

1	03:00:14:28	03:00:17:26	[lighthearted music]
2	03:00:17:28	03:00:25:25	§ §
3	03:00:45:25	03:00:47:23	Welcome back to <i>Connecting With the Arts</i> .
4	03:00:47:25	03:00:49:29	I'm Reynelda Muse.
5	03:00:50:01	03:00:52:18	In our last program, we examined the benefits
6	03:00:52:20	03:00:55:16	of integrating the arts with other parts of the curriculum.
7	03:00:55:18	03:00:57:00	In this program,
8	03:00:57:02	03:01:00:02	we're going to look at three types of collaborations.
9	03:01:00:04	03:01:04:02	We'll discuss the benefits and challenges of each one.
10	03:01:04:04	03:01:06:10	We saw part of a project in our last program
11	03:01:06:12	03:01:08:17	that involved a language arts teacher
12	03:01:08:19	03:01:09:22	and a visual art teacher.
13	03:01:09:24	03:01:11:20	They asked eighth graders
14	03:01:11:22	03:01:13:28	to show their understanding of a novel
15	03:01:14:00	03:01:15:19	by creating place settings
16	03:01:15:21	03:01:18:25	that reflected the inner journeys of the characters.
17	03:01:18:27	03:01:21:18	We're going to look now at how the two teachers worked together
18	03:01:21:20	03:01:23:15	to plan and teach the unit.
19	03:01:31:26	03:01:33:14	(Ellis) Kathy is on the third floor.
20	03:01:33:16	03:01:34:25	I'm on the bottom floor.
21	03:01:34:27	03:01:39:26	So we really don't get an opportunity to plan together
22	03:01:39:28	03:01:42:21	because our planning periods are so different.
23	03:01:42:23	03:01:45:13	This year, I'm fortunate in that every other day,
24	03:01:45:15	03:01:47:09	I do have a planning period
25	03:01:47:11	03:01:51:17	that coincides with her class going to lunch,
26	03:01:51:19	03:01:53:21	so I'll head down to find out what they're doing
27	03:01:53:23	03:01:56:15	and if they have anything that I can plug into.
28	03:01:56:17	03:01:58:04	I love those too.
29	03:01:58:06	03:01:59:28	(Adams) Cindy and I had been looking for a way
30	03:02:00:02	03:02:04:12	that we could create a fairly complex unit together.
31	03:02:04:14	03:02:06:06	And when I told her about this novel
32	03:02:06:08	03:02:08:08	that I had intended to use with the kids
33	03:02:08:10	03:02:11:11	called <i>The Weirdo</i> , she was really excited,

34 03:02:11:13 03:02:13:17 and she immediately
saw some ways

35 03:02:13:19 03:02:17:12 that she could make some
connections with visual arts.

36 03:02:17:14 03:02:22:02 I chose *The Weirdo* because of
a variety of reasons.

37 03:02:22:04 03:02:24:28 The book is centered
on one character

38 03:02:25:00 03:02:28:02 called "The Weirdo"
by the people in the community.

39 03:02:28:04 03:02:30:02 He's 17 years old

40 03:02:30:04 03:02:33:04 and was a victim
of an airplane crash

41 03:02:33:06 03:02:34:19 when he was ten years old,

42 03:02:34:21 03:02:36:25 so he's physically disfigured.

43 03:02:36:27 03:02:39:23 Students at this age
really respond

44 03:02:39:25 03:02:42:12 to that kind of individual.

45 03:02:42:14 03:02:44:19 They can kind of put themselves
in that place

46 03:02:44:21 03:02:48:08 because they're very interested
in body image at this age.

47 03:02:48:10 03:02:50:12 The book has mystery;

48 03:02:50:14 03:02:53:21 it has suspense;
it has a romance.

49 03:02:53:23 03:02:56:01 All of those things combine

50 03:02:56:03 03:02:59:22 to make it a perfect novel
for this age group.

51 03:02:59:24 03:03:06:21 Kathy asked me, "Do you have
any ideas on what I can do?"

52 03:03:06:23 03:03:09:06 And at that time,
I asked her,

53 03:03:09:08 03:03:11:25 "What specifically
do you want to get across?"

54 03:03:11:27 03:03:17:01 I think to me the underlying
goal, the whole thrust of this,

55 03:03:17:03 03:03:20:29 is to have kids take literature,
take words on a page,

56 03:03:21:01 03:03:26:18 and to be able to create an
image that shows a deep level--

57 03:03:26:20 03:03:29:25 or a really higher level,
I guess I should say--

58 03:03:29:27 03:03:32:05 understanding of what an author
is attempting to do

59 03:03:32:07 03:03:33:05 through literature.

60 03:03:33:07 03:03:34:18 Okay.

61 03:03:34:20 03:03:36:21 (Adams)
I had in mind
that I wanted to know

62 03:03:36:23 03:03:39:14 what the students knew
about character development,

63 03:03:39:16 03:03:42:04 theme development,
and even plot development

64 03:03:42:06 03:03:45:07 from something
that they would produce.

65 03:03:45:09 03:03:49:00 You know how we talked yesterday

66 03:03:49:02 about kids having visual images
03:03:50:29 and how important
that is for them

67 03:03:51:01 03:03:54:06 to really read
with understanding,

68 03:03:54:08 03:03:56:08 to really comprehend
what they're reading?

69 03:03:56:10 03:03:58:03 And we talked
about visual pictures

70 03:03:58:05 03:04:01:26 and how it's so important
for them, as they read,

71 03:04:01:28 03:04:04:00 to form those visual images.

72 03:04:04:02 03:04:06:18 And I think this book
lends itself to that so much,

73 03:04:06:20 03:04:08:13 you know, with the images
of the swamp.

74 03:04:08:15 03:04:10:02 And, of course, you know,

75 03:04:10:04 03:04:11:22 they really get a picture
of the characters

76 03:04:11:24 03:04:13:07 because of Chip.

77 03:04:13:09 03:04:14:23 When they first meet him,
you know,

78 03:04:14:25 03:04:17:04 they find out, you know,
how disfigured he is.

79 03:04:17:06 03:04:21:22 Cindy's goals in this unit
were, first of all,

80 03:04:21:24 03:04:24:16 to have the students
start thinking out of the box

81 03:04:24:18 03:04:26:08 with art.

82 03:04:26:10 03:04:29:03 Sometimes students see art
as only representational.

83 03:04:29:05 03:04:30:23 Cindy wanted them
to be able to think

84 03:04:30:25 03:04:33:00 more symbolically
and abstractly.

85 03:04:33:02 03:04:36:18 To evaluate and select
a range of materials

86 03:04:36:20 03:04:39:23 for its effectiveness
in communicating ideas.

87 03:04:39:25 03:04:43:15 That actually is the key point
I will be hitting on

88 03:04:43:17 03:04:47:06 along with
how they can use elements

89 03:04:47:08 03:04:52:20 such as color, shape, form,
texture, those type of things

90 03:04:52:22 03:04:55:19 to help create the message
they want to send.

91 03:04:55:21 03:04:56:25 Right.

92 03:04:56:27 03:04:58:23 *You've all got messages
or themes*

93 03:04:58:25 03:05:01:03 *that you got from that book.*

94 03:05:01:05 03:05:02:27 *Go back in your mind
to some of the things*

95 03:05:02:29 03:05:04:21 *you learned from the book,*

96 03:05:04:23 03:05:06:13 *and let's compile a list
of your themes.*

97	03:05:06:15	03:05:09:00	<i>As we're going through and compiling this list,</i>
98	03:05:09:02	03:05:10:11	<i>you jot down the themes</i>
99	03:05:10:13	03:05:13:07	that you and your classmates put together.
100	03:05:13:09	03:05:15:01	This is a brainstorming session.
101	03:05:15:03	03:05:17:27	<i>Craig?</i>
102	03:05:17:29	03:05:19:00	To never give up.
103	03:05:19:02	03:05:20:21	<i>Never give up.</i>
104	03:05:20:23	03:05:22:01	<i>Craig, what makes you say that?</i>
105	03:05:22:03	03:05:24:28	Because Chip never gave up on the bears.
106	03:05:25:00	03:05:26:17	<i>Never gave up on the bears</i>
107	03:05:26:19	03:05:28:16	<i>no matter how bad things got for him.</i>
108	03:05:28:18	03:05:29:25	<i>Okay, "Never give up"</i>
109	03:05:29:27	03:05:33:13	<i>is a message or a theme from the novel.</i>
110	03:05:33:15	03:05:35:17	<i>William?</i>
111	03:05:35:19	03:05:37:24	Always have trust in your family and friends.
112	03:05:37:26	03:05:39:28	<i>Always have trust in your family and friends.</i>
113	03:05:40:00	03:05:41:16	<i>William, why did you say that?</i>
114	03:05:41:18	03:05:43:26	<i>(William) Because Chip had trust</i>
115	03:05:43:28	03:05:46:18	in Tom Telford because they were both, like, friends,
116	03:05:46:20	03:05:48:25	and he was almost like a father to him.
117	03:05:48:27	03:05:51:04	Okay, who's got another one?
118	03:05:51:06	03:05:52:18	Ooh, lots of them.
119	03:05:52:20	03:05:53:19	<i>Nicole?</i>
120	03:05:53:21	03:05:55:14	Try to overcome your fears.
121	03:05:55:16	03:05:58:28	<i>(Adams) The themes in <i>The Weirdo</i> are many and varied.</i>
122	03:05:59:00	03:06:01:05	The major theme was to show
123	03:06:01:07	03:06:03:05	how one person can make a difference,
124	03:06:03:07	03:06:05:13	no matter their age or their disability.
125	03:06:05:15	03:06:07:21	But there are many other themes:
126	03:06:07:23	03:06:10:28	acceptance of others, personal transformation,
127	03:06:11:00	03:06:13:17	loyalty to friends and family,
128	03:06:13:19	03:06:15:16	standing up for your principles,
129	03:06:15:18	03:06:19:04	protecting the environment, and mending relationships.
130	03:06:19:06	03:06:22:02	Look back at your list of themes.
131	03:06:22:04	03:06:25:12	Okay, everybody has a list of themes.
132	03:06:25:14	03:06:27:20	Each of those themes

133 03:06:27:22 03:06:31:29 is actually centered
around one or more characters.

134 03:06:32:01 03:06:34:00 Am I right?

135 03:06:34:02 03:06:36:26 You remember "Don't judge a book
by its cover"?

136 03:06:36:28 03:06:38:05 Who would you say--

137 03:06:38:07 03:06:41:04 which characters would you say
have something to do

138 03:06:41:06 03:06:45:22 or play a role
with that kind of theme?

139 03:06:45:24 03:06:46:21 *George?*

140 03:06:46:23 03:06:48:20 Chip?

141 03:06:48:22 03:06:49:28 *Chip certainly has something
to do with that.*

142 03:06:50:00 03:06:51:21 *Can you think
of any other characters--*

143 03:06:51:23 03:06:52:21 Samantha.

144 03:06:52:23 03:06:53:23 *Samantha, okay.*

145 03:06:53:25 03:06:55:27 What I'd like
for you to do now

146 03:06:55:29 03:06:58:11 *is to go down
through your themes,*

147 03:06:58:13 03:07:01:19 *and I want you to write
some kind of a little code:*

148 03:07:01:21 03:07:03:18 *Which characters
would you place*

149 03:07:03:20 03:07:06:03 *next to each of those themes?*

150 03:07:06:05 03:07:08:18 *Because they helped you
get that message*

151 03:07:08:20 03:07:09:29 *either through their actions*

152 03:07:10:01 03:07:12:12 *or the way other people
behaved toward them*

153 03:07:12:14 03:07:15:07 *or their thoughts
or whatever.*

154 03:07:15:09 03:07:16:17 *Okay?*

155 03:07:16:19 03:07:19:02 This information is gonna be
really valuable to you

156 03:07:19:04 03:07:20:27 when we get down
to the art room.

157 03:07:20:29 03:07:23:08 And Ms. Ellis is gonna share
with you right now,

158 03:07:23:10 03:07:24:18 and she's gonna lead you

159 03:07:24:20 03:07:27:12 into the next part
of this lesson.

160 03:07:27:14 03:07:29:04 (Ellis)
Kathy was explaining to me

161 03:07:29:06 03:07:32:13 that she found it difficult
for some of our students

162 03:07:32:15 03:07:36:04 to read information
and visualize it.

163 03:07:36:06 03:07:38:26 Before the written language
was developed,

164 03:07:38:28 03:07:41:09 how did people communicate
their ideas

165 03:07:41:11 03:07:43:08 *or tell about something
happening?*

166 03:07:43:10 03:07:45:21 (Jo Beth)
They would act it out,
make acting scenes.

167 03:07:45:23 03:07:47:28 (Ellis)
Very good, yes.

168 03:07:48:00 03:07:50:00 They created folktales
and stories.

169 03:07:50:02 03:07:51:02 Okay.

170 03:07:51:04 03:07:52:00 (student)
Dance.

171 03:07:52:02 03:07:54:00 Dance, very good.

172 03:07:54:02 03:07:55:14 You could, like,
draw them pictures

173 03:07:55:16 03:07:57:15 to the best of your ability.

174 03:07:57:17 03:07:59:05 (Ellis)
So throughout history,

175 03:07:59:07 03:08:01:16 stories can be found
in works of art.

176 03:08:01:18 03:08:04:20 Kathy approached me about:

177 03:08:04:22 03:08:07:25 "What can I do
to get this across?"

178 03:08:07:27 03:08:09:18 I immediately said,

179 03:08:09:20 03:08:12:22 "I got a great idea,
but you'll think I'm crazy."

180 03:08:12:24 03:08:15:23 And I immediately thought,
"Judy Chicago,"

181 03:08:15:25 03:08:20:26 and, "Why couldn't the students
portray their characters

182 03:08:20:28 03:08:24:20 through the place setting,
just as Judy Chicago did?"

183 03:08:24:22 03:08:27:11 I brought in some images
of Judy Chicago's work

184 03:08:27:13 03:08:29:07 so I could better explain it
to Kathy,

185 03:08:29:09 03:08:31:09 'cause she had not seen
her work.

186 03:08:31:11 03:08:33:02 She immediately liked the idea.

187 03:08:33:04 03:08:36:28 I actually saw this exhibit
in Atlanta.

188 03:08:37:00 03:08:39:29 This was completed in 1979.

189 03:08:40:01 03:08:43:23 This piece is huge.

190 03:08:43:25 03:08:46:07 It would not even fit
in my art room,

191 03:08:46:09 03:08:47:28 to give you an idea
of the size.

192 03:08:48:00 03:08:50:01 What is it?

193 03:08:50:03 03:08:52:19 What I'd like
for them to retain

194 03:08:52:21 03:08:55:09 from this or, actually,
any other lesson

195 03:08:55:11 03:09:00:03 is to think through things
and think creatively

196 03:09:00:05 03:09:02:05 so that they can come up
with new ideas

197 03:09:02:07 03:09:05:15 and not just stick with
what is considered the norm.

198 03:09:05:17 03:09:07:18 Why would she want to use
a dinner party

199 03:09:07:20 03:09:10:16 as a theme for artwork

200 03:09:10:18 03:09:12:12 or an installation?

201 03:09:12:14 03:09:13:27 *What do you think?*

202 03:09:13:29 03:09:16:09 If she showed, like,
at a dinner party,

203 03:09:16:11 03:09:17:18 a lot of people come together,

204 03:09:17:20 03:09:19:25 and she might be trying
to get a lot of people

205 03:09:19:27 03:09:23:10 from different cultures or races
to come together in one,

206 03:09:23:12 03:09:25:07 in unison, like.

207 03:09:25:09 03:09:27:02 *All right, so she's trying
to get together*

208 03:09:27:04 03:09:28:26 a lot of different cultures
and races.

209 03:09:28:28 03:09:30:00 Yes.

210 03:09:30:02 03:09:31:18 She's trying to tell
the poor people

211 03:09:31:20 03:09:32:21 that there's still room.

212 03:09:32:23 03:09:34:02 *Okay, that's very good.*

213 03:09:34:04 03:09:37:10 This is a place setting
from *The Dinner Party*.

214 03:09:37:12 03:09:41:06 Notice that it has a name.

215 03:09:41:08 03:09:42:28 What do you think

216 03:09:43:00 03:09:46:21 each of these place settings
is representing?

217 03:09:46:23 03:09:48:12 A dead person.

218 03:09:48:14 03:09:50:20 *A dead person,
very good.*

219 03:09:50:22 03:09:55:11 *All right.
That's very good.*

220 03:09:55:13 03:09:57:17 A different culture
to where people live at

221 03:09:57:19 03:09:58:17 and what they do.

222 03:09:58:19 03:09:59:17 *All right.*

223 03:09:59:19 03:10:01:19 She could be saying

224 03:10:01:21 03:10:03:25 she wanted everybody
in the world to get along,

225 03:10:03:27 03:10:06:05 all the different types
of religions and races.

226 03:10:06:07 03:10:07:11 *Okay, different people.*

227 03:10:07:13 03:10:08:18 *Ashley.*

228 03:10:08:20 03:10:10:05 *(Ashley)
Maybe they could be legends.*

229 03:10:10:07 03:10:12:29 *(Ellis)
Legends, okay.*

230 03:10:13:01 03:10:18:10 *So she might have chosen people
that are important,*

231 03:10:18:12 03:10:21:18 *legends or important people,*

232 03:10:21:20 03:10:22:20 for her place setting.

233 03:10:22:22 03:10:24:23 Yes.

234 03:10:24:25 03:10:28:16 It seems like the stuff
in that place setting is--

235 03:10:28:18 03:10:31:02 like, it might have

236 03:10:31:04 came from Egypt.
 03:10:32:20 It might be, like,
 stuff in history
 237 03:10:32:22 03:10:34:11 or stuff in the past
 that happened.
 238 03:10:34:13 03:10:37:02 *Joseph is starting to look*
at the different components
 239 03:10:37:04 03:10:38:24 *of this place setting.*
 240 03:10:38:26 03:10:41:02 *I'll go ahead and tell you.*
 241 03:10:41:04 03:10:44:14 Judy Chicago
 put this piece together.
 242 03:10:44:16 03:10:48:18 Each place setting
 represents a famous--
 243 03:10:48:20 03:10:50:15 or not necessarily famous,
 244 03:10:50:17 03:10:55:16 but a female that impacted
 Western civilization, okay?
 245 03:10:55:18 03:10:58:26 Made some sort of impact
 on Western civilization.
 246 03:10:58:28 03:11:01:00 This particular place setting--
 247 03:11:01:02 03:11:05:08 since Joseph already introduced
 he was trying to pick up on
 248 03:11:05:10 03:11:07:02 and read the work, right?
 249 03:11:07:04 03:11:10:10 Because has Ms. Chicago
 given us a story here?
 250 03:11:10:12 03:11:12:05 Look at it closely.
 251 03:11:12:07 03:11:14:19 I want you
 to try to figure out
 252 03:11:14:21 03:11:19:26 what clues Ms. Chicago has given
 about this person.
 253 03:11:19:28 03:11:21:18 She's telling us
 about this person
 254 03:11:21:20 03:11:23:06 *who is at her dinner party.*
 255 03:11:23:08 03:11:25:05 *Jo Beth.*
 256 03:11:25:07 03:11:27:02 The eye in the center.
 257 03:11:27:04 03:11:28:18 *Okay, the eye*
in the center.
 258 03:11:28:20 03:11:30:03 What else?
 259 03:11:30:05 03:11:32:01 The sun.
 260 03:11:32:03 03:11:33:17 *Oh, you see a sun?*
 261 03:11:33:19 03:11:35:14 *Where do you see the sun?*
 262 03:11:35:16 03:11:38:02 Like, in that round thing.
 263 03:11:38:04 03:11:39:12 Right here?
 264 03:11:39:14 03:11:40:12 *Yeah.*
 265 03:11:40:14 03:11:41:23 Sunrays, okay.
 266 03:11:41:25 03:11:42:23 So we have an eye.
 267 03:11:42:25 03:11:44:28 *We have sunrays.*
 268 03:11:45:00 03:11:46:13 I see, like, a arrow
 269 03:11:46:15 03:11:49:23 pointing, like, south,
 southeast from the eye.
 270 03:11:49:25 03:11:51:14 *You see it?*
 271 03:11:51:16 03:11:53:07 *It's, like,*
some triangle thing.
 272 03:11:53:09 03:11:54:08 *(Ellis)*
Right there?
 273 03:11:54:10 03:11:55:21 *Yeah.*
 274 03:11:55:23 03:11:58:26 *Okay, all right,*

it looks like a triangle there.
275 03:11:58:28 03:12:00:10 *Nicole.*
276 03:12:00:12 03:12:02:01 If you look
at where it says her name,
277 03:12:02:03 03:12:04:11 it's like a little stick
in her name right there.
278 03:12:04:13 03:12:05:27 *Okay, there's*
a little stick.
279 03:12:05:29 03:12:07:12 *Okay.*
280 03:12:07:14 03:12:10:26 What do you think it is?
281 03:12:10:28 03:12:12:02 A telescope?
282 03:12:12:04 03:12:13:27 *Do you see that?*
Look again.
283 03:12:13:29 03:12:16:06 *(boy)*
It's, like,
from the tripod.
284 03:12:16:08 03:12:19:20 *(Ellis)*
Yes, do you see
the tripod?
285 03:12:19:22 03:12:22:01 *All right,*
we have telescope.
286 03:12:22:03 03:12:25:03 *We have stars.*
We have an eye.
287 03:12:25:05 03:12:28:14 *We have sunbeams.*
We have clouds.
288 03:12:28:16 03:12:30:27 What do you think
Caroline Herschel
289 03:12:30:29 03:12:32:28 *might have done?*
290 03:12:33:00 03:12:34:25 *(student)*
Ooh! Scientist.
291 03:12:34:27 03:12:37:00 *(Ellis)*
A scientist?
292 03:12:37:02 03:12:38:25 *Nicole, what kind*
of scientist was she?
293 03:12:38:27 03:12:40:19 Was she, like,
a astroscientist?
294 03:12:40:21 03:12:43:16 *Okay, astronomer.*
Very good, very good.
295 03:12:43:18 03:12:45:14 *Excellent.*
296 03:12:45:16 03:12:49:19 Could you use this idea,
place setting,
297 03:12:49:21 03:12:51:08 to represent your character?
298 03:12:51:10 03:12:52:08 *(students)*
Yes.
299 03:12:52:10 03:12:57:14 Instead of drawing it on paper,
300 03:12:57:16 03:12:59:23 could we create,
like Judy Chicago did,
301 03:12:59:25 03:13:04:25 a place setting
and have our own dinner?
302 03:13:04:27 03:13:07:13 *(Adams)*
As Cindy and I
planned this project,
303 03:13:07:15 03:13:09:17 we knew we needed to give
some parameters.
304 03:13:09:19 03:13:11:16 We didn't want it
to be so open-ended

305 03:13:11:18 03:13:14:25 that the students wouldn't
know how to get a handle on it.

306 03:13:14:27 03:13:18:15 They will use the place mat
to represent themes of the novel

307 03:13:18:17 03:13:21:21 that go along
with that particular character.

308 03:13:21:23 03:13:24:17 Then the plate,
as a part of the place setting,

309 03:13:24:19 03:13:26:07 will represent
the transformation

310 03:13:26:09 03:13:27:23 that the character undergoes,
311 03:13:27:25 03:13:29:28 and the bowl
will represent

312 03:13:30:00 03:13:32:19 the self-giving
or self-sacrifice

313 03:13:32:21 03:13:35:06 that the character portrays
in the novel.

314 03:13:35:08 03:13:38:16 As I go around the room
and talk with the students

315 03:13:38:18 03:13:40:15 about what they're doing
316 03:13:40:17 03:13:42:26 and why they're choosing
the media that they're choosing

317 03:13:42:28 03:13:44:19 or the symbols
that they're choosing,

318 03:13:44:21 03:13:46:23 I will informally
be able to tell

319 03:13:46:25 03:13:48:06 what they know
about that novel

320 03:13:48:08 03:13:50:20 and how deeply they understand
and have comprehended

321 03:13:50:22 03:13:52:03 what we've read.

322 03:13:52:05 03:13:54:21 Cindy is far better versed
than I am

323 03:13:54:23 03:13:57:07 in how well students
have used the media

324 03:13:57:09 03:13:59:21 to portray
what they want to portray.

325 03:13:59:23 03:14:03:08 My assessment
will actually be more involved

326 03:14:03:10 03:14:07:20 in having the kids tell me
what they have intended to do.

327 03:14:07:22 03:14:09:24 I will listen to the words
that they say

328 03:14:09:26 03:14:11:17 while I watch them
329 03:14:11:19 03:14:13:21 and see what their final product
looks like,

330 03:14:13:23 03:14:15:06 but I'll be dependent on Cindy
331 03:14:15:08 03:14:17:24 to know how well
they've actually used the media.

332 03:14:17:26 03:14:20:21 What else have you thought about
with this place mat?

333 03:14:20:23 03:14:23:04 What's the place mat
supposed to represent?

334 03:14:23:06 03:14:24:28 Food?

335 03:14:25:00 03:14:27:02 (*student*)
The person

that you're talking about.
 336 03:14:27:04 03:14:28:10 *Foundation.*
 337 03:14:28:12 03:14:29:16 The foundation,
 338 03:14:29:18 03:14:31:20 like, who the character is,
 right?
 339 03:14:31:22 03:14:34:05 Yeah, we could, like,
 put his face, like, right there.
 340 03:14:34:07 03:14:35:21 We could put his face
 on the plate,
 341 03:14:35:23 03:14:37:26 and then, like,
 on the sides of the place mat--
 342 03:14:37:28 03:14:40:08 Put, like, different words
 that describe him.
 343 03:14:40:10 03:14:41:25 Yeah, put, like,
 a forest--
 344 03:14:41:27 03:14:43:08 All right, now,
 we want to stay
 345 03:14:43:10 03:14:44:25 as much away from words
 as we can.
 346 03:14:44:27 03:14:46:17 You know,
 we've read a lot of words,
 347 03:14:46:19 03:14:48:20 and so we want this
 to be a real art project.
 348 03:14:48:22 03:14:51:22 We could, like, draw, like,
 the trees and stuff.
 349 03:14:51:24 03:14:53:10 Okay, trees.
 350 03:14:53:12 03:14:56:21 What are the trees
 gonna symbolize for Chip?
 351 03:14:56:23 03:14:59:08 (Ellis)
 It's very helpful
 to have two-teacher teams
 352 03:14:59:10 03:15:01:01 working with these students,
 353 03:15:01:03 03:15:04:06 because they're each doing
 something different,
 354 03:15:04:08 03:15:06:14 and even though
 they're doing the same project,
 355 03:15:06:16 03:15:08:13 they have different problems
 that come up,
 356 03:15:08:15 03:15:12:25 so having both of us
 rotating around the room,
 357 03:15:12:27 03:15:14:11 we can address the issues.
 358 03:15:14:13 03:15:16:24 Kathy can help them
 rethink about the themes
 359 03:15:16:26 03:15:19:09 and rethink about the characters
 in the novel.
 360 03:15:19:11 03:15:21:21 I can go around and do that,
 361 03:15:21:23 03:15:25:05 but I can also assist them
 with technical problems--
 362 03:15:25:07 03:15:27:16 you know, painting the fabric,
 cutting the fabric,
 363 03:15:27:18 03:15:30:06 or putting the clay together.
 364 03:15:30:08 03:15:32:12 One of the things
 that I got out of it
 365 03:15:32:14 03:15:34:23 was the growing
 relationship--
 366 03:15:34:25 03:15:36:15 Yes, between

the two of us.
 367 03:15:36:17 03:15:38:05 of working with you,
 368 03:15:38:07 03:15:40:22 because I haven't been able to
 in the past two years,
 369 03:15:40:24 03:15:43:28 so this project, I feel,
 has opened a lot of doors--
 370 03:15:44:00 03:15:45:29 I think it has too.
 371 03:15:46:01 03:15:49:08 for us in communication
 and dialogue in future projects.
 372 03:15:49:10 03:15:50:17 And it's also--
 373 03:15:50:19 03:15:52:21 it will pull in some other
 people in the building,
 374 03:15:52:23 03:15:54:28 because they've seen
 the two of us work together,
 375 03:15:55:00 03:15:56:09 and people are already looking
 376 03:15:56:11 03:15:58:14 for ways that
 they can get involved.
 377 03:15:58:16 03:16:02:27 (Ellis)
 It is a lot of extra effort
 and a lot of work
 378 03:16:02:29 03:16:05:11 to collaborate
 with another teacher
 379 03:16:05:13 03:16:08:17 on a given project.
 380 03:16:08:19 03:16:11:18 However, it enriches
 the project itself,
 381 03:16:11:20 03:16:15:09 and also,
 we're able to teach better.
 382 03:16:15:11 03:16:19:12 The students learn more
 when two teachers collaborate,
 383 03:16:19:14 03:16:22:22 because we all have
 different knowledge
 384 03:16:22:24 03:16:24:19 about different areas,
 385 03:16:24:21 03:16:26:12 and through collaboration,
 386 03:16:26:14 03:16:29:00 new doors are opened
 all the time.
 387 03:16:30:20 03:16:33:16 Let's discuss the collaboration
 between these two teachers.
 388 03:16:33:18 03:16:35:14 What did you see?
 389 03:16:35:16 03:16:38:21 Something I noticed
 right off the bat was,
 390 03:16:38:23 03:16:40:13 each teacher
 was making sure
 391 03:16:40:15 03:16:42:23 their own subject's
 standards were addressed.
 392 03:16:42:25 03:16:45:28 I could easily pull in
 other subjects in band class.
 393 03:16:46:00 03:16:47:01 I could, you know,
 394 03:16:47:03 03:16:48:22 work on Civil War music
 395 03:16:48:24 03:16:50:20 while the eighth graders
 are studying the Civil War,
 396 03:16:50:22 03:16:52:23 but if I'm not also teaching
 some of my standards,
 397 03:16:52:25 03:16:54:24 it's not an effective
 collaboration.
 398 03:16:54:26 03:16:56:26 Well, and this collaboration
 was interesting

399 03:16:56:28 03:16:59:09 because the two pieces
they were working with

400 03:16:59:11 03:17:00:23 were really unrelated.

401 03:17:00:25 03:17:02:11 I mean, I would not put
the dinner table

402 03:17:02:13 03:17:04:22 next to a young adult novel
called *The Weirdo*

403 03:17:04:24 03:17:06:21 off the top of my head.

404 03:17:06:23 03:17:08:14 That just wouldn't be
my first choice.

405 03:17:08:16 03:17:10:20 *But it worked.*

406 03:17:10:22 03:17:12:05 *And because the teachers
did associate*

407 03:17:12:07 03:17:13:23 those two works,

408 03:17:13:25 03:17:16:04 it made the kids look at
the dinner table differently.

409 03:17:16:06 03:17:17:21 I mean,
as they were talking,

410 03:17:17:23 03:17:20:01 they were talking
about themes from the book

411 03:17:20:03 03:17:21:17 rather than themes

412 03:17:21:19 03:17:23:24 that were necessarily
present in the artwork,

413 03:17:23:26 03:17:26:05 *which is kind of nice,
to get that sort of challenge*

414 03:17:26:07 03:17:28:12 coming out of work
from a new place.

415 03:17:28:14 03:17:29:29 I don't know.

416 03:17:30:01 03:17:31:26 It gives me great ideas
for ways to get kids

417 03:17:31:28 03:17:34:13 to look at art that maybe is
familiar in a different way.

418 03:17:34:15 03:17:39:06 Part of collaborating that
sometimes doesn't work is when

419 03:17:39:08 03:17:41:15 the teacher comes to you
and says, you know,

420 03:17:41:17 03:17:43:21 "We want to make
paper airplanes

421 03:17:43:23 03:17:46:06 because we're studying
the Wright brothers," you know,

422 03:17:46:08 03:17:49:10 and you got, "Well, that might
not really be considered art,

423 03:17:49:12 03:17:52:21 "and that might not fit
into the standards that I teach,

424 03:17:52:23 03:17:54:22 "but we could go
somewhere else with it,

425 03:17:54:24 03:17:58:16 and it's great that
you're even thinking that way."

426 03:17:58:18 03:18:01:07 And that open-minded
"Let's see where it goes"

427 03:18:01:09 03:18:02:17 has to be there too.

428 03:18:02:19 03:18:04:07 (*Rosenow*)
I'm interested

429 03:18:04:09 03:18:07:27 in choice of
collaborative partner.

430 03:18:07:29 03:18:11:02 *How do you identify*

431 03:18:11:04 *who can assist you*
 03:18:13:29 *without consideration*
 of just logistics?
 432 03:18:14:01 03:18:16:05 Why do you choose
 one person over another
 433 03:18:16:07 03:18:17:21 to work with?
 434 03:18:17:23 03:18:22:05 Well, I know one thing I think
 is just--it's very subtle.
 435 03:18:22:07 03:18:24:10 It's "Can I trust that person?"
 436 03:18:24:12 03:18:26:20 Because as soon as you're
 working with an individual,
 437 03:18:26:22 03:18:31:02 you become really vulnerable
 in all kinds of ways.
 438 03:18:31:04 03:18:34:00 They see deep inside of you,
 439 03:18:34:02 03:18:37:12 and they see, you know,
 the pluses and minuses,
 440 03:18:37:14 03:18:42:16 and you see their assets
 and what maybe isn't an asset.
 441 03:18:42:18 03:18:45:17 I think you're picking up
 cues all the time
 442 03:18:45:19 03:18:47:06 when you're with
 that individual.
 443 03:18:47:08 03:18:49:00 That's why the informal
 is so important,
 444 03:18:49:02 03:18:51:05 those informal
 connections.
 445 03:18:51:07 03:18:55:00 You see people in
 all different situations
 446 03:18:55:02 03:18:56:17 and how they react,
 447 03:18:56:19 03:18:58:00 and then you know,
 "Yes, I can work through
 448 03:18:58:02 03:18:59:25 "whatever challenges
 there are gonna be,
 449 03:18:59:27 03:19:01:25 "and I'm gonna gain
 more than I'm gonna lose
 450 03:19:01:27 03:19:02:26 in this relationship."
 451 03:19:02:28 03:19:05:00 You have to have a balance
 452 03:19:05:02 03:19:06:29 between trust and familiarity
 on the one hand,
 453 03:19:07:01 03:19:09:25 and yet, I think
 it's really enriching
 454 03:19:09:27 03:19:12:23 to work with someone who has
 different skills than you,
 455 03:19:12:25 03:19:15:04 that you're different enough
 from one another
 456 03:19:15:06 03:19:18:11 that you have something unique
 to bring to it.
 457 03:19:18:13 03:19:20:13 I think when Rick and I
 collaborate,
 458 03:19:20:15 03:19:22:17 we're in many ways
 very different teachers,
 459 03:19:22:19 03:19:25:18 *just personality-wise*
 460 03:19:25:20 03:19:27:15 and in the way that
 we speak with students,
 461 03:19:27:17 03:19:30:12 and yet, it makes it better
 because of that,

462 03:19:30:14 03:19:33:21 because we bring
different talents to the table.

463 03:19:33:23 03:19:35:26 I can think of situations
where I've tried

464 03:19:35:28 03:19:38:13 where, you know, you do have two
very different teaching styles,

465 03:19:38:15 03:19:39:24 though, that didn't work.

466 03:19:39:26 03:19:41:18 *And there has to be
a comfort level together.*

467 03:19:41:20 03:19:43:00 *Teaching styles*

468 03:19:43:02 03:19:44:19 or the direction
you're trying to take

469 03:19:44:21 03:19:47:02 has to be complementary enough
that--I mean, after all,

470 03:19:47:04 03:19:49:02 we are performing,
in a sense,

471 03:19:49:04 03:19:51:15 and if you're going off
in two different directions,

472 03:19:51:17 03:19:53:17 the show
isn't gonna work.

473 03:19:53:19 03:19:54:27 Let's talk for a minute about

474 03:19:54:29 03:19:58:00 some of the less successful
collaborations

475 03:19:58:02 03:19:59:15 that we may have had.

476 03:19:59:17 03:20:01:06 *I'd like to hear
a little bit*

477 03:20:01:08 03:20:04:02 about problems you've had
dealing with other individuals.

478 03:20:04:04 03:20:05:19 If we've got any stories
like that,

479 03:20:05:21 03:20:06:20 I'd like to hear them.

480 03:20:06:22 03:20:08:05 Well, it sounds
kind of obvious,

481 03:20:08:07 03:20:13:02 but it turns out that
you can't collaborate alone,

482 03:20:13:04 03:20:15:29 *that you in fact
need the cooperation*

483 03:20:16:01 03:20:17:23 of the other teachers.

484 03:20:17:25 03:20:19:02 In an old school of mine,

485 03:20:19:04 03:20:23:17 I really wanted to do
interdisciplinary work,

486 03:20:23:19 03:20:26:00 and I wanted to weave
my curriculum in richly

487 03:20:26:02 03:20:28:23 with the classroom curriculum,
but the classroom teachers

488 03:20:28:25 03:20:32:03 *just weren't interested,*

489 03:20:32:05 03:20:34:13 and so I sort of
stealthily found out

490 03:20:34:15 03:20:35:29 what they were teaching.

491 03:20:36:01 03:20:39:13 And I think in many ways,
it was good for my kids

492 03:20:39:15 03:20:42:26 that I was working the concepts
from their classroom

493 03:20:42:28 03:20:45:02 into my curriculum.

494 03:20:45:04 03:20:47:12 *(Rosenow)
That leads to*

495 03:20:47:14 03:20:49:15 Is collaboration
 necessary
 496 03:20:49:17 03:20:52:10 *for arts integration*
to occur in your classroom?
 497 03:20:52:12 03:20:54:06 (Wright)
 See, I know
 from experience
 498 03:20:54:08 03:20:57:00 that arts integration can work
 without collaboration,
 499 03:20:57:02 03:20:59:15 but you're missing out
 on such a vibrant part of it.
 500 03:20:59:17 03:21:01:02 You know,
 you're missing out on,
 501 03:21:01:04 03:21:03:20 you know, so many of
 the benefits of collaborating,
 502 03:21:03:22 03:21:05:01 which is bringing in
 new ideas,
 503 03:21:05:03 03:21:06:22 different perspectives
 on things.
 504 03:21:06:24 03:21:09:13 *You know, we mentioned*
the fact that you're modeling
 505 03:21:09:15 03:21:11:28 how the real world works,
 how people interact together,
 506 03:21:12:00 03:21:12:28 how we get a job done.
 507 03:21:13:00 03:21:15:05 *So while it can work,*
 508 03:21:15:07 03:21:18:10 why not go whole hog
 and heap on all the benefits?
 509 03:21:18:12 03:21:21:03 (Hoffman-Dachelet)
Plus you miss out
on some of the fun.
 510 03:21:21:05 03:21:22:13 Absolutely.
 511 03:21:22:15 03:21:23:29 The fun part is
 the collaboration.
 512 03:21:24:01 03:21:24:29 It's having someone else--
 513 03:21:25:01 03:21:26:08 (Wright)
It gets lonely
 514 03:21:26:10 03:21:27:25 *teaching in a classroom*
all by yourself
 515 03:21:27:27 03:21:29:12 *behind closed doors*
all the time.
 516 03:21:29:14 03:21:31:09 *It's a wonderful opportunity*
to work with another adult.
 517 03:21:31:11 03:21:32:26 There are a lot
 of arts specialists
 518 03:21:32:28 03:21:36:29 that, when you talk
 about integration, they shy off
 519 03:21:37:01 03:21:39:02 because they feel like
 it's just about
 520 03:21:39:04 03:21:40:20 *using the art form.*
 521 03:21:40:22 03:21:42:04 *They're afraid*
the students
 522 03:21:42:06 03:21:44:00 *aren't gonna really*
learn anything.
 523 03:21:44:02 03:21:45:20 *It's just gonna be*
this activity that

524 03:21:45:22 03:21:47:22 *may help them get*
some language arts content,

525 03:21:47:24 03:21:50:00 but it's devaluing
what I do and what I teach

526 03:21:50:02 03:21:52:11 and what I'm about,
so that there can be

527 03:21:52:13 03:21:54:09 that resistance
from the arts specialists

528 03:21:54:11 03:21:56:01 as well as from
the classroom teacher.

529 03:21:56:03 03:21:57:22 *(Schweickert)*
Well, historically,

530 03:21:57:24 03:21:59:20 *the elementary*
science teacher

531 03:21:59:22 03:22:01:01 would go
to the music teacher

532 03:22:01:03 03:22:03:06 and say, "We're studying
the water cycle.

533 03:22:03:08 03:22:05:10 Why don't you teach them
a song about the water cycle?"

534 03:22:05:12 03:22:08:11 But that's why it struck me
with this collaboration,

535 03:22:08:13 03:22:10:22 about actually teaching
the art standards

536 03:22:10:24 03:22:14:02 as well as
the language arts standards.

537 03:22:14:04 03:22:15:27 One thing that I really
liked hearing was

538 03:22:15:29 03:22:18:10 when Kathy made the comment,
"Well, Cindy wanted them

539 03:22:18:12 03:22:20:04 "to think symbolically
and abstractly,

540 03:22:20:06 03:22:22:17 where they usually think
in a representational way,"

541 03:22:22:19 03:22:24:10 and I thought,
"Wow, it's apparent that

542 03:22:24:12 03:22:26:01 "they've had this conversation

543 03:22:26:03 03:22:27:29 "about 'This is what I want
to teach about the book,

544 03:22:28:01 03:22:30:16 ""but what do you want
to teach in the art room?

545 03:22:30:18 03:22:33:09 What is it you want your art
students to come away with?"

546 03:22:33:11 03:22:35:07 And they managed
to try and find

547 03:22:35:09 03:22:36:27 a way to do
both of those things.

548 03:22:36:29 03:22:38:16 That's going to allow them

549 03:22:38:18 03:22:41:10 to do integration
within their own classroom.

550 03:22:41:12 03:22:42:27 Even if they're not working

551 03:22:42:29 03:22:44:25 with a particular teacher
at a particular time,

552 03:22:44:27 03:22:46:29 they're going
to be able to cross

553 03:22:47:01 03:22:49:07 the disciplinary

554 03:22:49:09 03:22:50:27 boundaries,
 and the students
 are gonna know that.
 555 03:22:50:29 03:22:53:05 They're going to hear
 different vocabulary,
 556 03:22:53:07 03:22:57:03 and it's going to keep
 opening doors for students.
 557 03:22:57:05 03:22:58:26 We've been talking
 about team teaching
 558 03:22:58:28 03:23:00:16 and the give and take there.
 559 03:23:00:18 03:23:02:08 Is that the only
 kind of collaboration?
 560 03:23:02:10 03:23:04:21 What other kinds
 of collaboration
 561 03:23:04:23 03:23:06:24 have we taken part in?
 562 03:23:06:26 03:23:08:01 Well, at our school,
 563 03:23:08:03 03:23:11:26 we're lucky to have
 an internal email,
 564 03:23:11:28 03:23:15:28 and we post our lesson plans
 every week.
 565 03:23:16:00 03:23:18:18 And it's just
 sort of an overview,
 566 03:23:18:20 03:23:21:26 nothing that would take
 a lot of labor,
 567 03:23:21:28 03:23:24:27 but it's a hello
 to everyone.
 568 03:23:24:29 03:23:27:01 And at the beginning
 of the year,
 569 03:23:27:03 03:23:29:05 we do what's called
 a curriculum map,
 570 03:23:29:07 03:23:30:20 and we have a retreat,
 571 03:23:30:22 03:23:33:29 and we lay out everything
 that we have to teach.
 572 03:23:34:01 03:23:35:26 *And then anytime*
you think you have
 573 03:23:35:28 03:23:38:09 *something that would help*
that teacher,
 574 03:23:38:11 03:23:39:20 you talk about it.
 575 03:23:39:22 03:23:43:19 But sometimes it's as simple
 as my bringing books
 576 03:23:43:21 03:23:45:11 that are about dance history
 577 03:23:45:13 03:23:48:20 to a teacher,
 and then other times,
 578 03:23:48:22 03:23:51:21 it might be that I'm going to,
 in my planning time,
 579 03:23:51:23 03:23:55:02 run in and actually get the kids
 out of their desks
 580 03:23:55:04 03:23:56:26 and have them start moving,
 581 03:23:56:28 03:24:00:14 and all I'm doing
 is creating the catalyst.
 582 03:24:00:16 03:24:04:21 *(Percival)*
We have a faculty meeting
every week,
 583 03:24:04:23 03:24:06:06 and some of those
 are set aside
 584 03:24:06:08 03:24:08:09 for what we would call

585 03:24:08:11 professional development,
 586 03:24:09:21 03:24:09:19 and a teacher will bring
 03:24:13:26 a particular question
 that they're exploring,
 587 03:24:13:28 03:24:16:22 *and then we as a faculty,*
across all disciplines,
 588 03:24:16:24 03:24:18:15 will help generate ideas,
 589 03:24:18:17 03:24:22:05 and they will decide
 which they might want to use,
 590 03:24:22:07 03:24:23:19 which they might not
 want to use,
 591 03:24:23:21 03:24:27:19 so it becomes
 an entire faculty focus.
 592 03:24:27:21 03:24:29:02 (*Schweickert*)
At our school,
 593 03:24:29:04 03:24:30:20 we often have
 collaborations
 594 03:24:30:22 03:24:32:05 where we're just
 all teaching
 595 03:24:32:07 03:24:34:18 about the same subject
 at the same time.
 596 03:24:34:20 03:24:37:25 Later this year,
 we're doing a Japanese unit,
 597 03:24:37:27 03:24:40:16 where the theatre teacher
 will be talking about Kabuki
 598 03:24:40:18 03:24:42:16 and Noh and a collage
 of theatre techniques.
 599 03:24:42:18 03:24:46:06 The dance teacher will use
 Japanese dance techniques
 600 03:24:46:08 03:24:48:05 to have her kids
 do some choreography.
 601 03:24:48:07 03:24:50:26 My students will
 be writing music
 602 03:24:50:28 03:24:53:03 based on
 the pentatonic scale,
 603 03:24:53:05 03:24:56:21 and in language arts,
 they might be writing haiku,
 604 03:24:56:23 03:24:58:14 another language arts
 class reading
 605 03:24:58:16 03:25:00:16 *Sadako and*
the Thousand Cranes.
 606 03:25:00:18 03:25:02:08 But we still think of that
 as a collaboration
 607 03:25:02:10 03:25:03:23 because we're all focusing
 608 03:25:03:25 03:25:04:29 on the same thing
 at the same time.
 609 03:25:05:01 03:25:06:20 (*Wright*)
I'm thinking about ways
 610 03:25:06:22 03:25:09:21 *I've collaborated with fellow*
staff members in the past.
 611 03:25:09:23 03:25:12:00 Sometimes it's just meeting
 in the hall and saying,
 612 03:25:12:02 03:25:14:03 "Hey, I'm doing a unit
 here on the Maya.
 613 03:25:14:05 03:25:17:12 "You know,
 just give me some ideas

614 03:25:17:14 03:25:19:08 as to how
that may relate to music,"

615 03:25:19:10 03:25:21:29 that not being an area
of expertise for myself.

616 03:25:22:01 03:25:25:26 Sometimes it's taken the form
of breaking the class in half

617 03:25:25:28 03:25:29:14 and working with one half
on a written assignment

618 03:25:29:16 03:25:31:19 *while the other half
of the class goes*

619 03:25:31:21 03:25:32:25 up to the dance teacher

620 03:25:32:27 03:25:34:23 to try to interpret
the same thing

621 03:25:34:25 03:25:36:24 their classmates are
interpreting through writing

622 03:25:36:26 03:25:38:03 through dance,

623 03:25:38:05 03:25:40:08 just so we can take a look
at the content

624 03:25:40:10 03:25:42:04 from two different areas.

625 03:25:42:06 03:25:44:13 The arts teachers at my school
all sort of agreed

626 03:25:44:15 03:25:48:21 on what the essential vocabulary
for our different disciplines is

627 03:25:48:23 03:25:50:11 and made posters

628 03:25:50:13 03:25:53:15 that we have
all in our rooms,

629 03:25:53:17 03:25:55:12 so if I'm talking
about something,

630 03:25:55:14 03:25:58:28 and I notice that it's in
someone else's discipline too,

631 03:25:59:00 03:26:00:12 I ask the kids to tell me,

632 03:26:00:14 03:26:02:11 "Well, how do you use
this word in theatre?

633 03:26:02:13 03:26:04:11 How do you use
this word in dance?"

634 03:26:04:13 03:26:08:16 And just something as casual
as that, I think,

635 03:26:08:18 03:26:11:09 over the long term,
if everyone is on board,

636 03:26:11:11 03:26:14:00 will have, I think,
an impact.

637 03:26:25:07 03:26:27:04 We're going to shift
our focus now

638 03:26:27:06 03:26:29:06 from collaboration
between teachers

639 03:26:29:08 03:26:32:15 to collaboration between
a teacher and a visiting artist.

640 03:26:32:17 03:26:34:11 We'll see
a language arts teacher

641 03:26:34:13 03:26:37:10 working with a theatre artist
on a project they developed.

642 03:26:37:12 03:26:38:27 Students write and perform

643 03:26:38:29 03:26:42:10 their own adaptations
of traditional folktales.

644 03:26:42:12 03:26:45:18 As you watch,
consider the shared leadership

645 03:26:45:20 03:26:48:24 between the classroom teacher
and the visiting artist.

646 03:26:57:03 03:27:00:28 (Stokes)
This year, I work with
Martha Morenstein and class 815.

647 03:27:01:00 03:27:02:23 And we are working on a play

648 03:27:02:25 03:27:05:25 that's tentatively entitled
All Around the World,

649 03:27:05:27 03:27:07:29 and it's a compilation
of folktales,

650 03:27:08:01 03:27:10:04 and each folktale
is from a different culture

651 03:27:10:06 03:27:12:13 that sometimes reflects
the cultural background

652 03:27:12:15 03:27:15:18 of the kids that are in it,
sometimes not.

653 03:27:15:20 03:27:17:02 It's a great opportunity

654 03:27:17:04 03:27:19:18 to present pieces
of different cultures

655 03:27:19:20 03:27:21:07 to other cultures.

656 03:27:21:09 03:27:23:21 (*Morenstein*)
On the board,
I have written a quote

657 03:27:23:23 03:27:25:14 *which I think is analogous,*
probably,

658 03:27:25:16 03:27:26:27 *to everything in life:*

659 03:27:26:29 03:27:29:22 "A journey of a thousand miles

660 03:27:29:24 03:27:31:21 must begin with a single step."

661 03:27:31:23 03:27:33:05 It's a very famous quote.

662 03:27:33:07 03:27:35:29 *So what I want you to do*

663 03:27:36:01 03:27:40:06 *is to reflect*
on how far we've come

664 03:27:40:08 03:27:42:20 and where we are going.

665 03:27:42:22 03:27:43:29 Folktales are universal,

666 03:27:44:01 03:27:45:23 and they lend themselves
to everything.

667 03:27:45:25 03:27:47:05 I went up to the book room,

668 03:27:47:07 03:27:48:20 and I brought down
a thousand books

669 03:27:48:22 03:27:50:15 which had all sorts
of folktales,

670 03:27:50:17 03:27:52:04 and they spent
about two or three days

671 03:27:52:06 03:27:54:01 looking through the books
and choosing.

672 03:27:54:03 03:27:55:28 And then they went through
the process

673 03:27:56:00 03:28:00:16 of taking the story
and making it into a play--

674 03:28:00:18 03:28:03:26 adding, subtracting,
whatever they wanted--

675 03:28:03:28 03:28:07:13 and then, from the play form,
doing the actual rehearsal

676 03:28:07:15 03:28:09:23 and making it
a viable piece of drama.

677 03:28:09:25 03:28:11:24 All right,

my first question to you is,
 678 03:28:11:26 03:28:13:06 how did you choose?
 679 03:28:13:08 03:28:18:07 How did you choose
 your skit?
 680 03:28:18:09 03:28:20:19 *How did you make decisions
 about what to maintain*
 681 03:28:20:21 03:28:24:07 or to retain
 in the story,
 682 03:28:24:09 03:28:28:16 what to discard,
 or what to add?
 683 03:28:28:18 03:28:32:06 *How do you envision
 the final piece*
 684 03:28:32:08 03:28:35:15 *or the performance,
 the thousandth mile?*
 685 03:28:35:17 03:28:39:09 *Therefore, what do you think
 you have to do to get there?*
 686 03:28:39:11 03:28:41:06 (Stokes)
 Something that
 I was just adding
 687 03:28:41:08 03:28:43:09 *to what Ms. Morenstein said
 was to think about*
 688 03:28:43:11 03:28:46:02 the things that make
 each of your stories yours.
 689 03:28:46:04 03:28:48:03 And for some of you,
 it's that you're on, like,
 690 03:28:48:05 03:28:50:28 the fifth revision
 or the fifth story, you know.
 691 03:28:51:00 03:28:52:28 Or others of you,
 you started with a story
 692 03:28:53:00 03:28:54:25 that you didn't
 necessarily really like.
 693 03:28:54:27 03:28:57:27 *(Morenstein)*
*So number one,
 how did you choose your story?*
 694 03:28:59:28 03:29:01:09 We chose
A Fisherman's Luck.
 695 03:29:01:11 03:29:02:18 And it's
 a Russian folktale,
 696 03:29:02:20 03:29:04:23 and we chose it
 because she's Russian,
 697 03:29:04:25 03:29:07:14 and she had a lot
 of background knowledge
 698 03:29:07:16 03:29:10:00 about the story,
 and, yeah.
 699 03:29:10:02 03:29:13:08 *(Morenstein)*
*How did you put it
 into play form?*
 700 03:29:13:10 03:29:15:14 Our play was all about men
 701 03:29:13:10 03:29:15:14 in the beginning,
 702 03:29:15:16 03:29:16:26 so we changed that,
 703 03:29:16:28 03:29:18:13 'cause none of us
 wanted to play men.
 704 03:29:18:15 03:29:20:10 We changed it all
 into parts for women,
 705 03:29:20:12 03:29:24:01 and we also added characters
 to make it funnier.

706 03:29:24:03 03:29:26:20 Well, first,
we had to shorten it

707 03:29:26:22 03:29:28:26 because it was too long
for us, originally.

708 03:29:28:28 03:29:31:21 Then we really
didn't want to do

709 03:29:31:23 03:29:33:11 a regular story
like everyone else,

710 03:29:33:13 03:29:35:15 so we made it into a rap song,

711 03:29:35:17 03:29:38:22 which is, like--
which people do a lot now.

712 03:29:38:24 03:29:41:20 So I guess we wanted
to make it more well-known

713 03:29:41:22 03:29:44:13 and easier to comprehend
for other people.

714 03:29:44:15 03:29:47:15 And can anybody
answer the last question?

715 03:29:47:17 03:29:49:09 How is this yours?

716 03:29:49:11 03:29:50:20 *(student)*
We wrote our story

717 03:29:50:22 03:29:53:22 so that each character
fit our personalities.

718 03:29:53:24 03:29:57:16 And also, most of us are Chinese
in our group,

719 03:29:57:18 03:30:00:05 *and we felt proud*

720 03:30:00:07 03:30:02:18 to do a play
that reflected our culture.

721 03:30:02:20 03:30:04:13 *(Morenstein)*
The Chinese Cinderella

722 03:30:04:15 03:30:06:01 is a perfect example.

723 03:30:06:03 03:30:08:00 What is it about folktales?

724 03:30:08:02 03:30:11:00 Does it really matter
the culture a folktale is from?

725 03:30:11:02 03:30:12:00 *(students)*
No.

726 03:30:12:02 03:30:13:14 Why not?

727 03:30:13:16 03:30:14:20 What is unique to folktales?

728 03:30:14:22 03:30:16:04 What are they?

729 03:30:16:06 03:30:17:14 They give us, like,
a message.

730 03:30:17:16 03:30:20:00 Like, they always have
a moral to it.

731 03:30:20:02 03:30:21:17 *What kind of a moral*
is it?

732 03:30:21:19 03:30:22:23 *It's all around*
the world.

733 03:30:22:25 03:30:23:25 *What kind of a moral?*

734 03:30:23:27 03:30:24:29 *What word*
am I looking for?

735 03:30:25:01 03:30:26:29 *It is...*

736 03:30:27:01 03:30:28:03 Universal?

737 03:30:28:05 03:30:30:07 *Yeah, that is*
the whole point.

738 03:30:30:09 03:30:33:26 Narrator has the stick
to begin with.

739 03:30:33:28 03:30:35:25 Narrator, since we only have

one stick--
 740 03:30:35:27 03:30:37:09 (*student*)
 Chang was also a widow,
 741 03:30:37:11 03:30:39:11 and having no family,
 she was on her own.
 742 03:30:39:13 03:30:40:29 One day, she received
 some garlic
 743 03:30:41:01 03:30:42:23 from her neighbor,
 Mistress Fu.
 744 03:30:42:25 03:30:45:04 Now, since Chang has
 almost no vegetables at all,
 745 03:30:45:06 03:30:46:23 she took great care--
 746 03:30:46:25 03:30:47:28 (*Stokes*)
 Has or had?
 Past tense.
 747 03:30:48:00 03:30:48:28 Has?
 748 03:30:49:00 03:30:50:19 *Had.*
 749 03:30:49:00 03:30:50:19 Had.
 750 03:30:50:21 03:30:53:12 (*Stokes*)
 Once we have a script,
 then we start fine-tuning it.
 751 03:30:53:14 03:30:55:11 We start editing.
 752 03:30:55:13 03:30:57:00 That's when you start
 saying things like,
 753 03:30:57:02 03:31:00:05 "faster, funnier,
 What's the point?
 754 03:31:00:07 03:31:01:19 Too long."
 755 03:31:01:21 03:31:03:06 Because, especially
 in story theatre,
 756 03:31:03:08 03:31:04:18 each one of them
 can be no longer
 757 03:31:04:20 03:31:06:07 than, like,
 five to seven minutes.
 758 03:31:06:09 03:31:08:05 So they have to really think,
 759 03:31:08:07 03:31:09:14 "What is the kernel
 that this is about?"
 760 03:31:09:16 03:31:11:10 And that's where folktales
 are wonderful,
 761 03:31:11:12 03:31:14:16 because there tends to be
 a fairly clear message
 762 03:31:14:18 03:31:16:23 that can be distilled down
 pretty tightly.
 763 03:31:16:25 03:31:18:07 Oh, so that's
 what happened.
 764 03:31:18:09 03:31:20:03 Yeah. Right.
 765 03:31:18:09 03:31:20:03 Anyway--
 766 03:31:20:05 03:31:22:02 (*Stokes*)
 So then they've got
 their script,
 767 03:31:22:04 03:31:24:00 and we start
 to put it on its feet,
 768 03:31:24:02 03:31:25:18 and that's the blocking process.
 769 03:31:25:20 03:31:27:26 In a perfect world,
 four to eight weeks
 770 03:31:27:28 03:31:30:01 would be a blocking
 and rehearsal process.

771 03:31:30:03 03:31:34:06 Here, I really only have them
for 1 1/2 hours once a week.

772 03:31:34:08 03:31:37:00 Okay, so it's...

773 03:31:37:02 03:31:38:22 They have to learn

774 03:31:38:24 03:31:40:01 the navigation system
of the theatre.

775 03:31:40:03 03:31:41:19 They don't know

776 03:31:41:21 03:31:43:15 stage left, stage right,
upstage, downstage.

777 03:31:43:17 03:31:45:02 They don't know
any of these terms,

778 03:31:45:04 03:31:46:03 for the most part.

779 03:31:46:05 03:31:47:10 So that takes them a while.

780 03:31:47:12 03:31:49:21 You start center,
you do three sticks,

781 03:31:49:23 03:31:51:29 and then you cross left.

782 03:31:52:01 03:31:53:06 Okay?

783 03:31:53:08 03:31:54:13 That way?

784 03:31:54:15 03:31:56:16 Where's stage left,
and where's stage right?

785 03:31:56:18 03:31:58:11 You know.

786 03:31:58:13 03:31:59:15 Um, stage--

787 03:31:59:17 03:32:00:27 Think about it.

788 03:32:00:29 03:32:02:04 That's right?

789 03:32:02:06 03:32:04:00 Actor's left
and actor's right.

790 03:32:04:02 03:32:05:05 Oh, okay.

791 03:32:05:07 03:32:06:24 So which is left?

792 03:32:05:07 03:32:06:24 That way.

793 03:32:06:26 03:32:07:28 Which is right?

794 03:32:06:26 03:32:07:28 That way.

795 03:32:08:00 03:32:09:10 Where's upstage?

796 03:32:09:12 03:32:10:10 That way.

797 03:32:10:12 03:32:12:06 And where's downstage?

798 03:32:12:08 03:32:15:02 That will all become
second nature,

799 03:32:15:04 03:32:18:00 and then they have to go back,
sort of, to square one

800 03:32:18:02 03:32:19:24 and say, internally,

801 03:32:19:26 03:32:21:19 "Why am I saying this
to this other person?

802 03:32:21:21 03:32:23:16 What is this
supposed to be about, again?"

803 03:32:23:18 03:32:25:08 "Tomorrow I'll bring it
to the market,

804 03:32:25:10 03:32:26:15 and I'll sell it,"

805 03:32:26:17 03:32:27:18 because you
really want what?

806 03:32:27:20 03:32:28:20 Money?

807 03:32:28:22 03:32:30:07 Exactly;
you've been really poor,

808 03:32:30:09 03:32:32:16 and now the garlic
is your ticket to success.

809 03:32:32:18 03:32:34:12 It brings them full circle

810 03:32:34:14 03:32:35:25 to where they began
in the writing process,

811 03:32:35:27 03:32:37:09 which is,
"What is this story about?"

812 03:32:37:11 03:32:38:17 What is it trying to say?"

813 03:32:38:19 03:32:41:00 You! Did you steal
my garlic?

814 03:32:41:02 03:32:42:01 Open your mouth!

815 03:32:42:03 03:32:43:17 No.

816 03:32:43:19 03:32:46:04 I used to worry that,
coming into a classroom,

817 03:32:46:06 03:32:48:09 I should do one thing,
just theatre,

818 03:32:48:11 03:32:50:04 or another thing, just video;

819 03:32:50:06 03:32:51:20 and sometimes, I do that,

820 03:32:51:22 03:32:54:02 but here in this school,
I do everything,

821 03:32:54:04 03:32:57:00 and Martha is kind enough
and smart enough

822 03:32:57:02 03:32:58:27 to figure out a way
to somehow make that work

823 03:32:58:29 03:33:00:17 with what she's doing.

824 03:33:00:19 03:33:03:07 (Morenstein)
We understand where each other
is coming from,

825 03:33:03:09 03:33:04:07 and if we do disagree,

826 03:33:04:09 03:33:05:25 it's fine,

827 03:33:05:27 03:33:07:15 because we don't
have to pussyfoot around.

828 03:33:07:17 03:33:09:11 I can say,
"I don't think that's right,"

829 03:33:09:13 03:33:10:26 or she'll say,
"this won't work,

830 03:33:10:28 03:33:12:13 but let's try something else."

831 03:33:12:15 03:33:16:05 There's times that you can have
an absolutely fabulous idea,

832 03:33:16:07 03:33:18:12 and yet, the other person
doesn't think

833 03:33:18:14 03:33:19:21 it's a fabulous idea.

834 03:33:19:23 03:33:21:00 Or in this case,

835 03:33:21:02 03:33:23:02 you're not just collaborating
with a teacher.

836 03:33:23:04 03:33:26:01 You're collaborating with
30-some-odd students as well.

837 03:33:26:03 03:33:30:05 You have to have a plan
but not an agenda.

838 03:33:30:07 03:33:32:01 This was good.
This was good.

839 03:33:32:03 03:33:33:15 I mean, I thought
they were gonna freak:

840 03:33:33:17 03:33:34:29 being in the auditorium

841 03:33:35:01 03:33:36:15 and not having been
in this space before,

842 03:33:36:17 03:33:37:24 and some of them
are off book,

843 03:33:37:26 03:33:38:27 and some of them aren't.

844 03:33:38:29 03:33:40:09 I thought it was gonna be

845 03:33:40:11 03:33:41:11 much more

of a stumble-through.
 846 03:33:41:13 03:33:43:05 I was pretty happy.
 847 03:33:43:07 03:33:44:12 I think it makes it
 much more real to them.
 848 03:33:44:14 03:33:45:13 Mm-hmm. Yeah.
 849 03:33:45:15 03:33:48:01 And that's good.
 It's closer.
 850 03:33:48:03 03:33:50:08 The time is closer,
 so that part is good.
 851 03:33:50:10 03:33:53:03 And I think reflecting first
 actually helped.
 852 03:33:53:05 03:33:54:09 Yeah.
 853 03:33:54:11 03:33:58:00 Because it gave them
 an intellectual basis
 854 03:33:58:02 03:34:01:27 for where they're going
 and also solidified--
 855 03:34:01:29 03:34:04:00 I'm sure they've thought
 of all these things,
 856 03:34:04:02 03:34:06:13 but not solidly
 and not together.
 857 03:34:06:15 03:34:08:03 And they all
 have different ideas,
 858 03:34:08:05 03:34:10:07 so to have them
 come together and gel
 859 03:34:10:09 03:34:13:01 I think helped,
 'cause it's the process.
 860 03:34:13:03 03:34:14:06 It's the step.
 861 03:34:14:08 03:34:15:28 So it's a stepping stone.
 862 03:34:16:00 03:34:18:01 We're halfway there, say.
 863 03:34:18:03 03:34:19:08 I used to hate it
 when they would call,
 864 03:34:19:10 03:34:21:13 like, the production
 the "culminating event,"
 865 03:34:21:15 03:34:23:28 and I thought, "Uh,
 that doesn't sound right,"
 866 03:34:24:00 03:34:25:05 but if you think about it
 867 03:34:25:07 03:34:27:25 in the sense
 of a culminating something,
 868 03:34:27:27 03:34:30:03 when something culminates,
 it's that it's grown.
 869 03:34:30:05 03:34:31:14 It's sort of flowered,
 870 03:34:31:16 03:34:33:06 and you've put it
 all together
 871 03:34:33:08 03:34:35:14 so that all these
 different, separate things
 872 03:34:35:16 03:34:37:10 have become one big thing.
 873 03:34:37:12 03:34:38:18 It's the thousandth mile.
 874 03:34:38:20 03:34:40:28 It's that single step
 and the thousandth mile
 875 03:34:41:00 03:34:42:26 and everything
 in between.
 876 03:34:42:28 03:34:46:01 Are you supposed to be
 behind the trees or the screen?
 877 03:34:46:03 03:34:47:23 [metal banging]
 878 03:34:47:25 03:34:49:08 Whoa.
 879 03:34:49:10 03:34:50:13 Got to go "Ooh."

880 03:34:50:15 03:34:52:00 Then, after she leaves,
you do that.

881 03:34:52:02 03:34:53:17 Are we cued?

882 03:34:53:19 03:34:55:19 Unplug that, and let's
just make sure we're cued.

883 03:34:55:21 03:34:58:00 The yellow.
Yellow is for video.

884 03:34:58:02 03:34:59:29 Oh, no!
My garlic's gone!

885 03:35:00:03 03:35:02:01 (Morenstein)
Yes! That's great.

886 03:35:02:03 03:35:03:06 Where did it go?

887 03:35:03:08 03:35:04:24 Having two teachers,

888 03:35:04:26 03:35:06:13 you get
two different perspectives

889 03:35:06:15 03:35:08:06 for everything you learn.

890 03:35:08:08 03:35:11:00 It combines two, like,
separate worlds together

891 03:35:11:02 03:35:12:20 to make it more fun
and interesting.

892 03:35:12:22 03:35:14:16 Okay, yeah,
rap is ready to go.

893 03:35:14:18 03:35:16:16 Skeleton is getting dressed
so they're ready to go.

894 03:35:16:18 03:35:18:03 Okay, you want
to do the rap then?

895 03:35:18:05 03:35:20:03 *All right,*
rap guys, let's go!

896 03:35:20:05 03:35:22:25 (Stokes)
I think that it's a great thing
for students to see

897 03:35:22:27 03:35:25:14 that things
are not necessarily separate,

898 03:35:25:16 03:35:29:19 that in life, you don't go
from the part of your job

899 03:35:29:21 03:35:32:01 that is about measuring and math

900 03:35:32:03 03:35:34:22 to the part of your job
that is about words.

901 03:35:34:24 03:35:36:07 Life isn't like that.

902 03:35:36:09 03:35:37:26 Life is integrated,

903 03:35:37:28 03:35:41:04 so the arts and education
need to be integrated as well.

904 03:35:41:06 03:35:43:01 Pick one cue,
one word that you all

905 03:35:43:03 03:35:45:12 put your heads to the side
and let your masks go down.

906 03:35:45:14 03:35:47:19 Okay?
One, two, three.

907 03:35:47:21 03:35:49:27 Do it.
Mask down.

908 03:35:49:29 03:35:52:04 (student)
Well, Ms. Morenstein
and Mrs. Stokes,

909 03:35:52:06 03:35:53:16 they put such a twist on it,

910 03:35:53:18 03:35:55:14 I think it's helped me
with my language

911 03:35:55:16 03:35:58:26 and ability to, like,
 put things together
 912 03:35:58:28 03:36:03:11 and understand stories better
 and overall reading.
 913 03:36:03:13 03:36:05:00 And the arts part
 has helped me a lot,
 914 03:36:05:02 03:36:08:17 because now I can visualize
 things better for placement.
 915 03:36:08:19 03:36:10:22 If ever I want to be
 something like an architect,
 916 03:36:10:24 03:36:12:10 it would be a lot easier now.
 917 03:36:12:12 03:36:14:01 "Most, like the owl,
 were dead as dirt
 918 03:36:14:03 03:36:15:06 'cause they're so dumb."
 919 03:36:15:08 03:36:16:28 All right, do it.
 920 03:36:17:00 03:36:18:22 Take it from there,
 Justin; take it.
 921 03:36:18:24 03:36:19:27 (Stokes)
 Okay, get ready.
 Hands up, masks.
 922 03:36:19:29 03:36:21:10 (Morenstein)
Take it from there.
 923 03:36:21:12 03:36:23:08 (Justin)
I guess
it was bad luck.
 924 03:36:23:10 03:36:25:06 Oh, they're already dead?
 Okay, down.
 925 03:36:25:08 03:36:26:20 (Justin)
I guess
it was bad luck.
 926 03:36:26:22 03:36:28:22 (Morenstein)
Perfect.
 927 03:36:26:22 03:36:28:22 Good.
 928 03:36:28:24 03:36:30:15 Neither one of them is trying
 to be too powerful,
 929 03:36:30:17 03:36:32:05 so they kind of share
 the power,
 930 03:36:32:07 03:36:35:18 and they give us chances
 to decide upon things,
 931 03:36:35:20 03:36:37:10 and we have
 a great time overall.
 932 03:36:37:12 03:36:38:18 If you have
 to step over him,
 933 03:36:38:20 03:36:39:18 that'd be great.
 934 03:36:39:20 03:36:40:20 Good; perfect.
 935 03:36:40:22 03:36:42:08 (Justin)
 The moral of the story is,
 936 03:36:42:10 03:36:44:06 you can fool
 too many of the people
 937 03:36:44:08 03:36:45:22 too much of the time,
 938 03:36:45:24 03:36:47:14 and here's the end
 to our play and rhyme.
 939 03:36:47:16 03:36:49:02 Bravo.
 940 03:36:49:04 03:36:50:05 (Stokes)
That was great.
Whoo!

941 03:36:50:07 03:36:51:20 *That was good.*
 942 03:36:51:22 03:36:55:27 Two days to go, and I think
 after this morning,
 943 03:36:55:29 03:36:57:22 I feel much more confident
 than I did--
 944 03:36:57:24 03:37:01:02 I knew it would be fine,
 but they had life,
 945 03:37:01:04 03:37:03:15 they were in character,
 946 03:37:03:17 03:37:05:04 they were concentrating,
 947 03:37:05:06 03:37:06:25 and they were having--
 948 03:37:06:27 03:37:09:04 they were relaxed in a way
 that they haven't been before.
 949 03:37:09:06 03:37:11:08 Yeah, they started to have
 a little bit of fun.
 950 03:37:11:10 03:37:13:02 Six months ago,
 951 03:37:13:04 03:37:16:10 we were taking these stories
 and making them into plays,
 952 03:37:16:12 03:37:17:20 and who could envision?
 953 03:37:17:22 03:37:18:20 Yeah.
 954 03:37:18:22 03:37:20:03 And they
 really couldn't,
 955 03:37:20:05 03:37:21:24 and now they can,
 because it's here.
 956 03:37:21:26 03:37:23:03 They've reached
 the moment.
 957 03:37:24:14 03:37:26:09 Let's talk
 about collaborations
 958 03:37:26:11 03:37:28:03 between teachers
 and visiting artists
 959 03:37:28:05 03:37:29:20 and how they differ
 960 03:37:29:22 03:37:33:10 from collaborations between
 teachers in the same building.
 961 03:37:33:12 03:37:36:07 Well, you don't have them
 with you all the time.
 962 03:37:36:09 03:37:38:21 You don't have them
 as accessible
 963 03:37:38:23 03:37:40:20 as your teacher
 in the building might be,
 964 03:37:40:22 03:37:42:19 but that's also a plus
 965 03:37:42:21 03:37:43:27 because when they
 walk in the door,
 966 03:37:43:29 03:37:45:13 that's a signal
 to the students
 967 03:37:45:15 03:37:47:19 that something really special
 is going to happen.
 968 03:37:47:21 03:37:52:02 It's also terribly important
 for students to see
 969 03:37:52:04 03:37:53:23 that there are
 careers in the arts
 970 03:37:53:25 03:37:56:20 and there are
 pathways to success
 971 03:37:56:22 03:37:59:20 by utilizing your talent
 and being disciplined
 972 03:37:59:22 03:38:02:17 and, you know,
 just sort of trudging on.
 973 03:38:02:19 03:38:06:09 And I love it when

974 03:38:06:11 the artist is willing
 03:38:09:19 *to give some insight*
 975 03:38:09:21 03:38:11:15 and what their
into how they got started
 stumbling blocks were,
 976 03:38:11:17 03:38:13:28 and it's funny because
 the students say,
 977 03:38:14:00 03:38:15:23 "Well, did you ever
 want to be a teacher?"
 978 03:38:15:25 03:38:17:24 You know, and you
 have to be careful
 979 03:38:17:26 03:38:21:18 that teacher is not seen
 as less than artist.
 980 03:38:21:20 03:38:23:17 I think occasionally
 allowing the students
 981 03:38:23:19 03:38:24:28 to have a glimpse
 of your own art
 982 03:38:25:00 03:38:26:12 also can have
 a similar effect.
 983 03:38:26:14 03:38:28:17 I mean, I don't share
 984 03:38:28:19 03:38:30:21 a lot of my personal art
 with my students,
 985 03:38:30:23 03:38:32:10 but when I do,
 986 03:38:32:12 03:38:35:18 it is amazing, the difference
 in their gaze, you know?
 987 03:38:35:20 03:38:37:25 They look at me like
 a completely different person
 988 03:38:37:27 03:38:39:03 when they realize that
 989 03:38:39:05 03:38:41:25 it's not just something
 I talk about to them
 990 03:38:41:27 03:38:45:11 but something that I do.
 991 03:38:45:13 03:38:46:24 "You mean you're an artist?"
 992 03:38:46:26 03:38:48:10 Yeah. Yeah.
 993 03:38:48:12 03:38:50:14 That's how I ended up
 in this job, you know?
 994 03:38:50:16 03:38:53:08 *And I think also inviting in*
 995 03:38:53:10 03:38:55:16 *artists who are not*
just artists
 996 03:38:55:18 03:38:57:16 can have
 the same effect.
 997 03:38:57:18 03:38:59:14 I mean,
 if you have a parent
 998 03:38:59:16 03:39:03:16 who maybe is
 a banker or a lawyer
 999 03:39:03:18 03:39:05:00 but who comes in
 and shares
 1000 03:39:05:02 03:39:06:16 their personal art--
 1001 03:39:06:18 03:39:09:03 seeing that you can do both
 is important as well.
 1002 03:39:09:05 03:39:11:12 *(Rosenow)*
One of the things
that came up
 1003 03:39:11:14 03:39:12:29 *that I thought*
was interesting
 1004 03:39:13:01 03:39:15:10 is a statement
 by a student:

1005 03:39:15:12 03:39:16:24 "When a visiting
artist is here,

1006 03:39:16:26 03:39:18:07 they share the power."

1007 03:39:18:09 03:39:19:05 Yeah, I like that.

1008 03:39:19:07 03:39:20:23 "There's a balance
in power."

1009 03:39:20:25 03:39:22:28 Some of this power issue
seems similar to me

1010 03:39:23:00 03:39:25:10 to a comment you made, Rachel,

1011 03:39:25:12 03:39:26:29 about teaming
with another teacher

1012 03:39:27:01 03:39:28:13 when you're team teaching,

1013 03:39:28:15 03:39:30:14 that you need to have
a conversation ahead of time

1014 03:39:30:16 03:39:32:13 about who's going to be
responsible for what,

1015 03:39:32:15 03:39:33:26 and what are you gonna do?

1016 03:39:33:28 03:39:36:12 And it's just a part of working
with another person.

1017 03:39:36:14 03:39:38:29 In that kind of a performance
setting, you need to be aware

1018 03:39:39:01 03:39:40:25 of what your strengths
and weaknesses are

1019 03:39:40:27 03:39:43:22 and where you're gonna
be able to interact.

1020 03:39:43:24 03:39:46:13 (*Rosenow*)
*What is it
about the visiting artist*

1021 03:39:46:15 03:39:50:01 that provides a level
of artistic understanding

1022 03:39:50:03 03:39:51:09 that makes it valuable

1023 03:39:51:11 03:39:53:11 to go outside
of your school

1024 03:39:53:13 03:39:57:08 instead of trying to do
something on your own?

1025 03:39:57:10 03:39:58:18 I like to bring in
composers'

1026 03:39:58:20 03:40:00:29 commissioned pieces

1027 03:40:01:01 03:40:03:00 'cause most students
think that composers

1028 03:40:03:02 03:40:04:17 all are dead
and wore white wigs,

1029 03:40:04:19 03:40:07:25 and it's good for them to see
a real live person.

1030 03:40:07:27 03:40:10:17 And they know I'm a performer;

1031 03:40:10:19 03:40:12:18 they know I compose
some things,

1032 03:40:12:20 03:40:16:15 but seeing somebody else do it
just brings that spark.

1033 03:40:16:17 03:40:18:13 It also works in another way,

1034 03:40:18:15 03:40:20:17 that it allows the community,
the outside community,

1035 03:40:20:19 03:40:22:09 to come in and get
a glimpse at students

1036 03:40:22:11 03:40:24:01 that they might not
ordinarily see.

1037 03:40:24:03 03:40:26:25 I mean, to see this group
of kids working together

1038 03:40:26:27 03:40:29:12 *to put on these folktales--*

1039 03:40:29:14 03:40:31:07 how often do you see
something like that

1040 03:40:31:09 03:40:33:07 out in the real world
or the nonacademic world?

1041 03:40:33:09 03:40:34:13 So then, of course,

1042 03:40:34:15 03:40:36:07 that person acts
as an ambassador and says,

1043 03:40:36:09 03:40:38:08 "Oh, the things we hear
about adolescents

1044 03:40:38:10 03:40:39:12 "aren't so bad after all.

1045 03:40:39:14 03:40:41:07 "They actually can
get together and work,

1046 03:40:41:09 03:40:42:15 "put their concerns aside

1047 03:40:42:17 03:40:44:21 and work together
for a common goal."

1048 03:40:44:23 03:40:47:19 I found it interesting
that the artist

1049 03:40:47:21 03:40:49:03 was saying in the segment

1050 03:40:49:05 03:40:52:06 that she relied on the teacher
to make it work,

1051 03:40:52:08 03:40:54:05 and that's what I've found
has had to happen:

1052 03:40:54:07 03:40:56:04 that there just isn't
enough planning time,

1053 03:40:56:06 03:40:57:18 co-planning time,

1054 03:40:57:20 03:41:00:11 *and that it's*
necessary for me

1055 03:41:00:13 03:41:02:00 to do a lot
of the integration

1056 03:41:02:02 03:41:03:08 and see the connections

1057 03:41:03:10 03:41:04:20 and emphasize
the connections

1058 03:41:04:22 03:41:07:09 and move them into
cross-discipline

1059 03:41:07:11 03:41:10:05 and make the artist aware
of what I'm doing

1060 03:41:10:07 03:41:12:14 and then, in our conversations,
when possible,

1061 03:41:12:16 03:41:14:18 saying, "Could this work?
Or what about this?"

1062 03:41:14:20 03:41:16:12 *(Grady-Smith)*
Yeah.

1063 03:41:16:14 03:41:19:02 *(Rosenow)*
Is it more difficult to
establish that shared vision

1064 03:41:19:04 03:41:22:24 between a visiting artist
and a classroom teacher

1065 03:41:22:26 03:41:25:01 than it is between
two classroom teachers

1066 03:41:25:03 03:41:26:11 at the same school?

1067 03:41:26:13 03:41:28:10 I think it is.
I think it is harder.

1068 03:41:28:12 03:41:31:16 But I think the more

1069 03:41:31:18 you can distill your concept
 03:41:35:09 or your goal
 to really the essence--
 1070 03:41:35:11 03:41:38:02 "This is the concept
 that is important to me
 1071 03:41:38:04 03:41:40:13 that the students understand"--
 1072 03:41:40:15 03:41:41:29 *then I think*
that makes it easier
 1073 03:41:42:01 03:41:43:14 *for the visiting artist.*
 1074 03:41:43:16 03:41:45:17 *(Grady-Smith)*
And sometimes
you have to talk
 1075 03:41:45:19 03:41:47:19 *about process*
as opposed to product.
 1076 03:41:47:21 03:41:51:15 It worries me when
 someone comes in and says,
 1077 03:41:51:17 03:41:53:13 "And at the end,
 this is what you'll see"
 1078 03:41:53:15 03:41:56:04 because I know enough
 to say that
 1079 03:41:56:06 03:41:58:06 that may or may not be
 what I see,
 1080 03:41:58:08 03:42:01:23 and it may or may not be
 a success or failure
 1081 03:42:01:25 03:42:04:14 because of that, you know,
 1082 03:42:04:16 03:42:06:13 so there's gonna be
 a winding road
 1083 03:42:06:15 03:42:08:27 to get to wherever
 we end up,
 1084 03:42:08:29 03:42:11:15 and there's gonna be a lot of
 lessons learned in the pathway
 1085 03:42:11:17 03:42:15:12 rather than that we're
 so honing in on this end product
 1086 03:42:15:14 03:42:19:08 that we're gonna bypass some
 of the real essential learning.
 1087 03:42:19:10 03:42:21:29 It's so tempting
 to start with the product
 1088 03:42:22:01 03:42:25:07 or to start with the artist
 who you really admire,
 1089 03:42:25:09 03:42:27:04 and that's a pull.
 1090 03:42:27:06 03:42:28:14 That's a siren pull,
 1091 03:42:28:16 03:42:30:10 but it needs to start
 from the curriculum,
 1092 03:42:30:12 03:42:32:04 and it needs to start
 from the concepts
 1093 03:42:32:06 03:42:33:29 that you want
 the students to understand.
 1094 03:42:34:01 03:42:37:26 Then find the artist
 that matches with that.
 1095 03:42:49:28 03:42:52:03 In our final segment,
 we'll take a look
 1096 03:42:52:05 03:42:55:01 at how collaboration can include
 resources in the community.
 1097 03:42:55:03 03:42:57:04 At Rick and Rachel's school,
 1098 03:42:57:06 03:42:59:25 the sixth grade team decided
 to draw on a local museum

1099 03:42:59:27 03:43:01:19 as part of an archaeology unit.
 1100 03:43:01:21 03:43:04:08 We'll see the teachers
 planning for the trip
 1101 03:43:04:10 03:43:07:08 and how Rachel followed up
 in her classroom.
 1102 03:43:17:17 03:43:18:24 We're going
 to have to decide
 1103 03:43:18:26 03:43:20:25 who's going to dig up
 what cultures
 1104 03:43:20:27 03:43:22:25 and how we're gonna
 go about doing that.
 1105 03:43:22:27 03:43:24:28 That's kind of where
 we're gonna have to begin,
 1106 03:43:25:00 03:43:26:20 and then, once we start
 digging that up
 1107 03:43:26:22 03:43:29:02 and figuring out the universals
 of the other culture,
 1108 03:43:29:04 03:43:31:02 getting into how we're
 going to display it,
 1109 03:43:31:04 03:43:32:16 and then we wanted
 to get a trip in
 1110 03:43:32:18 03:43:34:07 to the Institute of Arts,
 1111 03:43:34:09 03:43:36:13 so kind of
 where are we gonna put that in?
 1112 03:43:36:15 03:43:38:18 If we want to present this
 for parents
 1113 03:43:38:20 03:43:41:01 for the Learning Fair
 at the end of April,
 1114 03:43:41:03 03:43:43:10 we've got to move along
 pretty quickly.
 1115 03:43:43:12 03:43:44:28 *(Hanzak)*
Yes, it does take a while
 1116 03:43:45:00 03:43:46:17 for the kids
 to look at the artifacts
 1117 03:43:46:19 03:43:48:08 and to do some inferencing
 about it.
 1118 03:43:48:10 03:43:51:15 It's--and then to put it
 together, a museum display,
 1119 03:43:51:17 03:43:54:00 that's another
 big chunk of time.
 1120 03:43:54:02 03:43:56:14 *(Hoffman-Dachelet)*
I think we need
to go to the museum
 1121 03:43:56:16 03:44:00:02 and see examples
 of how a museum does it,
 1122 03:44:00:04 03:44:02:01 so that when they're
 making their choices,
 1123 03:44:02:03 03:44:05:12 they are basing it
 on how actual museums curate.
 1124 03:44:05:14 03:44:07:04 And, at the same time,
 we can look at
 1125 03:44:07:06 03:44:09:08 both some of the cultures
 you've been studying
 1126 03:44:09:10 03:44:11:15 and the cultures I've been
 studying in visual art.
 1127 03:44:11:17 03:44:13:00 We need to decide

1128 03:44:13:02 what, exactly,
 03:44:14:17 we're going to be
 requiring of them
 1129 03:44:14:19 03:44:19:03 for both their exhibit
 and their catalog,
 1130 03:44:19:05 03:44:21:10 if we have them do one.
 1131 03:44:21:12 03:44:24:28 And, you know, we should have
 some kind of treasure hunt,
 1132 03:44:25:00 03:44:26:29 asking them to figure out,
 you know,
 1133 03:44:27:01 03:44:28:10 how these things
 are presented
 1134 03:44:28:12 03:44:31:10 in an actual museum exhibit.
 1135 03:44:31:12 03:44:33:20 Would it be possible to have
 a curator talk to the kids
 1136 03:44:33:22 03:44:35:25 about how one--
 or have a curator come here?
 1137 03:44:35:27 03:44:37:26 They would be thrilled
 to do that either way.
 1138 03:44:37:28 03:44:40:04 And they have slide collections
 1139 03:44:40:06 03:44:42:17 for each of the different
 cultures that I've talked about
 1140 03:44:42:19 03:44:44:17 in my class that we can
 show them a little bit,
 1141 03:44:44:19 03:44:46:13 prepare them for what
 they're going to see
 1142 03:44:46:15 03:44:47:23 when they're at the museum.
 1143 03:44:47:25 03:44:50:11 That always is
 hugely helpful, I find,
 1144 03:44:50:13 03:44:52:17 when you're bringing kids
 to the museum.
 1145 03:44:52:19 03:44:56:00 I took all of the sixth graders
 to the local art museum,
 1146 03:44:56:02 03:44:59:16 and they had an opportunity
 to look at a fabulous collection
 1147 03:44:59:18 03:45:03:07 of art from a variety
 of ancient cultures.
 1148 03:45:03:09 03:45:06:27 Tell me one of your favorite
 things that you saw
 1149 03:45:06:29 03:45:08:29 on the field trip
 at the museum--yes.
 1150 03:45:09:01 03:45:11:12 The sand painting.
 1151 03:45:11:14 03:45:16:11 It had, like,
 some animals eating each other,
 1152 03:45:16:13 03:45:18:15 eating the people.
 1153 03:45:18:17 03:45:22:14 *(Hoffman-Dachelet)*
Who remembers what culture
created the sand painting?
 1154 03:45:22:16 03:45:23:28 Wasn't it the Tibetans?
 1155 03:45:24:00 03:45:25:14 *That's right,*
Tibetan sand painting.
 1156 03:45:25:16 03:45:27:06 *Do you remember anything else*
 1157 03:45:27:08 03:45:29:03 *about the sand painting,*
Xavier?
 1158 03:45:29:05 03:45:33:23 I believe it was, like,
 one of the only preserved--

1159 03:45:33:25 03:45:37:06 I think it was maybe
the only preserved--

1160 03:45:37:08 03:45:41:13 one of its kind,
and Tibetan sand paintings,

1161 03:45:41:15 03:45:44:06 they were used in, like,
ceremonies or rituals.

1162 03:45:44:08 03:45:47:04 *Excellent.*

1163 03:45:47:06 03:45:49:02 I also had you write
about what you remember

1164 03:45:49:04 03:45:51:06 about how art is displayed.

1165 03:45:51:08 03:45:54:08 And when you're creating
your displays of the artifacts

1166 03:45:54:10 03:45:56:26 of the culture that you have
sort of been unearthing

1167 03:45:56:28 03:45:58:16 from your classmates,

1168 03:45:58:18 03:46:01:26 you're going to need to display
information in a certain way.

1169 03:46:01:28 03:46:03:10 So what do you remember

1170 03:46:03:12 03:46:06:26 about how objects were displayed
at the museum?

1171 03:46:06:28 03:46:08:24 Yes.

1172 03:46:08:26 03:46:10:05 That you could walk around,
you know,

1173 03:46:10:07 03:46:13:21 so you could see all different
sides of the artifact,

1174 03:46:13:23 03:46:16:09 *not just one specific side.*

1175 03:46:16:11 03:46:19:05 Some things that would normally
be, like, on the wall or, like,

1176 03:46:19:07 03:46:22:24 just standing up, there were,
like, some decorated metal doors

1177 03:46:22:26 03:46:24:18 *and, like,*
statues of people.

1178 03:46:24:20 03:46:26:23 A statue
of a person standing up

1179 03:46:26:25 03:46:29:07 wouldn't probably
be lying down.

1180 03:46:29:09 03:46:30:23 So they kind of--

1181 03:46:30:25 03:46:33:08 Things that would normally be
the way they were

1182 03:46:33:10 03:46:35:19 were kind of sometimes
put the way they were.

1183 03:46:35:21 03:46:38:07 *(Hoffman-Dachelet)*
That is an excellent point.

1184 03:46:38:09 03:46:40:19 All right, the information
next to the objects

1185 03:46:40:21 03:46:42:23 came in a very specific order,

1186 03:46:42:25 03:46:46:00 and I'm wondering if any of you
remember what that order was.

1187 03:46:46:02 03:46:47:18 Okay, they had the artist.

1188 03:46:47:20 03:46:50:16 They had the culture it's from.

1189 03:46:50:18 03:46:53:06 They had the name of the piece,

1190 03:46:53:08 03:46:56:12 *what it was made out of,*
and the dates.

1191 03:46:56:14 03:46:58:17 *(student)*
Information about the artist

1192 03:46:58:19 03:47:02:00 or about the artifact

1193 03:47:02:02 and some extra little things
 03:47:06:02 and what, like,
 inspired the artist to do it.
 1194 03:47:06:04 03:47:08:24 That is exactly the information
 that I want you guys to have
 1195 03:47:08:26 03:47:11:20 on your own artifacts when
 you're doing your own displays.
 1196 03:47:11:22 03:47:14:04 The only thing I'm going
 to change about what you said
 1197 03:47:14:06 03:47:15:25 was slightly the order.
 1198 03:47:15:27 03:47:17:01 So the things
 that you need to have--
 1199 03:47:17:03 03:47:18:18 and please take these
 in your notes--
 1200 03:47:18:20 03:47:23:02 you need to have the name of
 the artist, if that's available.
 1201 03:47:23:04 03:47:25:22 Now, if you're an archaeologist
 looking at artifacts
 1202 03:47:25:24 03:47:27:08 from thousands of years ago,
 1203 03:47:27:10 03:47:30:18 you might not know who
 the artist is, and that's okay.
 1204 03:47:30:20 03:47:32:10 You can just put
 "artist unknown."
 1205 03:47:32:12 03:47:36:04 Then in your case
 as archaeologists,
 1206 03:47:36:06 03:47:38:13 as opposed to museum curators,
 1207 03:47:38:15 03:47:40:22 you're going to probably put
 the culture second.
 1208 03:47:40:24 03:47:44:06 Since each group
 is doing an exhibit
 1209 03:47:44:08 03:47:45:27 that is specific
 to one culture,
 1210 03:47:45:29 03:47:48:26 would they still have to list
 the culture for every caption?
 1211 03:47:48:28 03:47:51:15 (*Hoffman-Dachelet*)
They would not.
 1212 03:47:51:17 03:47:53:08 First of all,
 I just wanted to reinforce
 1213 03:47:53:10 03:47:54:28 what they had learned
 at the museum.
 1214 03:47:55:00 03:47:56:20 It's important
 to review information
 1215 03:47:56:22 03:47:57:22 so that they remember it.
 1216 03:47:57:24 03:47:59:05 Then to think consciously,
 1217 03:47:59:07 03:48:00:29 "Okay, what were the things
 that I saw,
 1218 03:48:01:01 03:48:02:18 "and how can I then apply that
 1219 03:48:02:20 03:48:05:07 to my own exhibit
 that I'm going to show?"
 1220 03:48:05:09 03:48:06:25 *The important part*
is to back it up
 1221 03:48:06:27 03:48:09:24 *with information*
from the actual artwork.
 1222 03:48:09:26 03:48:12:22 You have to say,
 "This culture worshipped water
 1223 03:48:12:24 03:48:18:13 "because all of their

1224 03:48:18:15 visual images include water
 03:48:21:06 or predominantly use
 the color blue,"
 1225 03:48:21:08 03:48:24:16 or whatever your reason
 for thinking that is.
 1226 03:48:24:18 03:48:26:26 You have to back
 every single statement up
 1227 03:48:26:28 03:48:29:15 *with reasons*
from the artifact.
 1228 03:48:29:17 03:48:31:07 *All right.*
 1229 03:48:31:09 03:48:33:28 Once you've got the information,
 then you need to figure out,
 1230 03:48:34:00 03:48:35:28 how are you going to
 arrange those artifacts
 1231 03:48:36:00 03:48:37:26 within your display?
 1232 03:48:37:28 03:48:41:15 Well, you have to make
 the object, like, seen so that,
 1233 03:48:41:17 03:48:45:00 you know, people can see it
 to the point that it's made up.
 1234 03:48:45:02 03:48:46:24 Like, small things,
 1235 03:48:46:26 03:48:49:17 you wouldn't just put them on
 the floor because they're small.
 1236 03:48:49:19 03:48:51:12 You would probably put them
 on platforms
 1237 03:48:51:14 03:48:52:19 so people can see them.
 1238 03:48:52:21 03:48:54:18 (Wright)
 One of the great things
 1239 03:48:54:20 03:48:55:22 about the collaboration
 that we're doing
 1240 03:48:55:24 03:48:57:18 on a project like this is,
 1241 03:48:57:20 03:48:59:11 it affords me the opportunity
 1242 03:48:59:13 03:49:02:23 to watch how other teachers
 interact with kids.
 1243 03:49:02:25 03:49:05:18 I've learned a great deal
 from watching Rachel
 1244 03:49:05:20 03:49:07:14 and some of the other
 sixth grade teachers
 1245 03:49:07:16 03:49:09:06 interacting with their students.
 1246 03:49:09:08 03:49:11:12 You don't want to put
 some sort of groovy,
 1247 03:49:11:14 03:49:13:28 wild wallpaper behind
 a very intricate sculpture,
 1248 03:49:14:00 03:49:16:14 because then you wouldn't
 notice the sculpture, right?
 1249 03:49:16:16 03:49:18:07 You'd be all looking
 at the wallpaper.
 1250 03:49:18:09 03:49:20:04 So perhaps
 you want to think
 1251 03:49:20:06 03:49:23:27 about what is
 the background color.
 1252 03:49:23:29 03:49:26:06 How are we gonna protect it
 so people wouldn't, like,
 1253 03:49:26:08 03:49:28:10 be messing around with it,
 like, picking it up,
 1254 03:49:28:12 03:49:29:28 playing with it
 and stuff like that?

1255 03:49:30:00 03:49:32:17 Because you don't want
the things to get damaged.

1256 03:49:32:19 03:49:33:25 And what are some ways

1257 03:49:33:27 03:49:35:18 that you could protect
the objects?

1258 03:49:35:20 03:49:38:06 Like, maybe put, like,
signs that say,

1259 03:49:38:08 03:49:40:21 "Please do not touch
the artifact" or something.

1260 03:49:40:23 03:49:43:22 Or maybe put
some sort of, like,

1261 03:49:43:24 03:49:47:24 glass screen or something so
that people couldn't touch it.

1262 03:49:47:26 03:49:49:11 Excellent.

1263 03:49:49:13 03:49:51:15 You need good lighting
to see it, 'cause, like,

1264 03:49:51:17 03:49:53:25 the colors
can change in shadows,

1265 03:49:53:27 03:49:55:20 and then it doesn't
look the same,

1266 03:49:55:22 03:49:58:23 and it doesn't have the same
emotion as it should be.

1267 03:49:58:25 03:50:01:07 *Excellent.*

1268 03:50:01:09 03:50:02:15 Rachel, tell us
a little bit

1269 03:50:02:17 03:50:04:02 about what happened
at the museum.

1270 03:50:04:04 03:50:05:16 How do
the things they saw

1271 03:50:05:18 03:50:07:29 and the things they did
at the museum visit help you

1272 03:50:08:01 03:50:09:16 to pursue
the unit on cultures?

1273 03:50:09:18 03:50:14:01 We start out in the classroom,
talking overtly

1274 03:50:14:03 03:50:15:27 about what museum curators
are doing

1275 03:50:15:29 03:50:17:19 and why they're making
those choices.

1276 03:50:17:21 03:50:19:12 And the instruction

1277 03:50:19:14 03:50:21:21 made the visit to the museum
more meaningful

1278 03:50:21:23 03:50:24:09 because that little bit
of information

1279 03:50:24:11 03:50:26:23 made them feel powerful,

1280 03:50:26:25 03:50:30:23 *and it made the students more
motivated to pay more attention*

1281 03:50:30:25 03:50:32:19 *because they were thinking
consciously*

1282 03:50:32:21 03:50:34:11 *about things they might
have taken for granted.*

1283 03:50:34:13 03:50:35:28 So it's sort of
this cycle of:

1284 03:50:36:00 03:50:38:19 You have to prepare
the students,

1285 03:50:38:21 03:50:40:14 and you have to know

1286 03:50:40:16 03:50:41:24 what it is
you want them to know.

1287 03:50:41:26 03:50:43:11 And then when they go
to the museum,

1288 03:50:43:13 03:50:47:13 that reinforces what
you've already been teaching.

1289 03:50:47:15 03:50:50:17 What other kinds of institutions
or cultural resources

1290 03:50:50:19 03:50:52:01 might we be discussing here?

1291 03:50:52:03 03:50:53:16 Certainly,
can you think of any--

1292 03:50:53:18 03:50:55:23 (*Schweickert*)
Concerts, of course.

1293 03:50:55:25 03:50:57:15 What kinds of preparations
do you have to go through

1294 03:50:57:17 03:50:59:23 *with your students*
for a concert?

1295 03:50:59:25 03:51:02:16 (*Schweickert*)
I just tell them
specific things to look for,

1296 03:51:02:18 03:51:05:09 like, "Watch how the trumpet
player is holding his trumpet,"

1297 03:51:05:11 03:51:08:07 on a very basic level,
all the way up to,

1298 03:51:08:09 03:51:10:13 "Listen for different
styles of articulation."

1299 03:51:10:15 03:51:13:11 "*Listen for the form*
of the music."

1300 03:51:13:13 03:51:14:26 There's nothin' to compare

1301 03:51:14:28 03:51:18:25 with lettin' them go see
real people playing.

1302 03:51:18:27 03:51:20:00 We have a partnership

1303 03:51:20:02 03:51:21:20 with North Carolina
School of the Arts,

1304 03:51:21:22 03:51:22:26 which is right in our town,

1305 03:51:22:28 03:51:24:12 and they do
major productions

1306 03:51:24:14 03:51:28:01 in opera and ballet,
modern dance,

1307 03:51:28:03 03:51:34:21 and so I try to have the
students experience production,

1308 03:51:34:23 03:51:37:22 and that's been a big help,

1309 03:51:37:24 03:51:40:12 for them to see
what happens behind the scenes

1310 03:51:40:14 03:51:43:02 and be able
to go backstage and see

1311 03:51:43:04 03:51:45:01 what the technical
aspects are

1312 03:51:45:03 03:51:47:23 and how some
of the effects
are created.

1313 03:51:47:25 03:51:49:22 What I really liked
about the art museum idea

1314 03:51:49:24 03:51:53:17 was that you didn't just draw
their attention to the pieces.

1315 03:51:53:19 03:51:56:26 You drew their attention

1316 03:51:56:28 to how they were displayed
 03:51:58:20 and how they were
 identified, you know,
 1317 03:51:58:22 03:51:59:25 so that's almost the same.
 1318 03:51:59:27 03:52:01:13 It's the inner workings
 1319 03:52:01:15 03:52:04:02 and how the whole exhibit
 gets mounted.
 1320 03:52:04:04 03:52:06:16 (*Rosenow*)
Can you think
of another resource
 1321 03:52:06:18 03:52:09:00 that could impact
 your work in the classroom
 1322 03:52:09:02 03:52:11:15 in a collaborative way?
 1323 03:52:11:17 03:52:14:09 (*Wright*)
During my first
year of teaching,
 1324 03:52:14:11 03:52:15:13 the Children's Theatre
 1325 03:52:15:15 03:52:17:00 gave our school
 that I was teaching at
 1326 03:52:17:02 03:52:19:15 a block of tickets,
 and there was some debate
 1327 03:52:19:17 03:52:22:15 as to whether or not we would
 waste our valuable time
 1328 03:52:22:17 03:52:25:18 to go to see
A Midsummer Night's Dream.
 1329 03:52:25:20 03:52:26:23 And reason prevailed,
 1330 03:52:26:25 03:52:29:06 and we did in fact
 take the time and go,
 1331 03:52:29:08 03:52:31:15 and this was right at a time
 where I was wondering,
 1332 03:52:31:17 03:52:33:03 "What am I gonna do
 1333 03:52:33:05 03:52:36:16 to revitalize instruction
 in the literary arts?"
 1334 03:52:36:18 03:52:40:04 Well, that ended up totally
 changing our curriculum
 1335 03:52:40:06 03:52:41:15 for the remainder of the year.
 1336 03:52:41:17 03:52:42:29 We spent the remainder
 of the year
 1337 03:52:43:01 03:52:47:23 studying parody and
 studying Shakespeare's plays,
 1338 03:52:47:25 03:52:50:11 and the kids then wrote a parody
 of *Midsummer Night's Dream*,
 1339 03:52:50:13 03:52:52:18 which they called
A Midsummer Night's Scream,
 1340 03:52:52:20 03:52:54:04 and somehow,
 we incorporated
 1341 03:52:54:06 03:52:56:24 the Asian tradition
 of shadow puppetry,
 1342 03:52:56:26 03:52:57:29 and before we knew it,
 1343 03:52:58:01 03:53:00:05 we had this huge,
 elaborate production
 1344 03:53:00:07 03:53:01:08 that the kids had put on,
 1345 03:53:01:10 03:53:02:29 and this all came about
 1346 03:53:03:01 03:53:04:17 just because of
 these free tickets
 1347 03:53:04:19 03:53:08:03 that we almost turned down.

1348 03:53:08:05 03:53:09:15 We went to a mill.
 1349 03:53:09:17 03:53:11:25 In North Carolina, there are
 a lot of textile mills,
 1350 03:53:11:27 03:53:14:04 and we actually
 were studying
 1351 03:53:14:06 03:53:18:27 *the industrialization period*
in America's history,
 1352 03:53:18:29 03:53:21:10 and I was trying to get
 the kids, the students,
 1353 03:53:21:12 03:53:23:20 to make machines
 with their body,
 1354 03:53:23:22 03:53:26:01 and they were having
 a really hard time
 1355 03:53:26:03 03:53:27:27 making that connection,
 1356 03:53:27:29 03:53:29:12 so we went to a mill,
 1357 03:53:29:14 03:53:33:10 and we observed
 the automated, crunching,
 1358 03:53:33:12 03:53:37:28 noisy kind of environment,
 and that really translated
 1359 03:53:38:00 03:53:39:26 *into an understanding*
 1360 03:53:39:28 03:53:41:07 of how children
 were being used
 1361 03:53:41:09 03:53:43:05 during the industrialization
 of America,
 1362 03:53:43:07 03:53:46:25 and their understanding of that
 was so much more enhanced
 1363 03:53:46:27 03:53:49:09 because they had seen
 the magnitude of the machines,
 1364 03:53:49:11 03:53:51:08 and they were imagining
 what it would be like
 1365 03:53:51:10 03:53:53:28 to be a child
 in similar environment,
 1366 03:53:54:00 03:53:56:15 you know, so they could really
 speak to social issues
 1367 03:53:56:17 03:53:58:07 that surrounded
 the time period,
 1368 03:53:58:09 03:54:04:00 so it was really quite
 a good stimulus for that.
 1369 03:54:04:02 03:54:06:05 Our students do
 community service,
 1370 03:54:06:07 03:54:08:27 and one of the community service
 sites they chose
 1371 03:54:08:29 03:54:12:02 was a nearby
 long-term care facility,
 1372 03:54:12:04 03:54:16:02 and one of the things that
 the residents enjoy a great deal
 1373 03:54:16:04 03:54:19:06 is listening
 to our students sing.
 1374 03:54:19:08 03:54:23:08 And so our students began
 by singing songs from the '20s,
 1375 03:54:23:10 03:54:26:04 which was an era that we were
 studying in social studies,
 1376 03:54:26:06 03:54:28:11 and so our students
 started doing research
 1377 03:54:28:13 03:54:29:29 and using the Web
 and so on

1378 03:54:30:01 03:54:31:20 to find these songs
and the lyrics,

1379 03:54:31:22 03:54:35:14 so it was a great stimulus
for lots of things happening.

1380 03:54:35:16 03:54:37:16 (Baxley)
One of the things
that's difficult

1381 03:54:37:18 03:54:39:04 sometimes in the arts

1382 03:54:39:06 03:54:41:27 is finding the content
of what the kids are gonna do.

1383 03:54:41:29 03:54:43:21 The biggest question
a lot of kids have:

1384 03:54:43:23 03:54:45:06 you can present
a design problem,

1385 03:54:45:08 03:54:47:04 and they'll freeze up
and look at the paper

1386 03:54:47:06 03:54:48:22 and say, "I don't know
what to paint"

1387 03:54:48:24 03:54:50:01 or "I don't know what to draw;"

1388 03:54:50:03 03:54:51:14 "I don't know where to start."

1389 03:54:51:16 03:54:55:08 And finding places like that
and people like that

1390 03:54:55:10 03:54:58:21 in their local environment
is a starting point.

1391 03:54:58:23 03:55:01:20 It provides them
that initial push,

1392 03:55:01:22 03:55:05:26 the initial idea that can get
them interested in researching,

1393 03:55:05:28 03:55:07:25 *that made them want
to go back and research.*

1394 03:55:07:27 03:55:09:20 *If you had started
the class out saying,*

1395 03:55:09:22 03:55:11:15 "Okay, we're gonna look
at the internet,

1396 03:55:11:17 03:55:13:13 "and we want you to find
a song from the '20s.

1397 03:55:13:15 03:55:15:09 "I want you to find out
everything you can

1398 03:55:15:11 03:55:16:26 "about this song
from the '20s,

1399 03:55:16:28 03:55:19:02 "and then we're gonna go
to the nursing home over here,

1400 03:55:19:04 03:55:20:14 and we're gonna sing it."

1401 03:55:20:16 03:55:22:07 They would've looked at you
like, "Okay."

1402 03:55:22:09 03:55:25:00 (Hoffman-Dachelet)
*And that's really
the crux of the matter.*

1403 03:55:25:02 03:55:26:06 We ask students
to make art

1404 03:55:26:08 03:55:28:29 and to create out of
their own experiences,

1405 03:55:29:01 03:55:30:14 but so many of my students

1406 03:55:30:16 03:55:32:02 haven't had
a lot of experiences.

1407 03:55:32:04 03:55:34:11 They don't have a rich

1408 03:55:34:13 03:55:35:23 and varied background of life,
 1409 03:55:35:25 03:55:39:00 and they're young.
 1410 03:55:39:02 03:55:41:05 And so sometimes,
 it's perfectly valid
 1411 03:55:41:07 03:55:43:12 to just take them out
 to have an experience.
 1412 03:55:43:14 03:55:45:14 *And it doesn't have to*
directly relate to the art.
 1413 03:55:45:16 03:55:46:23 *It can just be something*
 1414 03:55:46:25 03:55:48:16 rich and wonderful.
 Then you come back,
 and you say,
 1415 03:55:48:18 03:55:50:04 "All right, now,
 what did you learn?
 1416 03:55:50:06 03:55:51:06 "What did you feel?
 1417 03:55:51:08 03:55:53:25 "How did you feel
 about that?
 1418 03:55:53:27 03:55:56:05 What do you want to say
 about that to the world?"
 1419 03:55:56:07 03:55:58:23 Then that's when
 the great art comes.
 1420 03:56:08:27 03:56:11:07 In this program, we've explored
 arts integration
 1421 03:56:11:09 03:56:13:14 through several types
 of collaborations.
 1422 03:56:13:16 03:56:16:06 We've seen how teachers can
 benefit from working together,
 1423 03:56:16:08 03:56:18:09 from working
 with visiting artists,
 1424 03:56:18:11 03:56:20:25 and from drawing
 on community resources.
 1425 03:56:20:27 03:56:22:17 In our next program,
 1426 03:56:22:19 03:56:24:27 we'll look at the different
 roles that students take on
 1427 03:56:24:29 03:56:27:07 as part
 of the artistic process.
 1428 03:56:27:09 03:56:31:10 For *Connecting With the Arts*,
 I'm Reynelda Muse.
 1429 03:56:38:03 03:56:42:01 [lighthearted music]
 1430 03:56:42:03 03:56:50:00 § §