 04:54:42:12 and, you know,
 we have to accept
 1281 04:54:42:14 04:54:46:08 that this is something of value
 or that it has some meaning
 1282 04:54:46:10 04:54:48:15 in some other cultural context
 1283 04:54:48:17 04:54:51:00 and be able to find
 something good in it.
 1284 04:54:51:02 04:54:52:20 (*Baxley*)
Right.
 1285 04:54:52:22 04:54:55:05 In the same way that students
 misinterpret the meaning
 1286 04:54:55:07 04:54:56:24 of a work of art
 from another culture,
 1287 04:54:56:26 04:54:59:24 they misinterpret
 the actions and words
 1288 04:54:59:26 04:55:03:06 of people
 from another culture.
 1289 04:55:03:08 04:55:05:29 And I think stepping out
 of yourself for a minute
 1290 04:55:06:01 04:55:08:10 and being able to look
 at someone else's point of view
 1291 04:55:08:12 04:55:10:01 from their side
 1292 04:55:10:03 04:55:11:15 and trying to think
 about things
 1293 04:55:11:17 04:55:13:06 in terms of,
 "What did they mean?"--
 1294 04:55:13:08 04:55:17:03 not, "What did I get?"
 but, "What did they mean?"--
 1295 04:55:17:05 04:55:18:25 could be extremely valuable.
 1296 04:55:18:27 04:55:22:05 (*Grady-Smith*)
 We could have world peace.
 1297 04:55:22:07 04:55:24:01 [laughter]
 1298 04:55:24:03 04:55:27:25 (*Percival*)
But I think that's valuable
at this table.
 1299 04:55:27:27 04:55:30:02 You know, I think we generalize
 about cultures.
 1300 04:55:30:04 04:55:33:25 And each of us is coming
 from a different intersection
 1301 04:55:33:27 04:55:35:12 of many cultures,
 1302 04:55:35:14 04:55:39:17 and so the skills
 that we're gaining
 1303 04:55:39:19 04:55:40:29 from the critiquing process
 1304 04:55:41:01 04:55:43:16 and working together
 in an integrated way
 1305 04:55:43:18 04:55:44:16 across the arts,
 1306 04:55:44:18 04:55:45:27 I think,
 is really helping us
 1307 04:55:45:29 04:55:48:21 with all of our interactions
 with people.
 1308 04:56:01:17 04:56:04:00 In this program,
 we've seen how students benefit

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|------|-------------|-------------|---|
| 1309 | 04:56:04:02 | 04:56:08:01 | from taking on various roles throughout the artistic process. |
| 1310 | 04:56:08:03 | 04:56:10:19 | We've also looked at how revising and critiquing |
| 1311 | 04:56:10:21 | 04:56:13:29 | can give students a wider perspective on their work |
| 1312 | 04:56:14:01 | 04:56:16:04 | and the work of others. |
| 1313 | 04:56:16:06 | 04:56:17:19 | In our next program, |
| 1314 | 04:56:17:21 | 04:56:19:26 | we're going to look at the impact of instruction |
| 1315 | 04:56:19:28 | 04:56:22:29 | built around connecting concepts. |
| 1316 | 04:56:23:01 | 04:56:26:07 | For <i>Connecting with the Arts</i> , I'm Reynelda Muse. |
| 1317 | 04:56:32:10 | 04:56:35:08 | [lighthearted music] |
| 1318 | 04:56:35:10 | 04:56:43:07 | § § |