Welcome back to Connecting with the Arts.

I'm Reynelda Muse.

In our last program, we saw how teachers use Big Ideas to organize integrated instruction.

In this program, we'll explore how teachers identify what their students are learning in arts-integrated classes.

We'll visit four schools.

In an earlier program, we saw a dance teacher and a science teacher introducing the laws of motion to a class of seventh and eighth graders.

We'll return to the same dance studio.

The teachers had the students demonstrate what they had learned by explaining the laws of motion to a class of younger children.

A little bit apart like this.

And all together, we're going to bend our knees.

Relax your arms.

Today we had two groups of students in the room.

One was my normal class, my seventh- and eighth-grade dance students,

and then we had visitors, which was a combination of first and second graders.

And in Portuguese, the magic word?

Obrigado.

We decided to invite the little guys, the first and second graders, because we wanted an audience to show what we have learned.

You have to stay in the middle balanced.
Then it can go around, like in a circle. Our vision was for the seventh and eighth graders to acquire the concepts that they had studied in our interdisciplinary unit of dance and science and be able to explain those phenomena. You spin around, and then in the middle, there's the center of mass so that it doesn't fall off. I thought that doing it with the younger kids was a great idea. I didn't think about this ahead of time, but with the younger kids, they're forced to put it in simpler language. You know where the center of mass is? So when I was over by Elly and a little second-grade girl, she was doing a center of mass with the dog and cat, and she had reduced it to the balance point. Now, what do we expect? That it spins around freely. Freely, okay. Let's try. It does. Nice job. And she had the whole ideas about the balance point of the dog and the fact that the balance point didn't need to be on the object. Okay, it's not the right one.
And what did we learn about the cat, Elly?

That the center of mass doesn't have to be a hole, and it's in between the legs. Oh, so it's actually outside its body. Mm-hmm.

I think we're on the right track doing science and dance, 'cause they just need multiple experiences with these concepts so that when they get to college, it's not just some mathematical thing. (Carvalho-Puzon)

Down and up. When you are ready-- down-- tell your partner you're ready. You're going to bring them right to your-- and push them up against gravity. Stretch your arms.

When we were putting the little guys up in the air, we found their center of mass because that was the place that they actually balanced. If we were to put our feet closer up in their higher area, they wouldn't balance. If we were to put our feet lower, closer to their knees, they wouldn't balance. This is really-- Hang in there.

So we found their center of mass, and the center of mass is where the object balances. (Wright)

Was nice to see the students in the role of teacher. I mean, what a marvelous
form of assessment.

The students spent a long time learning these concepts with their teachers, and now they're in a position to go on and pass on that knowledge to a younger group of students.

(Schweickert) And they are able to use their own words.

I always feel that my students are demonstrating the best understanding when they can take what I have said and rephrase it in their own words.

(Grady-Smith) And I like the idea they were having to reduce it to the most simple terms and really understand what the younger child understood.

And any time that you can physicalize an understanding, I think it really helps.

And when the students were taking their knowledge to the younger students, they didn't know what the younger students were going to ask them.

So they had to think on their feet, be spontaneous, draw from their inner resources, and rephrase what they already knew until the younger student understood.

(Rosenow) I think it was also beneficial for the teachers that very last student not only show that she was successful in understanding what she had to do to balance the student but then to explain what she did or what she had to think about in order to balance the student.

It gave you a larger view
of not just,
"Well, I know what to do,
but I can talk about it,
"and I can help someone else
understand how I did it
so that it make sense
to them as well."
And when we've talked about
these ideas that we want that--
these powerful things
the students are getting
form explaining things
to another student,
but if we don't have
that reflection time afterwards
where we hear the students
talking about it,
as teachers, we can't use that
as an assessment
because we don't hear
that they did that.
We don't have evidence
that they've actually gone
through those
thought processes.
Think for a minute about some
of the forms of assessment
that we've used
in our own classrooms
to get at students'
understanding
or to allow students
to demonstrate
their understanding.
What are some of the things
that you have done?
In our school,
almost all learning
in large projects ends up
with some kind of museum walk--
that's what we call it--
and the classroom that has
this new learning to share
sets up their stations,
and then all the classes sign up
at different points in the day
for about three or four days.
And in that way,
the teachers
have a pretty good sense
of what the students know
because they are able
to circulate
and hear their students
explaining to a variety of visitors to their museum.

(Hoffman-Dachelet) I could really see that reinforcing the learning over the years, then, because if a second grader is coming in and hearing the same concept from a, you know, fifth grader, then when they get to the fifth grade, they've had some previous experience with that concept, and I could really see how that would deepen the learning.

(Percival) And the first graders teach us too. So it's a two-way kind of street, you know.

The first graders learn how to present what they've learned.

It's fascinating. And inspires the older students because the first graders are often very imaginative in how they approach solutions to problems and how they portray their knowledge.

(Hoffman-Dachelet) I always try to assess each project in at least two ways. So that students who might be more successful in communicating in one way have a chance.

It's so easy in visual arts because many of the concepts are visible at a glance. You know, you glance at their artwork, and if they get symbolism, they've got it, and you can see it. If they get balance, they've got it,
you can see it,
it's very concrete.
But sometimes students
understand the concepts,
and their skill level
just isn't there to allow them
to express it
through the artwork directly.
So in addition
to looking at the artwork
to see if my students
have understood
a given concept,
I always try to provide
either a writing experience
or an opportunity
for them to explain
verbally
the choices to me
or explain their choices
to the class
in some sort
of an oral presentation,
and it's been
really interesting to me
how many students
can talk about the concepts
and just can't make
their hands do it yet.
And I absolutely agree
that you have to have
a balance in your assessments.
Even in a performance-based
class
like a band class,
we always do some written work
and verbal responses,
not only to help me assess
but to support the learning
that goes on
in language arts, in math,
in science, in social studies.
And I think, often, when we talk
about integrating the arts
and using the arts
as an assessment tool,
the other teachers back off
and say, "Well, I'm not sure
if I know how to do that"
without something
written too."
And we always tell them,
"Go ahead,
do the written work too;
I try to keep up a variety of form of assessments whenever I'm doing anything in class, but specifically related to art-infused activities. One of the techniques I like to use is, we always bring in--for literary arts, we always take a look at art criticism, whether it's dance criticism, film criticism, art criticism relating to sculpture or painting, and have the kids do some writing, and one of my final forms of assessment often is to have one student play the role of critic in looking on another student's artwork or performance, and of course at that point they think that, you know, what's being assessed is the artist's work where in reality, what is also being assessed is their command of the concepts that we've covered. Well, and I think it's crucial that if you are going to include the arts in your general classroom instruction, that you make sure that you are assessing the art with art concepts and art terms as well. I remember an instance where a teacher had students make posters that were illustrating a concept, but they didn't set any expectations for the quality of the poster or the kinds of sort of thought processes that go into designing a poster,
and I was embarrassed.

I was embarrassed to see my students' work when I knew they could do so much better, and I--in fact--had them take those posters to my classroom and redo them with the art concepts.

During the course of the year, we always set up rubrics for all of our projects, and the art teacher that we work with tells us what we should be holding the students accountable for.

The music teacher tells, you know, us. I would think that would take some really good thorough training so that classroom teachers wouldn't feel they were being asked to do something they really didn't have the tools to do, I think that if we are going to ask that, then we need to have some staff development that's very high-quality and is done perhaps with the personnel at the school. "There's that resource if I don't quite know how to judge this."
The other thing we've done is, we've used an awful lot of video documentation.

And in the instance of dance, if the teacher knows that the student is going to portray their concept knowledge in dance, then she'll
videotape it, and we'll often try
to watch it together
or something like that.
So I try to be
an active participant in that.
(Hoffman-Dachelet)
I think that's very important.
And as we say,
in some sort of ephemeral
or performance situation,
it's easy enough to videotape
or audiotape a performance
and then go at a later point
to another teacher and ask.
And of course,
in visual projects, you know,
it's a concrete object;
it's easy enough for me
to go and help.
(Pericival)
That's a real strength
of integration.
Because when you're working
on a team
and you're planning together,
you're also planning assessment
together,
and that's when you hear,
this is what I want you to hold
the students accountable for.
I hear it.
And, "Would you like a rubric
from me?"
Or, "Would you like me
to come in and demonstrate?"
So it really makes
the assessment more authentic
and effective.
(Hoffman-Dachelet)
And easier.
I know that so many people
don't want to do
interdisciplinary units
because they perceive it
as being very difficult,
but I think that
if you do it right,
then it can be easier
than normal instruction.
(Schweickert)
And gets easier and easier
the more you do it.
Now we'll go back
to Hand Middle School, where Mary Lou teaches. The seventh grade teachers focused on the theme of World War II. Students in the theatre classes presented *Fiddler on the Roof*, a musical set in Russia at the turn of the 20th century. There, the seventh grade teachers focused on the theme of World War II.

Students in the theatre classes presented *Fiddler on the Roof*, a musical set in Russia at the turn of the 20th century. Preparing and performing the musical gave students a context for what they were learning about Europe during the Second World War.

As you watch, consider how connections between content areas helped teachers find out what their students have really learned. Preparing and performing the musical gave students a context for what they were learning about Europe during the Second World War.

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If a pogrom happened in a village town, it's not, like, you know, B rated horror movies, right? It's not Freddy Krueger; it's true.

If a pogrom happened in a village town, it's not, like, you know, B rated horror movies, right? It's not Freddy Krueger; it's true.

I mean, it's real.

These people came in, and they demolished their weddings, and later on, what do we find out they did to them?

They kicked them out of their homes.

What else do they do to them?

The solution--

Do you remember the solution?

Yeah, what they would do--

one half of them would be evicted and sentenced to leave the country.

Another half would be killed, and the other half would have to be converted.

[laughs]

I mean, I mean a third!

No, converted to Christianity.

That was called--that was--who came up with that idea?

The czar, when Nicholas II.

They were asked to choose a topic related to Fiddler.

They were asked to research it, come up with several sources, present that topic in a formal presentation.

Me and Ali did Kiev, and we learned a lot about the culture and history,

like it was founded in 482 A.D.

But I think the thing that I like the most was the food.

We learned about the food, and we could--the beet soup.

And you know--
Yay.

You guys remember beet soup?

We did traditional Jewish weddings.

Yeah.

And it help us understand what was going on in the wedding scene in *Fiddler on the Roof*.

And we understood, like, why they broke the glass.

Yeah.

And why they did the bottle dance.

They broke the glass to, like--because a long time ago,

a man broke a glass at a dinner table

and wanted it to symbolize of not be too happy,

and so it shows them not to,

like, being too happy during their marriage.

'cause there still can be bad things to come.

Okay.

There are papers; there are assignments; there's vocabulary;

they are asked to present coherent presentations

and let's break it down into categories.

What's one category of learning?

What do you think?

Learn the history of the Jewish people.

History.

What's another category of learning that we've got?

Theatre, like learning to act?

Theatre, okay; we've learned about the theatre.

We learned a lot about backstage etiquette.

Step two is rehearsal.

And within rehearsal, you're dealing with students

many of which have never been on a stage.

So rehearsals are--not only are you rehearsing a play.

You're also teaching
the skills of theatre.

§ If I were rich, I'd have the time that I lacked §

§ to sit in the synagogue and pray. § §

Well, I basically was the lead character, Tevye,

and I was the head of this household of five daughters.

Tevye is kind of a living Santa Claus.

And he's just always jolly except for a couple of parts.

And Santa Claus has his problems too,

because, you know.

You're finally here-- my breadwinner.

That is also mine.

(Larson)
The performance grade is broken down by each individual performance.

75% of that grade is backstage etiquette.

25% of that grade is memorization and doing what you're supposed to do on the stage.

So the focus does not become talent based;

it becomes work-ethic based.

§ §

[cheers and applause]

I don't want a bunch of children on a stage that don't know a single thing about what the play is really about,

about the themes and the stories

and the values and the history to be learned.

At this level, it's not about producing a Broadway baby.

It's about knowledge and education.

We are going to just talk about some comparisons and some contrast that we can make between Russia in the early 1900s and a Europe in the 1940s.

The students that come from maybe art
or drama or dance, where they're doing a production, they spend a great deal of time on background. And they do a lot of writing within their curriculum as well.

If we were to make some comparisons and some contrasts to what was happening with the pogroms, what could we compare that to in German society?

To Kristallnacht, good.

Explain that, what was Kristallnacht?

Kristallnacht is when, like, Nazis, if you could say, or the Russians came in, maybe, like, destroyed homes and evicted them and everything.

When they come to language arts and we're discussing something like the persecution of the Jews in the 1940s, they very naturally make those connections because they say, "Oh, well, you know, that didn't just happened in the 1940s, you know, when we studied Fiddler,"

"we learned about Nicholas II and how he made these laws that caused the Jewish people to have to leave Russia in the early 1900s." And so those are things that make our conversations much easier.

Did any of the leaders in Russia and Germany-- Russia in the early 1900s and Germany in the 1940s-- share any similar ideas?

They shared the idea to get rid of all the Jews. The Czar Nicholas II and Hitler shared the idea of the final solution.
Ah, very good.

I want you to think about connections, okay?

Let's connect all that information in our head to things that you've learned in other classes this year.

We had that really long conversation about Communism.

Yes.

That was, like, the day before our Communism test.

You--really?

And I just went on and on and on, didn't I?

The wheels have been turning; the fire has been ignited; they've learned some concepts; they're making connections, and I can sit back, and I can listen to this discussion, I can listen to this discussion, I can sit back, and I can soak in everything they've learned.

I understood what was happening before Communism and during Communism, then we kind of learned about after, 'cause, you know, we know about today.

So you knew what the Iron Curtain was?

That was probably a vocab term.

Oh, it was!

Good, what is that?

I remember.

It was interesting.

the breadth of the conversation there.

It went so much beyond what you could assess by a written test.

I heard students talking about.

you know, the reasons for learning.

the connections that they made.

They talked about
the learning process itself.

So, I mean, they were really thinking in a much broader way about this unit than student--

you typically see students doing.

(Grady-Smith) I thought that the idea of reconnecting so many of the concepts, the idea of establishing what do we learn, you might consider that a review, but in this case, I could see how intently she was looking at her students and how little she was giving them in terms of cues. So there was a real effort on her part to see what was going to be spontaneously brought forward. So that she started with one person; she didn't limit the discussion to just that one line of communication. She let others add in, showing, you know, what they learned too. (Rosenow) So we can very easily consider that discussion as an oral test?

Mm-hmm. Yes, and sometimes I think we don't take advantage of those oral retelling assessments situations, and we are uncomfortable with being quiet for a little while and letting students gather their thoughts and generate their understandings and build on each other's understandings. (Rosenow) Sometimes it's a discovery
process for the student,

and we saw the girl

that had the "aha" moment

for the teacher
to write history and theatre

on the board.

they're suddenly
dividing knowledge

that's been very integral
to each other

and probably wasn't
initially separate,

but we can take it apart
and look at it

and then think
of, "How did our working
"through these historical
concepts

affect your work
in another class?"

Right.

(Hoffman-Dachelet)

And it's interesting to me
that so much of the assessment

was based on the background
information

and on the things that happened
outside of the performance.

So rather than just creating
performers,
she was asking her students
to be creators,

because when you do that
character analysis

and find out
about the history,

then that made them
also engaged

in the act of creating
that play.

And I think that--I think that
that's important.

I think that I want
my students to go out

knowing those skills
of creation.

Even if they don't become
playwrights,
at least when they see a play,
y they understand

what went behind it,

and they're able to think
more critically about it.

One of the things
that I really appreciated

was the fact that
this theatre teacher knew that the history component had to be brought into their work and didn't seek out someone else to do that part of it. It was, "This is for our purposes.

"We all have the ability to do this research process, and so let's take responsibility for it and let's figure out what we can find out together."

This was a very long project. And I was wondering what would have happened if the theatre teacher was integrated with the language arts and social studies teacher and science teacher and was able to--they were able to time their studies so that the research could have been taken out of the drama class. It might have shortened the time line and still have achieved the same results.

And so sometimes, you know, a production is difficult to put on in a school because it is so time-consuming.

so I just wanted to mention that that was a thought I have. (Rosenow) Well, let's go to Mary Lou.

She may be able to fill us in into what that process was. I think Jennifer really wanted the students to see that doing the research is part of her class.

It's funny--she walked around school all of last year, as she prepared for this, with various books
577 07:24:38:12 07:24:40:10 on Russian history and Jewish traditions.

578 07:24:40:12 07:24:42:25 She invited a rabbi to discuss things with the children

579 07:24:42:27 07:24:45:15 but she really wanted them to see

580 07:24:45:17 07:24:48:22 that to be a complete artist,

581 07:24:48:24 07:24:50:26 you'd have to do the research


583 07:24:52:16 07:24:54:23 I think so many arts teachers

584 07:24:54:25 07:24:57:08 get wrapped up in the performance,

585 07:24:57:10 07:24:59:16 and I'm sure without doing all this,

586 07:24:59:18 07:25:01:23 it would have been a fabulous performance,

587 07:25:01:25 07:25:04:23 but it was so much richer having gone through the process

588 07:25:05:00 07:25:07:01 and making the process the most important part

589 07:25:07:03 07:25:08:27 and not the performance.

590 07:25:08:29 07:25:12:18 (Grady-Smith)

591 07:25:12:20 07:25:15:03 and we have had a monitor

592 07:25:15:05 07:25:17:23 that has shown different parts

593 07:25:17:25 07:25:19:24 of the development and evolution,

594 07:25:19:26 07:25:21:21 and we try to tune everything up during the intermission

595 07:25:21:23 07:25:24:05 and then have it going beforehand.

596 07:25:24:07 07:25:26:08 And such a great opportunity to educate the parent

597 07:25:26:10 07:25:28:29 on what they're actually going to be watching

598 07:25:29:01 07:25:32:02 and why they're watching it.

599 07:25:32:04 07:25:33:17 I never do a concert without telling the parents

600 07:25:33:19 07:25:37:01 why we picked this piece of music and what we did

601 07:25:37:03 07:25:40:05 to study the history of it

602 07:25:40:07 07:25:43:27 or what particular style we were learning

603 07:25:43:29 07:25:45:25 as we worked on this piece of music.


605 07:25:47:18 07:25:50:05 (Percival)
There are so many language arts teachers who will not do any theatre any place because they are only thinking of production. And every time I work with students around a play or anything that's going to possibly be acted, I always say to the students, "You know, this may never go anywhere beyond this classroom. That's not the point of it. We'll have to see where we move and where we want to move." So I think that's really important that the teacher and the parents understand that. Because very often, there is pressure from outside the classroom to do a large production, and then it overshadows whatever learning might have been occurring. It also has a relationship or connection to what the administration of the school expects: the big art show or the big production. I think that's a danger of being an arts instructor, that the focus can sometimes slide to the product, and--but of course the product is completely beside the point. The point is the learning. If you're going to focus on the learning and the outcomes of the learning, then your process is maybe going to be different. And so it's hard because there is pressure on us as arts instructors to have that wonderful product, to show the community, because that's what they see,
that's what they are assessing.

But that's not what I'm assessing.

I'm assessing the learning.

Next, we are going to return to Rick's classroom.

His students have analyzed artifacts created by another group of sixth graders.

Their assignment is to create a museum exhibit displaying the artifacts.

This assignment is an example of a performance task where students take on roles from the professional world.

Here, the role they take on is that of a museum curator.

As you watch, consider how this task draws on knowledge and skills acquired throughout the civilizations unit.

I see you guys are laying out your display here.

Why don't you tell me about some of the design choices that you're making.

We're making our museum like the-- I don't know how to phrase it-- the museum display, exhibit.

And we really want to it be flashy so it catches your eye.

Like, you can be walking down the hall and be, like, "Whoa, it's an exhibit."

That's what I'm looking for.

The artifacts we are working with come from the island culture of Ga Amay.

From their maps,

we can't exactly tell their specific location in the ocean.

But we are exploring that at the moment.

So what are you playing around with right now?

Because this is the first thing you see, we wanted to put, like,
some of the more really impressive artifacts, like these two. Because these two also sort of match, like, the--

they're both currency, we think.

And then, like, over here, because we've got, like, a little white theme, white and blue theme going, it's, like, the pearls and the blue necklace and that goes with that.

I notice you have these batik artifacts. I understand what you're doing with the color scheme here, and I like that quite a bit, but I'm also wondering if you might want to group like objects together.

You know, I see some of the same kind of motifs on the pot as I see in your flag. That might be a great opportunity to show, you know, that there were motifs in this culture. And what better way to show that than to juxtapose two different objects so that people can see the same things that you saw and maybe come to some of the same conclusions that,

"Hey, look, there's this pattern going here."

"We've got the spiral, the spiral, the spiral in different areas."

I think you also had it in that clay pot over there, right?

On the one hand, you want the unity--
and also the spiral on the pot 697 07:29:57:14 07:29:59:19 going with the spiral on the flags--
but then, how do you balance that with variety? 698 07:30:02:27 07:30:04:18 What can you do to break things up?
So those are the principles that we're talking about 700 07:30:04:20 07:30:06:23 going with the spiral on the flags--
but then, how do you balance that with variety? 701 07:30:06:25 07:30:08:15 all the time, right--
that balance point between making it go together 702 07:30:08:17 07:30:10:28 all the time, right--
that balance point between making it go together 703 07:30:11:00 07:30:12:21 and yet not having it be boring.
I think you guys have come a long way, 704 07:30:12:23 07:30:14:12 and you've got some fantastic ideas here.
You've also got some really nice stuff to work with. 706 07:30:17:01 07:30:19:12 You've also got some really nice stuff to work with.
So I'm going to let you continue to discuss this 707 07:30:19:14 07:30:22:12 So I'm going to let you continue to discuss this
and throw around some more ideas 708 07:30:22:14 07:30:24:22 and throw around some more ideas
and figure out what you want to do. 709 07:30:24:24 07:30:26:11 and figure out what you want to do.
Write it up on paper, and then I'll approve it, and then I'll approve it, 710 07:30:26:13 07:30:29:05 Write it up on paper, and then I'll approve it,
and then you can go ahead. 711 07:30:29:07 07:30:30:14 and then you can go ahead.
You know what we could do. 712 07:30:30:16 07:30:32:08 You know what we could do.
Instead of making, like, a big, long shelf, 713 07:30:32:10 07:30:34:06 Instead of making, like, a big, long shelf,
we could put this here 714 07:30:34:08 07:30:35:21 we could put this here
and then just put some small shelf right here 715 07:30:35:23 07:30:37:18 and then just put some small shelf right here
to put that green pot on. 716 07:30:37:20 07:30:39:26 to put that green pot on.
In the time between the conquest activity 717 07:30:39:28 07:30:42:15 In the time between the conquest activity
these exhibits together, 718 07:30:42:17 07:30:45:11 and putting these exhibits together,
the kids have developed a much better sense of really what, 719 07:30:45:13 07:30:51:10 the kids have developed a much better sense of really what,
you know, what kind of influences do play 720 07:30:51:12 07:30:54:01 you know, what kind of influences do play
on each and every one of us as part of a culture. 721 07:30:54:03 07:30:56:24 on each and every one of us as part of a culture.
I suppose it's had to make me think 722 07:30:56:26 07:30:59:27 I suppose it's had to make me think
kind of outside of the box. 723 07:30:59:29 07:31:02:29 kind of outside of the box.
I had to think--had to stretch my brain in unusual ways. 724 07:31:03:01 07:31:09:00 I had to think--had to stretch my brain in unusual ways.
(Percival) 725 07:31:09:23 07:31:11:21 (laughs)
I really like how you,
both Rick and Rachel,

727 07:31:15:16 07:31:17:07 set up guidelines
728 07:31:17:09 07:31:20:24 in a way of what they should be
thinking in terms of
729 07:31:20:26 07:31:22:16 as they were positioning
the items.
730 07:31:22:18 07:31:24:19 For instance,
731 07:31:24:21 07:31:27:05 to really think

For instance,

732 07:31:27:07 07:31:29:15 and to have reasons connected,
you know,
733 07:31:29:17 07:31:31:23 with the study that they'd done
734 07:31:31:25 07:31:34:02 of how they were grouping
the artifacts together,
735 07:31:34:04 07:31:37:07 why were they putting
one item next to the other.
736 07:31:37:15 07:31:40:12 Was it the motif that was
joining them, for example?
737 07:31:40:14 07:31:43:03 And so it made it very clear
to them
738 07:31:43:05 07:31:44:19 what you were expecting them
739 07:31:44:21 07:31:46:15 to be going through
in the process,
740 07:31:46:17 07:31:48:26 but then you also ask

but then you also ask

741 07:31:48:28 07:31:50:07 to be submitted
ahead of time.
742 07:31:50:09 07:31:51:16 So you could go back,
743 07:31:51:18 07:31:53:28 and before it became
a summative assessment,
744 07:31:54:00 07:31:57:11 you could continue asking
those "why" questions
745 07:31:57:13 07:32:00:23 and prompting them to ask
more "why" questions.
746 07:32:00:25 07:32:03:02 So revisiting
the instruction
747 07:32:03:04 07:32:04:17 that was previously
given
748 07:32:04:19 07:32:07:27 about the visual art elements
actually enabled them
749 07:32:07:29 07:32:10:07 to be more successful
and using those elements.
750 07:32:10:09 07:32:12:28 So they may have had some
understanding,
751 07:32:13:00 07:32:16:03 but asking them to recall,
"Remember, these are the things
752 07:32:16:05 07:32:17:23 "that we talked about.
753 07:32:17:25 07:32:20:13 How do you apply those things
at this point in time?"
754 07:32:20:15 07:32:22:01 So there is a knowledge base
there.
755 07:32:22:03 07:32:25:08 One of the higher levels
of assessment
756 07:32:25:10 07:32:29:01 is to be able to actually
transmit the knowledge
from one person to another, and in this case, it's through the means of the exhibit. There is a parallel here with the dance section that we saw where the students are supporting the younger students as teacher. I see the role of the exhibit as teaching an audience, and they're creating a vehicle for teaching. But what other knowledge base exists in the expression of the exhibit? Well, the elements cross-culture, the cultural universals. Because they were having to think about, you know, "How am I going to communicate about the economics or about the arts or the spirituality, "I think, the religion that they had? "that they had? How was I going to get these across to the people who were coming by this display?" It's almost like using symbolic language again. Because each piece is a symbol representing a function of the universals. And it would seem to me that that's a leap into transformation, and you know, you have done your analysis, and now you're going to really superimpose this at a higher level of understanding. Well, we don't just want them to know what the cultural universals are; we want them to know why that's important.
how to use them to find things out about art, and if our assessment only focused on what are the cultural universals, then we wouldn't be getting at those other things that we want them to learn, and so we-- they have to do those things; they have to use the cultural universals to do something in order to show us that they know how to use them. One of the things that I really liked about this, and I think you see it here in this clip, was the switching of roles, you know. Here I was assessing not only the, you know, the academic content that I was responsible for, but we were talking about art content that Rachel has taught the students. It was really fun to, you know, to combine those two different disciplines and, you know, have the kids make those connections too. Okay, well, how is this stuff that Ms. Hoffman-Dachelet is teaching us in art class connected to the study of culture, and how can we put them together to make a really dynamic display? And all of that was so fluid that when you're watching it, it doesn't distract you. It doesn't make you think, "Oh, look, he's speaking art-ese, and she is speaking social studies" or whatever.
You’re—it’s a very smooth, seamless journey, which is nice. It’s hard to have that happen. Can you identify specific skills that the students were exhibiting or could be assessed on?

Well, just their ability to use principles of design in terms of emphasis, contrast, balance. All those things were a part of the things you were discussing with them. You know, how are we going to-- because since I can’t stand there and tell everybody what they’re supposed to look at, how do I make them look at the things that I want them to look at, how do I get them to follow a flow of information visually? And what we are not seeing here in this clip because of the stage in the project at that point is the whole literary arts aspect of it. Because in addition to the, you know, the design concerns, you know, there were also the captions and the catalogues that they had to make for their exhibits. And so there was an awful lot of time put into-- “Okay, now that we’ve come to these conclusions “about this culture, how do we communicate that...
with our audience?"

We talked earlier about the need for having some kind of a criteria if you're going to have an arts event or an arts-based performance task as an assessment tool for something the kids have been doing in another class.

We really believe that if you're going to design a rubric, you ought to have an idea of what you want to see, but it should be--have student input built into it. So we usually try not to do more than five to six areas within a rubric.

We found that that's what is most easy to handle. And we like to see the student develop it prior to the--even the beginning of the lesson so that they go in knowing what the expectation is going to be. Yeah, and that's made a big difference in student responsibility because they can't say, "Well, nobody ever told me."

You know, because it's right there. Why is the exhibiting of the artifacts a meaningful or effective way of assessing student understanding at this point? It's very cumulative. It goes through the timeline of learning, more or less, from their initial contact with the universals and then threads all the way through.

So it ties everything together. (Hoffman-Dachelet)
And it also creates closure, because it goes-- it brings us back full circle to where I started the year in visual arts, which was looking at art through culture. And so it just sort of cycled back around but the other way.

So that at the very end, they're saying, "What can we figure out about this culture through the art?"

And so they go through this huge process. And in some ways they end up back, back where they started. But now they are doing it. Instead of learning about it, now they are doing it. And they arrive back where they started with all of the information acquired in the loop. And that's where they display it, at our learning festival, at a festival where the whole school is gathered to celebrate the learning that's happened throughout the year, and so they have these displays up, and parents come to see, and they're really honored by the whole learning community.

The conversation I would love to be a part of or at least love to listen in on is the conversation that would have happened between the students who were the archeologists and the students who'd created those artifacts exhibited. For the students who'd created them to go up and say,
"It's not what I meant by that,"

and then sit down

"But you did this."

So there is that level

of understanding

that happens after--
even after the performance task.

Really allows them to realize

that archologists

are not infallible,

that you can make assumptions,

and they can be

completely wrong.

And that happens in science, and

it happens in social studies,

and it happens in all

of these areas of learning

that the paradigm shifts.

And all of these discussions

did take place

between the students.

I heard many student groups

standing around, you know,

talking about the process

and how, you know,

reevaluating things

and talking about how

they would have done things
differently,

so they were already,
in their minds, planning.

You know, they'll never do

this particular activity again,

but they're planning

for, you know, the next exhibit

or project that they do.

And having

a culminating event

such as the display

or the puppetry unit

we saw earlier

with the Greek mythology

gives the students a focus

so that they're often

not even realizing

that everything is

coming together in their minds.

It's coming together here

in this display

or this performance.
That has the wonderful spirit of a celebration of learning.

That's what I love about it. (Baxley) Absolutely.

Earlier we saw an integrated dance and science unit that Noel designed, comparing the anatomy of frogs and humans.

In our final classroom example, we'll see the culminating activity of that unit.

The students debated whether or not a frog should be allowed to join a ballet company.

To prepare students for the debate, Noel and the science teacher collaborated with the language arts teacher.

During this performance task, some students argued the two sides of the issue, while others took on the roles of ballet company staff members.

As you watch, consider how the debate format is used to assess learning in the arts.

Everybody needs to write an opening statement for the debate tomorrow, as if you were going to have to give that statement.

Then I want you to write a statement for the other side, okay?

Where the frog is not going to be in this dance company and some of the reasons why.

The other dancers are gonna get pay cuts because there's another dancer.

And then everybody's gonna be looking towards the frog and nobody looking at the dancers.

They're still gonna get a lot more money.
because people will want to see a frog dance

because they'll think it's so interesting

seeing a frog do ballet.

They don't have good balance.

They do got good balance.

Uh-uh, 'cause they don't have any toes.

They just have--

and every time they go for a spin,

it will get stuck and twist his leg

because of the suction cups on the bottom of his toes.

No, as soon as he lands, he'll just stop.

I know, but he'll have to do spins too,

so every time he does a spin,

he's gonna twist his leg.

He could get used to it.

That would hurt his leg,

and he wouldn't be able to do it anymore.

Yeah, he would.

No, he wouldn't.

Yeah, he would.

Do you have a reason?

Our premise is that Mr. Frog presents himself to the ballet company and expects to be given the opportunity to audition.

And there are two sides to that issue, which are debated by teams of five.

And then the staff of the ballet company will give them input as to why they think it's possible or it's impossible for this frog.

Ladies and gentlemen, I am positive that our client, the frog, can be a ballet dancer.

First of all, the frog has more flexibility
than the average ballet dancer.

The opportunity to see a frog dancing in a ballet would increase ticket sales dramatically.

Also, the bumps on its feet will help it keep its balance.

and it already knows first position.

Thank you.

A frog cannot be a ballet dancer because the frog wouldn't be able to learn all the moves and words because of language and communication problems.

The frog would be too short to catch the girl and would be too small for the audience to see from high and faraway places.

Okay, now, each team has three minutes to prepare your rebuttal, okay?

You have to think of what they said and come up with your statement in response to that, okay?

In language arts, my purpose is to get the kids to use language supported by reasons.

and that's what they're trying to do.

A frog cannot stand straight, which will interfere with the dancing.

and usually, the guy has to catch a girl when they jump into the air.

and that would mean chaos for the frog and other performers.

Good.

Now, what she's doing there
is very good.
She's making a statement--
the frog's arms are too short--
and then she goes
on the next line
and says
what's wrong with that,
so help her do that
with each statement
that you have.
I could do
sign language.
They could do
sign language.
For long
and faraway places,
they could use
binoculars.
[bell dings]
Ready
for the rebuttals?
The ballet company should be
an equal opportunity employer
and should not discriminate
against anybody
because they'll have
a lawsuit on their hands,
and don't be stuck
in the old days.
We have technology
that could make him taller,
and we have technology that
could prevent him from talking
so he won't get mixed up--
so they won't get annoyed
by the croaking
every time they're dancing.
Plus not all ballet dancers
have to catch people,
and what if it's a female?
Does that mean that the male
dancer or human dancer
could catch him instead?
Many people
are superstitious
and may think that they will get
warts or diseases.
And the frog really isn't
flexible,
but it cannot stand up straight
or do certain positions.
His arms are too short,
and he wouldn't be able
to do arm positions.
And every time they spin,
they will twist their legs
the wrong way and fall.

A frog cannot get into third, fourth, or fifth position, and they would also not be able to stand on tippy-toes.

And they wouldn't be able to talk to him because they don't speak frog.

They're going to be assessed by how they perform in the debate because that'll give us a lot of information as to what concepts they've really embraced and understood and also what we missed on, because I'm really of the belief that if you don't hear it, they weren't taught it well, not necessarily that if you don't hear it, they don't know it.

The company staff is going to ask questions of both the debate sides, okay?

What problems would the frog have with my dances? The frog is much more flexible than the average human, and it would be easier-- the frog could do the stuff much easier, without any problems, so you wouldn't have to, like, teach him or have him stay after or whatever.

Well, as a fact, he really can't do certain positions.

I mean, he can do first position because his legs are already like that, but when he tries to do fifth or fourth position, his feet are in a different way, and it won't let him do what he's supposed to do.

And, like, if he needs to stand on his tippy-toes,
he wouldn't be able to do that either.

because his body weighs more than his feet do,

and his little toes wouldn't be able to hold him.

What if the people on the ballet team be scared of frogs?

Like, everybody has to get used to everybody once in a while,

so everybody will just have to find a way to like the frog.

They may be superstitious,
or they might think they might get warts,

but they could, like, go to the library

and find out stuff about the frog

so they won't be scared of it,

'cause, like, we'd probably be scared of each other.

if we didn't know about each other.

Well, I think that if people are scared of the frog,

the dancers might leave the company

and go to a different company without a frog,

and that wouldn't really benefit the original dance company.

Now we're going to have the closing arguments,

and this will be the last chance

for the two teams to convince the company staff

of their particular idea, okay?

So here are the closing arguments.

Devau for the affirmative.

[applause]

Ladies and gentlemen,

the facts that were previously stated

should persuade you that the frog can be a ballet dancer.

Costume problems can be handled.

Situations between hatred and discrimination

between the dancers and the frog
should be handled.

So in conclusion, I have a dream that the frog should and will be accepted.

Thank you.

The frog's natural instinct will lead him to a pond of water.

At any moment, he could just run off into the wild in the middle of the performance.

And as we talked earlier, language, size, strength, arms, head, and including posture would be really difficult for the frog to accomplish.

What would the frog do when they have to do movements with their hands? Wouldn't it be difficult for the frog to move its feet like humans, and what if they had to keep their feet straight?

So of course, a frog can never be a ballet dancer.

[applause]

Okay, the company staff will now go into closed session to discuss this.

I think that the frog should not be a ballet dancer because my dances would probably be too hard for the frog.

and it may not be able to follow along with my dances.

and it would be a waste of time and money.

I believe the frog should be a ballet dancer because just imagine our frog jumping this high.

He would be jumping off the page.

I think the frog should be on the ballet team because it should be treated equally, it's not a human.

doesn't mean that it can't dance.

or understand what people are saying.
I think that the frog should not be a ballet dancer is because I would have to have strict classes and that the frog would not understand what you're talking about and would be disrupting class. And this is what I want, and this is not what I want. Okay, I guess we'll go into a vote now. We have reached a decision that the frog should not be a classical ballet dancer. [applause]

Let's discuss the knowledge and skills that were required for the students to be able to accomplish this performance task.

Well, as a language arts teacher, I was going to cue into the debate format that they obviously had to be taught and utilized effectively. And something else that I love seeing was the use of written language. Now, I don't think they necessarily had to have spelling correct and everything on their note cards, but they were using those note cards to communicate effectively in a real life situation the way they would really use them. And they were using the oral communication skills. They were speaking in their roles, and they were always providing evidence in a persuasive manner.
They obviously knew the frog's anatomy and their dance positions to be able to tell specifically they can't get to second, third, and the other ones that he mentioned. I really enjoyed that they needed to know varying roles in a ballet company and that clearly they had to take those roles into consideration and think about the different sort of career aspects related to it and that it's not just all dancers, that there are other positions available. And I also thought it was interesting that they also learn the decision-making process. They learn a way to approach making difficult decisions in the future. From a literary arts point of view, I like the fact that they had to come up with a defense for their position, so giving supporting evidence, which we're always looking for in written work. I also like the fact that they had to think ahead a little bit, and they had to anticipate, you know, some of the opposition to their position. And they had practice in those very important public speaking skills. I also appreciated the fact that obviously you as teachers had opened up possibilities.
could communicate.

The girl who raised the picture,
to show what she wanted and what she didn't want,
I thought that was beautifully done, you know.
A picture is worth a thousand words.

And in that case, it communicated perfectly.
Yeah, yeah.
I noticed also the personalization that occurred, talking about superstitions and warts and "I have a dream."
I loved that.
[laughs]

There were clearly specific ways that the students made this personal to them or drew on their own experience or something that they had read, and it made it less formal and more personal.

And there is that emotional context that bonds the learning to the child so securely.

It was just a great deal of fun to work on, and each time that I've done it, it's grown in some way that has made it better and has given me more insight to what will make it very attainable for all the students. That was my goal, was that all the students in the science class would feel very comfortable in the debate environment, in the debate environment, and in the science lab.

And I guess that's the biggest success for me, is that learners of all kinds were able to feel really productive.
From what you've said in the past, I'm assuming that after this, there was some time given to them to reflect. (Grady-Smith) Oh, yes.

And we did a few drawings. Yeah.

We had asked them, you know, "Would you like to draw the frog in your favorite costume?" And, you know, some chose to do that, and some chose to do some other writing, but that was one of the options if they didn't want to do a journal entry.

And I think it's also important to note that you don't have to assess every aspect of the learning with one gigantic thing. I was thinking that it would be perfectly okay to assess at the point of the debate and leave the assessment of the dance terminology or the understanding of the dance roles to some other project so that it's not so enormous. We talked about art products and art projects being used as an assessment tool for integrated content. This wasn't an art project, this wasn't a dance, and yet you're assessing dance content. I can construct a situation like the debate where they are required to learn skills outside my content area to do what they need to do to demonstrate this knowledge.

So I think that was
a really powerful element of that unit to me, was that the end product was not the art. The art was required for them to be able to do that, but that wasn't all that it was about. In this program, we saw teachers using a variety of ways to find out what their students were learning. Students were asked to be instructors and researchers. They were given performance tasks with roles drawn from the arts world. The assessment opportunities for the teachers were rich learning experiences for the students. Our next program will wrap up this series. We'll look at how teachers reflect on their practice when integrating the arts. Please join us. For Connecting with the Arts, I'm Reynelda Muse. [lighthearted music]