

1	01:00:13:15	01:00:16:13	[lighthearted music]
2	01:00:16:15	01:00:24:14	§ §
3	01:00:44:29	01:00:48:02	Arts integration is,
4	01:00:48:04	01:00:51:29	for lack of a better term,
5	01:00:52:01	01:00:54:03	taking something outside the box
6	01:00:54:05	01:00:56:27	and bringing it inside,
7	01:00:56:29	01:01:04:14	but in a very natural way
8	01:01:04:16	01:01:07:02	so that you almost
9	01:01:07:04	01:01:10:21	don't know you're doing it.
10	01:01:10:23	01:01:13:11	Arts integration means bringing
11	01:01:13:13	01:01:17:04	art into subjects in a real way
12	01:01:17:06	01:01:20:07	rather than a decorative way.
13	01:01:20:09	01:01:23:10	You have a true partnership
14	01:01:23:12	01:01:25:28	where the teacher understands
15	01:01:26:00	01:01:28:22	the artist's point of view.
16	01:01:28:24	01:01:30:06	The artist understands where
17	01:01:30:08	01:01:32:03	the teacher is coming from.
18	01:01:32:05	01:01:35:08	I think, for me,
19	01:01:35:10	01:01:37:10	it means collaboration.
20	01:01:37:12	01:01:40:24	It helps students
21	01:01:40:26	01:01:43:08	to see connections
22	01:01:43:10	01:01:46:17	in the different subjects
23	01:01:46:19	01:01:48:15	that they're studying.
24	01:01:48:17	01:01:51:26	And if you want them
25	01:01:51:28	01:01:53:27	to see the interconnectedness
26	01:01:53:29	01:01:56:04	in what they learn,
27	01:02:04:26	01:02:07:15	you have to lead them to it
28	01:02:07:17	01:02:09:00	directly,
29	01:02:09:02	01:02:11:26	and you have to believe
30	01:02:11:28	01:02:14:23	in that interconnectedness.
31	01:02:14:25	01:02:18:10	To truly be arts integration,
32	01:02:18:12	01:02:20:26	you need to find common skills
33	01:02:20:28	01:02:24:08	that you want the students

to have.

They may not be able to write it, but they can draw it, or they can create it.

Arts integration, for me, is just using the arts to interpret some of the concepts that I teach and some of the situations we encounter in life.

Welcome to *Connecting With the Arts*.

I'm Reynelda Muse.

I'll be your guide for this eight-part workshop about arts integration in the middle grades.

Each program in this series will examine a different aspect of effective integrated teaching.

We'll visit classrooms around the country

34	01:02:24:10	01:02:26:09	where teachers are integrating
			dance, music,
35	01:02:26:11	01:02:28:03	theatre,
			and visual art
36	01:02:28:05	01:02:29:19	with other subjects.
37	01:02:29:21	01:02:32:12	Their goal is to create
			rich learning experiences
38	01:02:32:14	01:02:33:12	for their students.
39	01:02:33:14	01:02:34:23	Pretend you're a frog.
40	01:02:34:25	01:02:37:09	Open to wide second.
41	01:02:37:11	01:02:40:22	<i>And picture yourself</i>
			<i>with frog legs doing that.</i>
42	01:02:40:24	01:02:46:07	<i>Ease down</i>
			<i>and come back up.</i>
43	01:02:46:09	01:02:49:13	<i>See how much more distance</i>
			<i>they would have.</i>
44	01:02:49:15	01:02:53:03	(Muse)
			The classroom sequences
			we will see
45	01:02:53:05	01:02:54:26	are drawn from the video library
46	01:02:54:28	01:02:57:20	that is a companion
			to this workshop.
47	01:02:57:22	01:03:00:08	Don't think about what you've
			read about in history books.
48	01:03:00:10	01:03:02:14	Think about what real people
			living in this situation
49	01:03:02:16	01:03:03:26	would be interested in,
			okay?
50	01:03:03:28	01:03:05:18	We've got it
			under our belts once.
51	01:03:05:20	01:03:08:14	And go right ahead
			and make me feel
52	01:03:08:16	01:03:09:28	<i>like you're going</i>
			<i>to yell at him.</i>
53	01:03:10:00	01:03:11:00	<i>Good, right?</i>
54	01:03:11:02	01:03:14:01	It's been so long.
			I'm thirsty.
55	01:03:14:03	01:03:15:11	I'm hungry,
			please.
56	01:03:15:13	01:03:17:00	(Muse)
			After each classroom visit,
57	01:03:17:02	01:03:18:21	we'll hear
			from a group of teachers
58	01:03:18:23	01:03:20:16	who have made
			arts-integrated teaching
59	01:03:20:18	01:03:24:12	a central part
			of their own practice.
60	01:03:24:14	01:03:26:13	You can have really rich,
			deep collaboration
61	01:03:26:15	01:03:28:11	without it being arduous.
62	01:03:28:13	01:03:30:12	And if you have
			that core concept,
63	01:03:30:14	01:03:32:08	and you know what you want
			to communicate,
64	01:03:32:10	01:03:34:16	and they fit naturally
			and well together,

65 01:03:34:18 01:03:37:05 then it can be almost effortless.

66 01:03:37:07 01:03:38:19 At the beginning of this program,

67 01:03:38:21 01:03:40:22 we saw that arts integration

68 01:03:40:24 01:03:43:16 means different things to different people.

69 01:03:43:18 01:03:47:00 We define the term broadly as:

70 01:03:50:24 01:03:52:12 Meaningful integration of the arts

71 01:03:52:14 01:03:55:05 can be a valuable key to student engagement,

72 01:03:55:07 01:04:00:05 encouraging students to find new relationships between ideas.

73 01:04:00:07 01:04:04:16 It also reinforces the role of the arts as core subjects

74 01:04:04:18 01:04:08:00 and the value of the arts in everyday life.

75 01:04:08:02 01:04:09:29 In this program, we'll look

76 01:04:10:01 01:04:13:00 at three instructional models for integration.

77 01:04:13:02 01:04:15:15 Independent instruction occurs

78 01:04:15:17 01:04:17:11 when teachers in different disciplines

79 01:04:17:13 01:04:19:10 teach in their own classrooms.

80 01:04:19:12 01:04:22:04 Team-teaching refers to two or more teachers

81 01:04:22:06 01:04:24:04 planning and teaching together,

82 01:04:24:06 01:04:27:02 sharing responsibility in the classroom.

83 01:04:27:04 01:04:30:00 Collaborations with community resources

84 01:04:30:02 01:04:33:13 involve teachers working with artists, educators,

85 01:04:33:15 01:04:35:27 and other local resources.

86 01:04:35:29 01:04:39:25 We'll also look at different kinds of curricular connections.

87 01:04:39:27 01:04:42:04 Some connections are informal,

88 01:04:42:06 01:04:44:06 with the arts often supplementing learning

89 01:04:44:08 01:04:45:20 in other subjects.

90 01:04:45:22 01:04:47:26 With complementary connections,

91 01:04:47:28 01:04:51:02 there are links between the arts and other subjects.

92 01:04:51:04 01:04:54:11 One area may be emphasized more than another.

93 01:04:54:13 01:04:56:29 With interdependent connections,

94 01:04:57:01 01:04:59:23 all subjects receive equal attention,

95 01:04:59:25 01:05:03:19 with each discipline supporting the others.

96 01:05:03:21 01:05:05:05 Over the course of this workshop,

97 01:05:05:07 01:05:09:01 we'll see classroom examples of all these types of integration.

98 01:05:09:03 01:05:11:04 Some of the sequences  
 99 01:05:11:06 01:05:13:09 will include the teachers  
 who are in our discussion group.  
 100 01:05:13:11 01:05:17:09 Let's hear what arts integration  
 means to them.  
 101 01:05:17:11 01:05:18:22 When I think  
 of integration,  
 102 01:05:18:24 01:05:21:06 I think of making something  
 a meaningful whole.  
 103 01:05:21:08 01:05:23:25 *So when you're truly*  
*integrating,*  
 104 01:05:23:27 01:05:25:25 you can't pull any part out  
 105 01:05:25:27 01:05:29:02 and have the whole  
 make sense anymore.  
 106 01:05:29:04 01:05:31:00 I was struck by the one  
 that said the teacher  
 107 01:05:31:02 01:05:33:05 has to get in the mind-set  
 of the artist  
 108 01:05:33:07 01:05:36:07 and the artist in the mind-set  
 of the teacher.  
 109 01:05:36:09 01:05:39:06 I think for school to truly  
 represent arts integration,  
 110 01:05:39:08 01:05:41:20 you have to be teaching  
 the arts standards  
 111 01:05:41:22 01:05:43:11 in the other classes  
 112 01:05:43:13 01:05:45:22 and teaching  
 the other curricular standards  
 113 01:05:45:24 01:05:49:13 in the arts classes.  
 114 01:05:49:15 01:05:50:29 It is hard for some  
 of the teachers,  
 115 01:05:51:01 01:05:53:13 when you're initially talking  
 about arts integration,  
 116 01:05:53:15 01:05:58:06 to imagine there being  
 these relationships.  
 117 01:05:58:08 01:06:03:13 So that's when you need to look  
 at overriding questions  
 118 01:06:03:15 01:06:06:17 *and overarching, not really*  
*themes, but concepts,*  
 119 01:06:06:19 01:06:09:15 so that they can begin to see,  
 "Okay, you know,  
 120 01:06:09:17 01:06:11:14 "I also want my students  
 121 01:06:11:16 01:06:14:11 to be able to have methods  
 of inquiry."  
 122 01:06:14:13 01:06:17:27 I think the strongest learning  
 of all comes from connections,  
 123 01:06:17:29 01:06:20:20 comes from seeing connections  
 between different disciplines  
 124 01:06:20:22 01:06:23:17 and comes from feeling connected  
 to what you're learning.  
 125 01:06:23:19 01:06:27:08 And integration  
 is that distilled,  
 126 01:06:27:10 01:06:31:00 this idea of connectedness  
 and seeing the big picture  
 127 01:06:31:02 01:06:33:26 and seeing the organization  
 of what you're doing,  
 128 01:06:33:28 01:06:37:11 sort of the meta-analysis

of learning  
 129 01:06:37:13 01:06:40:04 and being self-aware  
 of how you are learning.  
 130 01:06:40:06 01:06:43:12 We spend a great deal of time  
 in education talking  
 131 01:06:43:14 01:06:46:04 about making content or learning  
 relevant to children.  
 132 01:06:46:06 01:06:49:16 And what better way to make it  
 relevant than to, you know,  
 133 01:06:49:18 01:06:51:09 to have to produce  
 some kind of product,  
 134 01:06:51:11 01:06:56:06 some kind of interpretation,  
 in a visual or kinetic form.  
 135 01:06:56:08 01:06:59:29 I think it's hard  
 to create an art piece  
 136 01:07:00:03 01:07:02:13 without somehow taking a sense  
 of ownership in it.  
 137 01:07:02:15 01:07:05:02 And, you know,  
 in that way,  
 138 01:07:05:04 01:07:06:18 we become  
 immediately connected  
 139 01:07:06:20 01:07:10:06 to the content we're being  
 asked to interpret.  
 140 01:07:10:08 01:07:11:25 The members  
 of our discussion group  
 141 01:07:11:27 01:07:14:02 come from a wide variety  
 of backgrounds.  
 142 01:07:14:04 01:07:16:16 Their insights will shed  
 some interesting light  
 143 01:07:16:18 01:07:18:02 on the classroom sequences.  
 144 01:07:18:04 01:07:19:15 Let's meet them.  
 145 01:07:19:17 01:07:21:28 Rick Wright  
 is a sixth grade teacher  
 146 01:07:22:00 01:07:23:26 at the FAIR School  
 near Minneapolis.  
 147 01:07:23:28 01:07:25:22 While attending art school,  
 148 01:07:25:24 01:07:29:17 he spent part of his junior year  
 studying in Nepal.  
 149 01:07:29:19 01:07:31:01 While there,  
 150 01:07:31:03 01:07:33:23 he taught English to  
 the children of Tibetan refugees  
 151 01:07:33:25 01:07:35:15 and discovered  
 a love of teaching.  
 152 01:07:35:17 01:07:37:06 You weren't quite sure  
 what it meant,  
 153 01:07:37:08 01:07:39:01 but you felt that this symbol  
 154 01:07:39:03 01:07:41:11 somehow was important  
 to the people of this culture.  
 155 01:07:41:13 01:07:43:18 (Muse)  
 When Rick returned  
 to the United States,  
 156 01:07:43:20 01:07:45:23 he earned a degree  
 in education.  
 157 01:07:45:25 01:07:50:00 He has been a teacher  
 for 13 years.  
 158 01:07:50:02 01:07:52:08 The first thing

159 01:07:52:10 you have to do  
 01:07:54:20 is decide that  
 you can do it.  
 160 01:07:54:22 01:07:56:19 (Muse)  
 Noel Grady-Smith  
 is a dance teacher  
 161 01:07:56:21 01:07:58:04 at Mineral Springs  
 Middle School  
 162 01:07:58:06 01:08:01:19 in Winston-Salem,  
 North Carolina.  
 163 01:08:01:21 01:08:04:11 She owned her own dance studio  
 before becoming a teacher.  
 164 01:08:04:13 01:08:07:24 (Grady-Smith)  
*In classical ballet,*  
*you told me*  
 165 01:08:07:26 01:08:09:09 the gastrocnemius  
 is working.  
 166 01:08:09:11 01:08:10:20 The quadriceps  
 are working.  
 167 01:08:10:22 01:08:12:13 The triceps and the biceps  
 are working.  
 168 01:08:12:15 01:08:14:20 There's something else  
 that's working very hard,  
 169 01:08:14:22 01:08:15:25 and nobody mentioned it.  
 170 01:08:15:27 01:08:17:19 Your brain.  
 171 01:08:17:21 01:08:19:25 (Muse)  
 Noel has been teaching  
 for 14 years  
 172 01:08:19:27 01:08:22:03 and serves as a mentor  
 for the other dance educators  
 173 01:08:22:05 01:08:24:19 in her school district.  
 174 01:08:24:21 01:08:26:08 What is the human impact  
 175 01:08:26:10 01:08:28:23 of the issue you've been writing  
 about in world cultures,  
 176 01:08:28:25 01:08:30:00 and how can you convey that?  
 177 01:08:30:02 01:08:31:29 (Muse)  
 Rachael Hoffman-Dachelet  
 178 01:08:32:01 01:08:34:10 teaches visual art  
 at the FAIR School  
 179 01:08:34:12 01:08:35:19 near Minneapolis.  
 180 01:08:35:21 01:08:38:17 She has been an artist  
 all her life  
 181 01:08:38:19 01:08:40:15 with a special interest  
 in the connections  
 182 01:08:40:17 01:08:42:25 between a culture  
 and the artwork it produces.  
 183 01:08:42:27 01:08:46:07 The U.S. slave trade.  
 184 01:08:46:09 01:08:48:12 *And how are you showing that*  
*in this image?*  
 185 01:08:48:14 01:08:50:18 That they used to get whooped,  
 how they got punished.  
 186 01:08:50:20 01:08:51:20 *How they got punished?*  
 187 01:08:51:22 01:08:52:27 Yeah.  
 188 01:08:52:29 01:08:54:10 (Muse)  
 Rachael's broad interests  
 189 01:08:54:12 01:08:56:01 are put to good use

at the FAIR School,  
 190 01:08:56:03 01:08:58:25 where interdisciplinary teaching  
 191 01:08:58:27 01:09:00:21 is central  
 to the school's mission.  
 192 01:09:00:23 01:09:02:16 Makes the face  
 stand out more.  
 193 01:09:02:18 01:09:05:21 (Muse)  
 Rachael has been a teacher  
 for nine years.  
 194 01:09:05:23 01:09:09:12 Last session, when we began  
 reading *Our Town*--  
 195 01:09:09:14 01:09:12:18 (Muse)  
 Jane Percival  
 teaches language arts and math  
 196 01:09:12:20 01:09:15:24 at Hilltown Cooperative  
 Charter School  
 197 01:09:15:26 01:09:17:15 in Haydenville, Massachusetts.  
 198 01:09:17:17 01:09:20:00 She teaches  
 in a mixed classroom  
 199 01:09:20:02 01:09:21:16 of seventh  
 and eighth graders.  
 200 01:09:21:18 01:09:23:03 Maybe there's a dog,  
 201 01:09:23:05 01:09:25:03 neighborhood dog that comes  
 nipping at your heels.  
 202 01:09:25:05 01:09:27:11 All these things are  
 possibilities for you onstage.  
 203 01:09:27:13 01:09:29:08 (Muse)  
 A teacher for more than  
 30 years,  
 204 01:09:29:10 01:09:31:08 Jane has taught  
 at all levels,  
 205 01:09:31:10 01:09:33:10 from elementary  
 through graduate school.  
 206 01:09:33:12 01:09:37:04 Jane believes that integrating  
 theatre into her teaching  
 207 01:09:37:06 01:09:40:10 is a natural way  
 to help students enter worlds  
 208 01:09:40:12 01:09:43:04 that are foreign to them.  
 209 01:09:43:06 01:09:46:10 Aircraft carrier for the Navy  
 is about to take off.  
 210 01:09:46:12 01:09:49:15 *The band was actually*  
*on the aircraft carrier.*  
 211 01:09:49:17 01:09:51:15 Really important job.  
 212 01:09:51:17 01:09:54:06 (Muse)  
 Mary Lou Schweickert  
 is in her 23rd year  
 213 01:09:54:08 01:09:56:11 as the band teacher  
 at Hand Middle School  
 214 01:09:56:13 01:09:58:20 in Columbia,  
 South Carolina.  
 215 01:09:58:22 01:10:00:26 Under her guidance,  
 216 01:10:00:28 01:10:02:12 the band program  
 has expanded  
 217 01:10:02:14 01:10:07:15 to include more than  
 200 students each year.  
 218 01:10:07:17 01:10:09:06 Mary Lou

219 01:10:09:08 leads the school's efforts  
 01:10:11:16 to integrate the arts  
 throughout the curriculum.  
 220 01:10:11:18 01:10:13:05 In her spare time,  
 221 01:10:13:07 01:10:17:13 she plays the trombone with  
 the South Carolina Philharmonic.  
 222 01:10:17:15 01:10:19:10 Conversations among the teachers  
 223 01:10:19:12 01:10:21:09 will be led  
 by two arts educators  
 224 01:10:21:11 01:10:24:19 from the Southeast Center  
 for Education in the Arts.  
 225 01:10:24:21 01:10:28:12 Joel Baxley designs and teaches  
 the visual art components  
 226 01:10:28:14 01:10:29:26 of the Southeast Center's  
 227 01:10:29:28 01:10:31:26 professional development  
 programs.  
 228 01:10:31:28 01:10:35:16 Scared, this is a little  
 more aggressive.  
 229 01:10:35:18 01:10:37:28 (Muse)  
 He also teaches a course  
 in arts integration  
 230 01:10:38:00 01:10:39:09 for education majors  
 231 01:10:39:11 01:10:42:11 at the University of Tennessee  
 at Chattanooga.  
 232 01:10:42:13 01:10:43:28 Joel has taught visual art  
 233 01:10:44:00 01:10:46:10 for elementary  
 and secondary students.  
 234 01:10:46:12 01:10:50:05 As a working artist,  
 he uses a variety of media.  
 235 01:10:50:07 01:10:51:22 Joel has also designed scenery  
 236 01:10:51:24 01:10:54:25 for theatre companies  
 in Tennessee.  
 237 01:10:54:27 01:10:57:19 We can hear it in dialogue.  
 We can see it in action.  
 238 01:10:57:21 01:11:01:29 We can feel it simply by  
 the way our body is positioned.  
 239 01:11:02:01 01:11:04:27 (Muse)  
 Scott Rosenow designs  
 and teaches theatre programs  
 240 01:11:04:29 01:11:06:15 at the Southeast Center.  
 241 01:11:06:17 01:11:08:21 He collaborates  
 with Joel and other colleagues  
 242 01:11:08:23 01:11:10:12 to teach arts integration  
 243 01:11:10:14 01:11:13:06 at the University  
 of Tennessee at Chattanooga.  
 244 01:11:13:08 01:11:15:10 Scott has taught theatre  
 at all levels,  
 245 01:11:15:12 01:11:18:01 from elementary school  
 through college.  
 246 01:11:18:03 01:11:21:18 He was the education director  
 for a touring theatre company.  
 247 01:11:21:20 01:11:25:21 And whenever he has the chance,  
 he performs as an actor.  
 248 01:11:25:23 01:11:27:09 Now that we know some background  
 249 01:11:27:11 01:11:29:16 about the members  
 of our discussion group,

250 01:11:29:18 01:11:31:16 let's take a minute to learn  
 251 01:11:31:18 01:11:34:06 why they believe  
 in arts-integrated instruction.  
 252 01:11:34:08 01:11:37:18 I wonder if we can  
 think back  
 253 01:11:37:20 01:11:41:27 to the part of our background  
 or the experience that we had  
 254 01:11:41:29 01:11:49:21 *that made us recognize that*  
*arts integration is the method*  
 255 01:11:49:23 01:11:53:20 that takes my students  
 and myself where I want to go  
 256 01:11:53:22 01:11:55:13 *as a teacher*  
*and a learner.*  
 257 01:11:55:15 01:11:59:19 *Was there a pivotal experience*  
*that you think*  
 258 01:11:59:21 01:12:03:01 served to push you  
 in that way?  
 259 01:12:03:03 01:12:05:26 I absolutely think that my  
 education pushed me in that way  
 260 01:12:05:28 01:12:07:26 because I was always told  
 261 01:12:07:28 01:12:09:12 to separate things.  
 262 01:12:09:14 01:12:11:27 And I was always--  
 my brain is the kind of brain  
 263 01:12:11:29 01:12:14:13 that makes connections,  
 and I'd make those connections.  
 264 01:12:14:15 01:12:16:06 And I kept getting told  
 that I was wrong,  
 265 01:12:16:08 01:12:20:24 or that I needed to separate it,  
 or I needed to follow the steps.  
 266 01:12:20:26 01:12:22:11 At some point  
 in my life,  
 267 01:12:22:13 01:12:25:19 I finally had the aha moment  
 that, "No, no, I'm right.  
 268 01:12:25:21 01:12:27:08 I'm doing it the right way,  
 by golly."  
 269 01:12:27:10 01:12:29:04 I look at my training.  
 270 01:12:29:06 01:12:31:17 I was a dancer,  
 271 01:12:31:19 01:12:33:20 and then I decided  
 to become an educator.  
 272 01:12:33:22 01:12:35:11 And I went  
 into special education,  
 273 01:12:35:13 01:12:37:11 which was the perfect fit  
 for me  
 274 01:12:37:13 01:12:40:01 because we didn't stay  
 at our desks all the time.  
 275 01:12:40:03 01:12:41:13 And we were encouraged  
 276 01:12:41:15 01:12:45:11 to use extra opportunities  
 and materials  
 277 01:12:45:13 01:12:49:03 and methods of introducing  
 knowledge.  
 278 01:12:49:05 01:12:52:17 So I was perfectly at ease  
 using music and using dance  
 279 01:12:52:19 01:12:55:05 and anything I could use  
 to get the point across.  
 280 01:12:55:07 01:12:56:15 It wasn't till  
 I got to college

281 01:12:56:17 01:12:58:00 that I started  
 really making  
 282 01:12:58:02 01:12:59:26 some of these connections  
 for myself.  
 283 01:12:59:28 01:13:01:24 I would go into art classes,  
 284 01:13:01:26 01:13:03:22 and the professors would  
 be talking about, "What is art?"  
 285 01:13:03:24 01:13:05:26 with these long, drawn-out,  
 dry discussions.  
 286 01:13:05:28 01:13:07:11 *And then I heard somebody*  
 287 01:13:07:13 01:13:09:16 *say something about,*  
*"It's a language."*  
 288 01:13:09:18 01:13:11:09 *And then a lightbulb*  
*went on in my head,*  
 289 01:13:11:11 01:13:13:06 and I kind of perked up  
 and listened.  
 290 01:13:13:08 01:13:14:22 And I had a new way  
 to think about it.  
 291 01:13:14:24 01:13:18:09 I just remember the joy  
 of putting on plays.  
 292 01:13:18:11 01:13:21:05 *And the entire neighborhood*  
*would get together*  
 293 01:13:21:07 01:13:22:15 in the garage  
 294 01:13:22:17 01:13:24:00 that had the door  
 that slid up and down.  
 295 01:13:24:02 01:13:25:08 And we would put on plays.  
 296 01:13:25:10 01:13:27:15 We would make them up  
 and so on.  
 297 01:13:27:17 01:13:30:14 That was something I wanted  
 to carry through, you know,  
 298 01:13:30:16 01:13:33:08 forever,  
 wherever I was with anyone.  
 299 01:13:33:10 01:13:36:11 I never knew how  
 to put music history  
 300 01:13:36:13 01:13:39:05 in with what was going on  
 in the world.  
 301 01:13:39:07 01:13:41:10 So that was my first way  
 of starting with my kids.  
 302 01:13:41:12 01:13:43:17 But there's just so many ways  
 you can--  
 303 01:13:43:19 01:13:45:08 without taking time away  
 from teaching technique,  
 304 01:13:45:10 01:13:46:17 you can talk about ratios  
 305 01:13:46:19 01:13:48:09 and your note values  
 and things like that.  
 306 01:13:48:11 01:13:52:26 And just, you might spark that  
 kid that's wonderful in math  
 307 01:13:52:28 01:13:56:22 and really doesn't sound very  
 good on the trumpet or whatever.  
 308 01:13:56:24 01:14:00:09 And they go, "Oh, yeah,  
 okay, I can do this."  
 309 01:14:00:11 01:14:03:20 But if you can teach more  
 about your subject,  
 310 01:14:03:22 01:14:06:12 then I think the kids  
 will be able to understand  
 311 01:14:06:14 01:14:09:21 why other composers put things

on the paper that they did.  
 312 01:14:09:23 01:14:10:29 And I just found  
 313 01:14:11:01 01:14:14:05 that my students end up  
 performing pretty well,  
 314 01:14:14:07 01:14:17:08 even though they've got  
 this other stuff mixed in,  
 315 01:14:17:10 01:14:19:26 probably because they've got  
 this other stuff mixed in.  
 316 01:14:28:17 01:14:30:15 In this program,  
 we're going to look  
 317 01:14:30:17 01:14:33:18 at four examples  
 of arts-integrated teaching.  
 318 01:14:33:20 01:14:37:09 Our first example comes  
 from Columbia, South Carolina.  
 319 01:14:37:11 01:14:40:02 A chorus teacher  
 and a social studies teacher,  
 320 01:14:40:04 01:14:43:24 working independently,  
 explore different aspects  
 321 01:14:43:26 01:14:45:29 of World War II  
 with their students.  
 322 01:14:46:01 01:14:47:13 In this example,  
 323 01:14:47:15 01:14:50:10 the connections between  
 the subjects are informal.  
 324 01:14:50:12 01:14:52:02 As you watch,  
 325 01:14:52:04 01:14:55:15 consider the connections  
 between content areas.  
 326 01:15:05:01 01:15:08:13 (all)  
 § Zinger, mama, zinger, mama,  
 zinger, mama, zinger, mama, §  
 327 01:15:08:15 01:15:09:25 § zinger, mama, zinger, mama. §  
 328 01:15:09:27 01:15:10:27 § Zing, zing, zing. § §  
 329 01:15:10:29 01:15:12:07 (*Kirkland*)  
*Crescendo on that.*  
 330 01:15:12:09 01:15:13:17 Dynamic level,  
 331 01:15:13:19 01:15:16:18 it's a far-reaching thing.  
 332 01:15:16:20 01:15:19:00 *You can go a lot of places*  
*with dynamics.*  
 333 01:15:19:02 01:15:20:21 § O-o-o-hi-o-o-o § §  
 334 01:15:20:23 01:15:21:27 Hit that top note--  
 335 01:15:21:29 01:15:23:12 like, throw something  
 at it--go.  
 336 01:15:23:14 01:15:26:13 (all)  
 § O-o-o-hi-o-o-o §  
 337 01:15:26:15 01:15:29:12 [lower]  
 § O-o-o-hi-o-o-o §  
 338 01:15:29:14 01:15:30:17 *Make it to the top.*  
 339 01:15:30:19 01:15:32:22 [lower]  
 § O-o-o-hi-o-o-o §  
 340 01:15:32:24 01:15:37:00 § O-o-o-hiiii-o-o-o § §  
 341 01:15:37:02 01:15:38:00 Good.  
 342 01:15:38:02 01:15:39:26 Last month,  
 343 01:15:39:28 01:15:42:20 we had a USO show here  
 at Hand Middle School.  
 344 01:15:42:22 01:15:45:20 And one of the things that was  
 featured in the performance  
 345 01:15:45:22 01:15:47:11 was our girls singing

346 01:15:47:13 01:15:49:00 *The Boogie-Woogie Bugle Boy*  
 347 01:15:49:02 01:15:51:09 from the Andrews Sisters'  
 performance,  
 348 01:15:51:11 01:15:54:01 which, I believe,  
 if I'm not incorrect on that,  
 349 01:15:54:03 01:15:56:20 was performed  
 at the first USO show.  
 350 01:15:56:22 01:15:58:08 So it was perfect  
 to bring that in.  
 351 01:15:58:10 01:16:00:26 § Bop, bop. §  
 352 01:16:00:28 01:16:02:16 § Bop, bop. §  
 353 01:16:02:18 01:16:04:13 § Bop, bop, bop. §  
 354 01:16:04:15 01:16:08:08 § He was a famous trumpet man  
 from out Chicago way. §  
 355 01:16:08:10 01:16:10:02 § He had a boogie style-- §  
 356 01:16:10:04 01:16:12:21 (Kirkland)  
 In social studies,  
 they're working on World War II  
 357 01:16:12:23 01:16:17:04 and events during that  
 time period in the 1940s.  
 358 01:16:17:06 01:16:19:04 So all of it clicks.  
 359 01:16:19:06 01:16:20:17 § He's in the Army now, §  
 360 01:16:20:19 01:16:22:14 § oh, blowing reveille. §  
 361 01:16:22:16 01:16:28:04 § He's the boogie woogie  
 bugle boy of Company B. § §  
 362 01:16:28:06 01:16:29:28 [concluding chord]  
 363 01:16:31:16 01:16:36:05 Today I have an interesting  
 primary source for us to use.  
 364 01:16:36:07 01:16:37:15 A few years ago,  
 365 01:16:37:17 01:16:40:23 a student brought me  
 this bundle of letters,  
 366 01:16:40:25 01:16:43:23 and they were the letters  
 that a lady in Columbia  
 367 01:16:43:25 01:16:48:21 wrote to her boyfriend,  
 her fiancé, in World War II,  
 368 01:16:48:23 01:16:50:24 during World War II.  
 369 01:16:50:26 01:16:55:10 And so we are going  
 to examine this primary source  
 370 01:16:55:12 01:17:00:23 and talk about what we'd learn,  
 just like historians do.  
 371 01:17:00:25 01:17:03:09 *One thing I wanted*  
*to pass around today,*  
 372 01:17:03:11 01:17:05:14 *this is a picture*  
*of my mother.*  
 373 01:17:05:16 01:17:08:06 It's my favorite picture  
 of my mother,  
 374 01:17:08:08 01:17:13:03 and it shows her at a mailbox  
 receiving mail from my dad,  
 375 01:17:13:05 01:17:15:23 and I think when we start  
 reading these letters,  
 376 01:17:15:25 01:17:17:22 we'll get that feeling  
 377 01:17:17:24 01:17:19:13 of what it was like  
 for young people.  
 378 01:17:19:15 01:17:21:21 Remember, we're talking  
 about a young lady.  
 379 01:17:21:23 01:17:25:04 Her boyfriend was in service.

380 01:17:25:06 01:17:26:19 So let's read,  
381 01:17:26:21 01:17:29:17 and then we'll talk  
about the things that we learned  
382 01:17:29:19 01:17:34:10 from these regular letters that  
were sent during World War II.  
383 01:17:35:18 01:17:38:13 This example is actually  
from Mary Lou's school.  
384 01:17:38:15 01:17:39:22 Mm-hmm.  
385 01:17:39:24 01:17:41:24 *And we saw two teachers*  
386 01:17:41:26 01:17:43:17 *doing things*  
*in isolation,*  
387 01:17:43:19 01:17:48:02 not referencing each other's,  
but they were thematically tied.  
388 01:17:48:04 01:17:49:11 *There was something there*  
389 01:17:49:13 01:17:51:21 *that would create*  
*a bridge between them.*  
390 01:17:51:23 01:17:55:04 *(Schweickert)*  
*I know that*  
*these seventh graders*  
391 01:17:55:06 01:17:57:14 spend months immersed  
in World War II  
392 01:17:57:16 01:17:58:26 in all their subjects.  
393 01:17:58:28 01:18:01:07 We have a guest artist  
come in and teach swing dancing.  
394 01:18:01:09 01:18:04:17 *We had language arts classes*  
395 01:18:04:19 01:18:06:02 reading *The Diary*  
*of Anne Frank.*  
396 01:18:06:04 01:18:08:00 We're going to  
expand it even more  
397 01:18:08:02 01:18:10:02 with the Japanese  
point of view this year.  
398 01:18:10:04 01:18:15:13 My students do the armed forces  
theme songs.  
399 01:18:15:15 01:18:18:11 And we put it all together  
400 01:18:18:13 01:18:21:15 with the USO show  
as the culminating event.  
401 01:18:21:17 01:18:23:12 I think they're different  
points of entry.  
402 01:18:23:14 01:18:27:27 You know, the music teachers  
in my school, for instance,  
403 01:18:27:29 01:18:30:04 *would be looking*  
*for a point of entry*  
404 01:18:30:06 01:18:33:00 *to come into World War II*  
*collaboration.*  
405 01:18:33:02 01:18:37:13 And there are a number of places  
they might have started.  
406 01:18:37:15 01:18:38:16 And a song might be  
407 01:18:38:18 01:18:40:25 just the perfect place.  
408 01:18:40:27 01:18:43:12 And then you could go somewhere  
from there.  
409 01:18:43:14 01:18:45:28 *(Schweickert)*  
*This did start as much more*  
*of a casual thing.*  
410 01:18:46:00 01:18:49:13 Some seventh grade teacher said,  
"Hey, let's have a USO show.  
411 01:18:49:15 01:18:52:13 What can you arts teachers

contribute?"

412 01:18:52:15 01:18:55:04 And it's grown to be so much  
more over the past three years.

413 01:18:55:06 01:18:59:24 So we actually are all  
immersed in the 1940s.

414 01:18:59:26 01:19:04:09 I think sometimes just  
having the rich context

415 01:19:04:11 01:19:07:01 in which the learning takes  
place can be okay, too, though.

416 01:19:07:03 01:19:09:04 I don't think  
that casual connections

417 01:19:09:06 01:19:11:04 are necessarily  
inferior connections.

418 01:19:11:06 01:19:13:23 There are times when integrating  
at all isn't appropriate.

419 01:19:13:25 01:19:16:16 There are skills, there are  
techniques in every discipline

420 01:19:16:18 01:19:18:15 that have  
to be taught by themselves

421 01:19:18:17 01:19:20:19 and then can be  
brought to bear

422 01:19:20:21 01:19:22:04 and into contact  
with other things after that.

423 01:19:22:06 01:19:23:26 What's interesting,  
Mary Lou,

424 01:19:23:28 01:19:26:19 is that you said that it started  
with the teacher saying,

425 01:19:26:21 01:19:28:12 "Let's put on a USO tour.

426 01:19:28:14 01:19:30:07 Let's see what that  
would be like."

427 01:19:30:09 01:19:32:29 *And then stepping back from it  
and saying,*

428 01:19:33:01 01:19:35:12 "Okay, how do we make  
this experience relevant

429 01:19:35:14 01:19:38:20 to the students  
beyond a performance?"

430 01:19:38:22 01:19:42:09 That back-stepping  
is what enables you

431 01:19:42:11 01:19:46:18 to think about the depth  
of the experience that you want

432 01:19:46:20 01:19:49:10 *and look for those ways  
of making it interdependent.*

433 01:20:00:19 01:20:02:09 In our next example,

434 01:20:02:11 01:20:04:23 we'll see a sixth grade  
language arts teacher.

435 01:20:04:25 01:20:07:18 Her class has been  
studying Greek mythology.

436 01:20:07:20 01:20:09:13 The students have made puppets

437 01:20:09:15 01:20:12:01 representing Greek gods  
and goddesses.

438 01:20:12:03 01:20:14:00 She asked the theatre teacher

439 01:20:14:02 01:20:16:04 for help  
bringing the puppets to life

440 01:20:16:06 01:20:19:16 even though she will be teaching  
this material independently.

441 01:20:19:18 01:20:21:07 As you watch,

442 01:20:21:09 01:20:25:00 think about how the content areas are complementary.

443 01:20:34:00 01:20:37:23 Let me tell you what these sixth graders are doing.

444 01:20:37:25 01:20:39:20 We're studying Greek mythology,

445 01:20:39:22 01:20:41:05 like we did last year.

446 01:20:41:07 01:20:43:01 And I did puppet shows last year

447 01:20:43:03 01:20:45:26 that need a lot of improvement.

448 01:20:45:28 01:20:47:16 And so I'm coming to you,

449 01:20:47:18 01:20:49:08 because I didn't come to you last year.

450 01:20:49:10 01:20:51:07 So you got to help.

451 01:20:51:09 01:20:52:25 Jennifer sat down with me.

452 01:20:52:27 01:20:55:00 She pulled out her standards so that I could be aware

453 01:20:55:02 01:20:57:14 of what state standards I was meeting

454 01:20:57:16 01:21:00:10 as I did this unit for her curriculum.

455 01:21:00:12 01:21:04:12 She gave me resources galore on Greece,

456 01:21:04:14 01:21:05:27 books that she had bought,

457 01:21:05:29 01:21:07:29 materials that she used and didn't use.

458 01:21:08:01 01:21:11:00 She helped me figure out

459 01:21:11:02 01:21:13:17 how I could teach animation and manipulation.

460 01:21:13:19 01:21:16:02 She was invaluable.

461 01:21:16:04 01:21:17:22 I'm so excited you're doing puppets.

462 01:21:17:24 01:21:19:19 Okay, lots of things.

463 01:21:19:21 01:21:21:08 This is a puppet packet that I pulled out for you

464 01:21:21:10 01:21:24:18 when I knew we were going to talk about this.

465 01:21:24:20 01:21:26:25 It is-- it's really simple,

466 01:21:26:27 01:21:29:02 but it's going to give you a basis to start with.

467 01:21:29:04 01:21:30:11 Puppet profile,

468 01:21:30:13 01:21:32:21 you want to have them bring the puppets to life.

469 01:21:32:23 01:21:34:29 You want them to start thinking about their puppet

470 01:21:35:01 01:21:36:08 as a person,

471 01:21:36:10 01:21:38:09 as a character,

472 01:21:38:11 01:21:40:14 as a living, breathing thing. That will help with story writing.

473 01:21:40:16 01:21:41:17 Bring the puppet to life.

474 01:21:41:19 01:21:43:12 Give it an actual profile.

475 01:21:43:14 01:21:46:28 (Schell)  
The mythology unit  
does have a lot of components.

476 01:21:47:00 01:21:48:07 We're working with art,  
477 01:21:48:09 01:21:49:14 with the puppets.  
478 01:21:49:16 01:21:51:15 We are working with theatre,  
479 01:21:51:17 01:21:54:12 and we're working with history,  
and obviously,  
480 01:21:54:14 01:21:57:15 we're working with language arts  
and writing.

481 01:21:57:17 01:22:01:20 I just wanted to briefly review  
with you some of the things  
482 01:22:01:22 01:22:04:02 that we've already done  
in this puppetry unit  
483 01:22:04:04 01:22:07:02 to kind of get us on track  
for where we're going.  
484 01:22:07:04 01:22:09:06 So we've read  
a lot of stories.  
485 01:22:09:08 01:22:12:26 You've soaked up,  
like sponges,  
486 01:22:12:28 01:22:15:12 names of Greek gods  
and goddesses.  
487 01:22:15:14 01:22:18:05 And this is going to become  
important as you grow older,  
488 01:22:18:07 01:22:22:02 because our culture  
is constantly spilling out  
489 01:22:22:04 01:22:24:13 Greek words to you,  
and you're not even aware of it.  
490 01:22:24:15 01:22:27:09 The first thing we did  
in this unit  
491 01:22:27:11 01:22:30:05 was begin  
to familiarize ourselves  
492 01:22:30:07 01:22:32:25 with the pantheon  
of Greek gods.  
493 01:22:32:27 01:22:36:10 And then, whichever one  
of those gods or goddesses  
494 01:22:36:12 01:22:39:07 emerged to us  
as the most appealing,  
495 01:22:39:09 01:22:41:16 the kids grabbed hold  
of that god or goddess,  
496 01:22:41:18 01:22:43:13 went and researched,  
497 01:22:43:15 01:22:46:11 and then they began the  
construction of their puppets.  
498 01:22:46:13 01:22:48:29 And then I passed out a rubric  
499 01:22:49:01 01:22:52:29 on just some artistic qualities  
about the puppet,  
500 01:22:53:01 01:22:55:17 that it had to be  
manipulatable in some way.  
501 01:22:55:19 01:22:57:05 It could be hands.  
It could be feet.  
502 01:22:57:07 01:22:59:00 It could be a head.  
It could be a mouth.  
503 01:22:59:02 01:23:00:29 But there needed  
to be something more  
504 01:23:01:01 01:23:04:00 than just  
a one-dimensional character.

505 01:23:04:02 01:23:06:11 We're going to start  
with the puppetry profiles,

506 01:23:06:13 01:23:11:10 what I just gave you  
before class began.

507 01:23:11:12 01:23:14:14 I think we got as far  
508 01:23:14:16 01:23:15:14 *as the type of puppet.*  
509 01:23:15:16 01:23:17:15 *Am I right about that?*  
510 01:23:17:17 01:23:19:05 *And you were filling out  
whether it was a marionette*

511 01:23:19:07 01:23:21:25 *or whether  
it was a rod, okay?*

512 01:23:21:27 01:23:24:11 *The next one is voice quality,  
is it not?*

513 01:23:24:13 01:23:28:01 *Now, this is where you have  
to really start thinkin' big.*

514 01:23:28:03 01:23:30:03 *If your puppet is Zeus,*  
515 01:23:30:05 01:23:37:13 *would Zeus have a meek,  
soft, gentle voice?*

516 01:23:37:15 01:23:39:16 (all)  
No.

517 01:23:39:18 01:23:41:03 *What do you think*  
518 01:23:41:05 01:23:44:18 *would be the voice quality  
of a fellow like Zeus?*

519 01:23:44:20 01:23:45:24 Powerful and strong.  
520 01:23:45:26 01:23:47:08 *Very.*  
521 01:23:47:10 01:23:48:22 *Commanding.*  
522 01:23:48:24 01:23:50:24 *Commanding!*  
*That's a great word too.*

523 01:23:50:26 01:23:53:29 *Angry, commanding, powerful--  
Frans, what you thinking?*

524 01:23:54:01 01:23:56:11 It might be  
somewhat throaty or low.

525 01:23:56:13 01:23:58:19 *Oooh, now we're getting  
into the quality*

526 01:23:58:21 01:24:00:19 *of what you can produce,  
okay?*

527 01:24:00:21 01:24:02:01 So a throaty, low voice.  
528 01:24:02:03 01:24:03:16 Do you have a throaty,  
529 01:24:03:18 01:24:06:16 low voice that you can  
throw out there for Zeus?

530 01:24:06:18 01:24:07:16 [sharply]  
Yes.

531 01:24:07:18 01:24:08:27 *That's a good one.*  
532 01:24:08:29 01:24:10:24 *All right,*  
533 01:24:08:29 01:24:10:24 *your job now,*  
534 01:24:10:26 01:24:12:21 *is to continue on  
with your list a little bit.*

535 01:24:12:23 01:24:15:09 Um, what else  
do we have?

536 01:24:15:11 01:24:17:10 Voice quality,  
personality traits,

537 01:24:17:12 01:24:23:10 hometown, job or occupation,  
talent, habits, mannerisms.

538 01:24:23:12 01:24:25:05 Now, you're thinking  
about your puppet

539 01:24:25:07 01:24:27:05 and what you can do

540 01:24:27:07 01:24:30:07 So, you know,  
 have fun with it.  
 541 01:24:30:09 01:24:33:03 The kids in this class are  
 exposed to a lot of drama terms  
 542 01:24:33:05 01:24:38:08 like manipulation, animation,  
 lip-synching, flipping the lid.  
 543 01:24:38:10 01:24:40:05 These are all  
 puppetry theatre terms,  
 544 01:24:40:07 01:24:43:19 and they're taught  
 in an abbreviated way.  
 545 01:24:43:21 01:24:46:19 I'm not trying to take the place  
 of a theatre class here,  
 546 01:24:46:21 01:24:48:24 but I'm trying to expose them  
 a little bit.  
 547 01:24:48:26 01:24:54:01 First, I want to talk to you  
 about entrances and exits.  
 548 01:24:54:03 01:24:55:18 Now, a puppet is like you.  
 549 01:24:55:20 01:24:58:21 When you enter a room,  
 you have a style about you.  
 550 01:24:58:23 01:25:01:13 And a way to make this  
 visually appealing  
 551 01:25:01:15 01:25:06:18 is to have the puppet  
 come up some steps.  
 552 01:25:06:20 01:25:12:03 So she gently--or he--  
 rises to the level of the stage  
 553 01:25:12:05 01:25:13:27 and then comes across.  
 554 01:25:13:29 01:25:17:14 You're turning to stooone!  
 555 01:25:20:15 01:25:24:13 Shake head no.  
 556 01:25:24:15 01:25:28:20 (student)  
 Skip, I'm not even gonna try.  
 557 01:25:28:22 01:25:31:26 Run.  
 558 01:25:31:28 01:25:35:28 Wave hello.  
 559 01:25:36:00 01:25:37:18 And shake head no.  
 560 01:25:37:20 01:25:40:02 No, I don't like you.  
 561 01:25:40:04 01:25:44:15 (Schell)  
 Ladies and gentlemen,  
 Olives for Apollo!  
 562 01:25:44:17 01:25:47:15 [applause]  
 563 01:25:47:17 01:25:51:21 I'm too tired to make  
 the sun come up today.  
 564 01:25:51:23 01:25:53:13 [together]  
 What?!  
 565 01:25:53:15 01:25:55:20 Apollo,  
 you can't be serious.  
 566 01:25:55:22 01:25:57:11 What about my tan?  
 567 01:25:57:13 01:26:01:12 Finally, it's nice,  
 dark, and quiet.  
 568 01:26:01:14 01:26:03:05 I think I'll go to sleep.  
 569 01:26:03:07 01:26:05:23 Apollo, wake up.  
 570 01:26:05:25 01:26:08:04 Wake up.  
 Wake up. Wake up.  
 571 01:26:08:06 01:26:10:21 What you--what you started on,  
 wonderful,  
 572 01:26:10:23 01:26:11:22 wonderful ideas.  
 573 01:26:11:24 01:26:13:05 Can I grab a puppet?

574 01:26:13:07 01:26:15:27 *Okay, just some stuff  
to think about.*

575 01:26:15:29 01:26:18:28 Give the puppet breath.  
Give the puppet life.

576 01:26:19:00 01:26:20:26 So when the puppet is brea--

577 01:26:19:00 01:26:20:26 [exhales]

578 01:26:20:28 01:26:23:16 She gets too upset.

579 01:26:20:28 01:26:23:16 [huffs]

580 01:26:23:18 01:26:24:24 Oh!

581 01:26:24:26 01:26:26:07 Ooohh!

582 01:26:26:09 01:26:27:19 You know,  
and if she starts to move--

583 01:26:27:21 01:26:29:07 oh, this one's tough  
with mobility.

584 01:26:29:09 01:26:32:11 But even if her stick  
hits the ground,

585 01:26:32:13 01:26:35:11 you want to give--  
she looks down.

586 01:26:35:13 01:26:38:23 Oooh!

587 01:26:38:25 01:26:41:02 Oh--make the stick  
come to life.

588 01:26:41:04 01:26:42:08 What do you do  
with a stick?

589 01:26:42:10 01:26:43:17 You hit a stick  
on the ground.

590 01:26:43:19 01:26:44:27 You point  
with the stick.

591 01:26:44:29 01:26:47:19 You might even put the stick  
to your forehead

592 01:26:47:21 01:26:49:29 and think, "Oh, my goodness  
gracious, these people."

593 01:26:50:01 01:26:53:23 You might take the stick  
to go in for the kill, right?

594 01:26:53:25 01:26:55:09 Okay?

595 01:26:55:11 01:26:57:17 And so, you want to bring--  
you want to use your puppet

596 01:26:57:19 01:26:58:19 to your best advantage.

597 01:26:58:21 01:26:59:20 *Let them breathe.*

598 01:26:59:22 01:27:00:23 *Let them have life.*

599 01:27:00:25 01:27:02:09 I was very impressed.

600 01:27:02:11 01:27:04:13 It was--they were  
incorporating all the terms

601 01:27:04:15 01:27:05:25 that we had talked  
about,

602 01:27:05:27 01:27:07:12 and you had used so many  
of the resources.

603 01:27:07:14 01:27:10:18 And I want to steal  
your breakdown of the teamwork--

604 01:27:10:20 01:27:11:25 Oh, you got it.

605 01:27:11:27 01:27:13:18 --stuff--  
that was great.

606 01:27:13:20 01:27:15:04 And I'm kind of blown away

607 01:27:15:06 01:27:18:16 by the teeny little  
micro-movements that you made

608 01:27:18:18 01:27:21:28 that brought personality  
to the character

609 01:27:22:00 01:27:24:15 and the fact that you break down something like a fall.

610 01:27:24:17 01:27:26:01 You know, I did tell the kid.

611 01:27:26:03 01:27:27:06 You know, I was like, "Gene,

612 01:27:27:08 01:27:28:27 "if your character's going to sleep,

613 01:27:28:29 01:27:31:23 just, boom, drop that puppet down."

614 01:27:31:25 01:27:34:08 If we do this in the future, what would be really great is,

615 01:27:34:10 01:27:36:01 since we share so many students anyway,

616 01:27:36:03 01:27:38:19 is to have them work on the scripts in here,

617 01:27:38:21 01:27:41:18 'cause that is where I'm-- that's my weakest point.

618 01:27:41:20 01:27:43:09 The scripts were fabulous,

619 01:27:43:11 01:27:45:09 but actually creating and designing the scripts

620 01:27:45:11 01:27:46:17 and getting them--

621 01:27:46:19 01:27:48:06 what you do, writing and language arts.

622 01:27:48:08 01:27:49:29 If we could get the scripts written

623 01:27:50:01 01:27:52:13 and then give the-- and create the puppets,

624 01:27:52:15 01:27:54:07 to even have classes brought together,

625 01:27:54:09 01:27:55:20 We could do puppet creation.

626 01:27:55:22 01:27:57:12 I'd love to be in from the beginning

627 01:27:57:14 01:27:59:02 of the puppet creation.

628 01:28:01:21 01:28:05:17 Let's talk about how the form of integration,

629 01:28:05:19 01:28:07:02 illustrated by this example,

630 01:28:07:04 01:28:09:17 differs from what we saw in the first example.

631 01:28:09:19 01:28:12:04 The two teachers planned together to start with

632 01:28:12:06 01:28:13:26 and a follow-up at the end.

633 01:28:13:28 01:28:16:12 (*Rosenow*)  
*The follow-up to reflect on what's happening.*

634 01:28:16:14 01:28:18:12 *And they're already pre-planning for the next time.*

635 01:28:18:14 01:28:21:09 They're both gaining from the relationship.

636 01:28:21:11 01:28:24:23 *The arts teacher, the students are gaining*

637 01:28:24:25 01:28:28:16 a deeper knowledge of puppetry.

638 01:28:28:18 01:28:31:22 And there's more time being spent on puppetry.

639 01:28:31:24 01:28:33:21 *And the language arts teacher,*

640 01:28:33:23 01:28:35:20 the students are gaining

more in language arts  
 641 01:28:35:22 01:28:37:16 because they're learning more  
 642 01:28:37:18 01:28:41:25 about how to dramatize  
 using this tool.  
 643 01:28:41:27 01:28:44:13 So the students and the teachers  
 are both gaining.  
 644 01:28:44:15 01:28:46:06 (*Wright*)  
*What was interesting to me is,*  
 645 01:28:46:08 01:28:48:29 you saw this dynamic interaction  
 between the two teachers  
 646 01:28:49:01 01:28:50:12 where they obviously were--  
 647 01:28:50:14 01:28:53:11 in addition to being in  
 the position of the educators--  
 648 01:28:53:13 01:28:54:26 they were also both  
 in the position  
 649 01:28:54:28 01:28:56:22 of being the learner as well.  
 650 01:28:56:24 01:28:58:22 *And I think, you know,*  
 651 01:28:58:24 01:29:00:18 very frequently,  
 I know in my own career,  
 652 01:29:00:20 01:29:03:03 I've taught best  
 653 01:29:03:05 01:29:04:21 when I've had to learn  
 the content.  
 654 01:29:04:23 01:29:06:25 And I don't know if it's just  
 655 01:29:06:27 01:29:08:12 because you can then empathize  
 with the students.  
 656 01:29:08:14 01:29:10:09 But I know that I've always  
 linked learning  
 657 01:29:10:11 01:29:11:19 with being able to teach.  
 658 01:29:11:21 01:29:16:18 But I like the fact  
 that there seemed to be  
 659 01:29:16:20 01:29:18:02 a tremendous  
 amount of respect,  
 660 01:29:18:04 01:29:19:16 the colleagues  
 for one another.  
 661 01:29:19:18 01:29:23:20 And also something that I  
 thought was a little unusual  
 662 01:29:23:22 01:29:25:11 was that freedom--  
 663 01:29:25:13 01:29:29:09 I give you this folder  
 of my lesson.  
 664 01:29:29:11 01:29:32:01 I give you permission  
 to do this in your classroom.  
 665 01:29:32:03 01:29:35:10 You know,  
 I bequeath to you puppetry.  
 666 01:29:35:12 01:29:39:20 And, you know, that is a rare  
 form of generosity sometimes  
 667 01:29:39:22 01:29:42:23 that you sometimes feel  
 like you invented the wheel,  
 668 01:29:42:25 01:29:45:07 and, you know,  
 they need to invent it too,  
 669 01:29:45:09 01:29:48:10 but not so here,  
 which is really nice  
 670 01:29:48:12 01:29:53:08 and very refreshing to see that  
 open door, that two-way street.  
 671 01:29:53:10 01:29:54:27 Think for a minute  
 about the balance  
 672 01:29:54:29 01:29:56:22 between the language arts

content  
 673 01:29:56:24 01:29:59:04 and the theatre content  
 that was introduced.  
 674 01:29:59:06 01:30:02:24 *How did the work*  
*with the puppets*  
 675 01:30:02:26 01:30:07:10 *utilize their study*  
*of the Greek gods?*  
 676 01:30:07:12 01:30:09:28 And how did their creation  
 of the puppets and these stories  
 677 01:30:10:00 01:30:11:21 *demonstrate*  
*or extend their knowledge*  
 678 01:30:11:23 01:30:13:14 *of the Greek gods?*  
 679 01:30:13:16 01:30:15:28 They had to do a tremendous  
 amount of characterization,  
 680 01:30:16:00 01:30:18:07 which meant that  
 they had to know  
 681 01:30:18:09 01:30:21:08 the qualities  
 of the gods very well.  
 682 01:30:21:10 01:30:25:13 And then in the story writing,  
 they had to elaborate  
 683 01:30:25:15 01:30:28:29 on what were basic components  
 of knowledge  
 684 01:30:29:01 01:30:33:15 and extend and move  
 to a higher order of thinking  
 685 01:30:33:17 01:30:35:22 rather than just staying  
 686 01:30:35:24 01:30:37:02 on the same continuum.  
 687 01:30:37:04 01:30:41:16 They had to constantly  
 elevate the steps to move up.  
 688 01:30:41:18 01:30:43:29 How much more satisfying  
 would it be to assess this  
 689 01:30:44:01 01:30:45:12 than a paper-and-pencil test?  
 690 01:30:45:14 01:30:48:10 "List five characteristics  
 of Zeus."  
 691 01:30:48:12 01:30:51:02 Yet it was  
 very obvious  
 692 01:30:51:04 01:30:52:24 whether or not  
 the student understood  
 693 01:30:52:26 01:30:54:23 the characteristics  
 of Zeus.  
 694 01:30:54:25 01:30:56:28 Why do you think  
 the theatre teacher  
 695 01:30:57:00 01:30:59:11 came back into that classroom?  
 696 01:30:59:13 01:31:04:29 I think perhaps she saw  
 697 01:31:05:01 01:31:08:23 that she needed to clarify  
 some aspects of her art  
 698 01:31:08:25 01:31:11:17 and that by coming back  
 into the classroom,  
 699 01:31:11:19 01:31:15:27 she was able to perhaps  
 even correct  
 700 01:31:15:29 01:31:18:07 some misconceptions  
 that maybe had come up  
 701 01:31:18:09 01:31:22:29 in a very natural way  
 702 01:31:23:01 01:31:26:09 and in a diplomatic way  
 703 01:31:26:11 01:31:28:08 and also continue  
 to build the relationship  
 704 01:31:28:10 01:31:30:22 with the language arts teacher.

705 01:31:30:24 01:31:32:29 And she may just wanted to have  
found out how it went.

706 01:31:33:01 01:31:35:01 I mean, you've invested  
this time and energy

707 01:31:35:03 01:31:36:04 of planning together.

708 01:31:36:06 01:31:38:06 You want to see how--

709 01:31:38:08 01:31:40:25 (*Schweickert*)  
*I think her coming back in  
was pre-planned.*

710 01:31:40:27 01:31:43:16 And she wanted to make sure they  
were protecting the integrity

711 01:31:43:18 01:31:45:02 of her art form.

712 01:31:45:04 01:31:47:06 I think you would have  
to feel very comfortable

713 01:31:47:08 01:31:49:21 about the collaboration  
to want to come back in

714 01:31:49:23 01:31:54:04 and, you know, I think it just  
attests to the fact

715 01:31:54:06 01:31:56:17 that there was an eye towards  
things being ongoing.

716 01:31:56:19 01:31:59:18 I would hope that,  
you know,

717 01:31:59:20 01:32:02:17 no matter how proficient  
in puppetry techniques

718 01:32:02:19 01:32:04:16 and such that  
the classroom teacher becomes

719 01:32:04:18 01:32:06:26 that they would continue  
to collaborate like that

720 01:32:06:28 01:32:08:13 and co-teach classes.

721 01:32:08:15 01:32:10:05 I think it exemplifies,  
for students,

722 01:32:10:07 01:32:12:28 how people in the workplace work  
in conjunction with each other

723 01:32:13:00 01:32:17:05 to, you know,  
bring a project to fruition.

724 01:32:28:12 01:32:29:24 In the next example,

725 01:32:29:26 01:32:31:20 a dance teacher  
and a science teacher

726 01:32:31:22 01:32:33:27 work with a class  
of seventh and eighth graders

727 01:32:33:29 01:32:35:24 to study  
the laws of motion.

728 01:32:35:26 01:32:39:03 The teachers in this example  
are team-teaching.

729 01:32:39:05 01:32:42:00 As you watch,  
consider how instruction

730 01:32:42:02 01:32:45:07 in the two content areas  
overlaps.

731 01:32:54:13 01:32:56:01 Just quick review.

732 01:32:56:03 01:32:57:19 We did balanced forces,  
right?

733 01:32:57:21 01:33:01:11 What I would try to do is put  
enough paper clips or whatever

734 01:33:01:13 01:33:03:15 on the balloon  
such that it would hover

735 01:33:03:17 01:33:05:10 in the middle

of the room,  
 736 01:33:05:12 01:33:07:06 meaning that the buoyant force  
 of the helium  
 737 01:33:07:08 01:33:11:04 and the force of gravity  
 on the balloon were equal.  
 738 01:33:11:06 01:33:13:04 We're not talking  
 about air currents now.  
 739 01:33:13:06 01:33:15:10 Just vertical plane  
 as the balloon--  
 740 01:33:15:12 01:33:17:06 Are there balanced forces  
 on the balloon?  
 741 01:33:17:08 01:33:18:06 (*student*)  
 Yes.  
 742 01:33:18:08 01:33:20:08 (*Hennessy*)  
 Yes.  
 743 01:33:20:10 01:33:22:11 Why are there balanced forces  
 on the balloon?  
 744 01:33:22:13 01:33:23:25 '*Cause of gravity?*  
 745 01:33:23:27 01:33:26:09 How do you know there's  
 balanced forces on the balloon?  
 746 01:33:26:11 01:33:29:01 *Because, um,*  
*when it--*  
 747 01:33:29:03 01:33:30:22 The--when it--  
 748 01:33:30:24 01:33:35:20 Let's go back to Shavon  
 and our example here.  
 749 01:33:35:22 01:33:38:21 Are they balanced now,  
 me and her?  
 750 01:33:38:23 01:33:40:09 Yes.  
 751 01:33:38:23 01:33:40:09 No.  
 752 01:33:40:11 01:33:41:06 And if I pull  
 a little harder,  
 753 01:33:41:08 01:33:42:20 they're unbalanced,  
 right?  
 754 01:33:42:22 01:33:46:29 I'm pulling harder  
 than she's pulling me.  
 755 01:33:47:01 01:33:52:18 When he brings any new concept  
 to our room,  
 756 01:33:52:20 01:33:55:17 it was amazing to me to see  
 757 01:33:55:19 01:33:58:23 how clearly and peacefully  
 he talked to my students.  
 758 01:33:58:25 01:34:00:21 *Rock your body back.*  
 759 01:34:00:23 01:34:02:23 *Drop, yes.*  
 760 01:34:02:25 01:34:05:08 *And stay in balance,*  
*except that, right now,*  
 761 01:34:05:10 01:34:09:02 *both of us are going to let*  
*our knees bend into gravity.*  
 762 01:34:09:04 01:34:10:19 *Ready? Go.*  
 763 01:34:10:21 01:34:12:01 *Bend into gravity.*  
 764 01:34:12:03 01:34:13:05 *Nice.*  
 765 01:34:13:07 01:34:14:15 *And sit down.*  
 766 01:34:14:17 01:34:16:11 *Good job.*  
*Change arms.*  
 767 01:34:16:13 01:34:17:24 *Now the left arm up.*  
 768 01:34:17:26 01:34:19:08 *Try to go up,*  
 769 01:34:19:10 01:34:21:03 *so you're going to need*  
*to trust your partner.*

770 01:34:21:05 01:34:22:18 The other thing  
that really helps

771 01:34:22:20 01:34:24:08 from Kevin communicating  
to my class

772 01:34:24:10 01:34:28:08 is that he  
really doesn't only talk.

773 01:34:28:10 01:34:30:00 He gets them  
into experiencing things

774 01:34:30:02 01:34:32:11 that are fun right away,

775 01:34:32:13 01:34:35:20 and that just grabs  
their attention like that.

776 01:34:35:22 01:34:37:24 If we could somehow create  
a force,

777 01:34:37:26 01:34:40:03 a buoyant force  
like with the balloon,

778 01:34:40:05 01:34:43:12 that would somehow keep  
that object, that hovercraft,

779 01:34:43:14 01:34:46:27 from rubbing up against  
the floor, at least too much,

780 01:34:46:29 01:34:49:01 *then it would keep going  
in a straight line--*

781 01:34:49:03 01:34:50:25 *maybe not forever,  
but for a long time,*

782 01:34:50:27 01:34:52:12 *at least until  
it hit the wall.*

783 01:34:52:14 01:34:54:26 *Let me just make sure  
it works first.*

784 01:34:54:28 01:34:56:17 [motor whirring loudly]

785 01:34:56:19 01:34:59:19 When you're teaching science  
to kids, in particular,

786 01:34:59:21 01:35:03:27 I think you have to stress  
hands-on experiences,

787 01:35:03:29 01:35:05:22 things that kids  
can relate to,

788 01:35:05:24 01:35:07:19 have them involved  
in the experiment.

789 01:35:07:21 01:35:10:09 And this is an ideal setting  
for that.

790 01:35:10:11 01:35:13:19 So what I need is a rider,  
an experienced rider, hopefully.

791 01:35:13:21 01:35:15:06 Like Shavon  
would be good.

792 01:35:15:08 01:35:17:06 *And she knows how  
to balance herself on here.*

793 01:35:17:08 01:35:19:06 *There's a little bit of dance  
to science too,*

794 01:35:19:08 01:35:21:12 *because she has to balance  
herself on this*

795 01:35:21:14 01:35:24:11 *in order for me to actually get  
her moving in a straight line.*

796 01:35:24:13 01:35:26:08 [motor whirrs]

797 01:35:26:10 01:35:27:25 *(Carvalho-Puzon)  
How do you know*

798 01:35:27:27 01:35:29:14 *it's going to go  
that way or that way?*

799 01:35:29:16 01:35:31:07 It depends on where I

give it the force.  
 800 01:35:31:09 01:35:32:15 *Oh, really?*  
 801 01:35:32:17 01:35:34:01 I'm going to give her  
 a push.  
 802 01:35:34:03 01:35:35:13 *Oh, you're going*  
*to give her a--got it.*  
 803 01:35:35:15 01:35:37:23 And force being a push  
 or a pull.  
 804 01:35:37:25 01:35:39:03 *Okay.*  
 805 01:35:39:05 01:35:41:06 A push would be a little  
 easier on these things.  
 806 01:35:41:08 01:35:43:16 If I give her  
 a little push...  
 807 01:35:43:18 01:35:46:00 [motor whirring]  
 808 01:35:46:02 01:35:48:10 *Now, your floor might be*  
*a little uneven.*  
 809 01:35:48:12 01:35:50:02 *It might be slanting*  
*this way.*  
 810 01:35:50:04 01:35:51:19 *It kind of looks*  
*that way, right?*  
 811 01:35:51:21 01:35:53:27 (Hennessy)  
 We use the hovercraft  
 to demonstrate  
 812 01:35:53:29 01:35:55:19 Newton's first law,  
 813 01:35:55:21 01:35:59:05 that if I put one of them  
 in motion on the hovercraft,  
 814 01:35:59:07 01:36:01:18 that they will keep going  
 in a straight line  
 815 01:36:01:20 01:36:03:08 until someone stops them.  
 816 01:36:03:10 01:36:05:02 If they're pretty well balanced  
 on it,  
 817 01:36:05:04 01:36:08:02 they'll just keep going  
 and going and going,  
 818 01:36:08:04 01:36:09:17 or they'll just stay  
 in one place  
 819 01:36:09:19 01:36:12:26 as the other part  
 of Newton's first law,  
 820 01:36:12:28 01:36:16:14 where they would just stay there  
 until somebody would push them.  
 821 01:36:16:16 01:36:19:19 (Carvalho-Puzon)  
 The hovercraft was highlighting  
 inertia,  
 822 01:36:19:21 01:36:21:16 how, if we were  
 in a perfect environment  
 823 01:36:21:18 01:36:23:28 and we have pushed  
 the hovercraft,  
 824 01:36:24:00 01:36:25:13 it would have gone forever.  
 825 01:36:25:15 01:36:28:13 I'm going to show you  
 how hard it is  
 826 01:36:28:15 01:36:30:11 to gallop eight counts  
 this way  
 827 01:36:30:13 01:36:32:05 if I'm going really fast.  
 828 01:36:32:07 01:36:35:20 One, two, three, four,  
 five, six, seven...  
 829 01:36:35:22 01:36:37:15 But what I was trying  
 to do with them

830 01:36:37:17 01:36:40:03 with the galloping--  
831 01:36:40:05 01:36:45:16 if there was no gravity,  
no friction, no air, no nothing,  
832 01:36:45:18 01:36:47:04 they would have galloped  
forever.  
833 01:36:47:06 01:36:48:28 [beating tambourine  
rhythmically]  
834 01:36:49:00 01:36:50:16 *Back.*  
835 01:36:51:19 01:36:52:20 *Back.*  
836 01:36:53:23 01:36:55:04 *Back.*  
837 01:36:55:06 01:36:56:21 [students giggling]  
838 01:36:56:23 01:36:58:08 That's very nice.  
839 01:36:58:10 01:37:01:05 And I wanted them to experience  
in their body how hard it was  
840 01:37:01:07 01:37:03:24 to stop a body  
that was going that fast  
841 01:37:03:26 01:37:07:20 and change directions.  
842 01:37:07:22 01:37:08:28 Hey.  
843 01:37:09:00 01:37:10:15 Ready two.  
844 01:37:10:17 01:37:11:26 Two.  
845 01:37:11:28 01:37:15:15 [students laughing]  
846 01:37:15:17 01:37:18:15 *Very, very,*  
*very nice.*  
847 01:37:22:10 01:37:24:18 I noticed  
the relationship  
848 01:37:24:20 01:37:26:27 between what the science teacher  
was trying to share,  
849 01:37:26:29 01:37:28:27 in terms of balance,  
850 01:37:28:29 01:37:32:11 *gravity, force,*  
851 01:37:32:13 01:37:36:23 and how the dance teacher began  
to use those terms  
852 01:37:36:25 01:37:39:04 to describe the work she was  
asking the students to do.  
853 01:37:39:06 01:37:41:12 And the use of the hovercraft,  
in a sense,  
854 01:37:41:14 01:37:45:11 created the bridge  
between the two.  
855 01:37:45:13 01:37:46:29 I found myself wishing  
856 01:37:47:01 01:37:48:15 that my science teachers  
had been like that.  
857 01:37:48:17 01:37:50:12 I would have enjoyed science  
much more  
858 01:37:50:14 01:37:54:06 if I had gotten to ride  
on the hovercraft.  
859 01:37:54:08 01:37:57:05 Then they can take it  
a step further  
860 01:37:57:07 01:38:00:18 and do a choreography  
with the hovercraft.  
861 01:38:00:20 01:38:03:14 I think it was easy to see,  
in this example,  
862 01:38:03:16 01:38:06:07 *that there was integration*  
*that went both ways.*  
863 01:38:06:09 01:38:07:21 In the choral teacher's example,  
864 01:38:07:23 01:38:09:13 the learning sort of sat  
side-by-side.  
865 01:38:09:15 01:38:11:10 And they reached

866 01:38:11:12 some similar things.  
 01:38:13:19 But one didn't  
 feed the other  
 867 01:38:13:21 01:38:16:02 or didn't explain  
 or expound on the other.  
 868 01:38:16:04 01:38:18:09 It wasn't  
 an intentional thing.  
 869 01:38:18:11 01:38:19:16 And I think in this case,  
 870 01:38:19:18 01:38:21:04 the two teachers  
 obviously sat down  
 871 01:38:21:06 01:38:25:15 and found a way  
 to draw a very real connection  
 872 01:38:25:17 01:38:27:07 between what they were learning.  
 873 01:38:27:09 01:38:29:12 And it was almost as though  
 874 01:38:29:14 01:38:30:12 it didn't matter so much  
 who was teaching it  
 875 01:38:30:14 01:38:32:22 *or who was there.*  
 876 01:38:32:24 01:38:35:10 And the two teachers did very  
 well at flowing back and forth  
 877 01:38:35:12 01:38:38:11 between who was talking  
 about the content.  
 878 01:38:38:13 01:38:40:13 The segment that we saw before  
 had two teachers  
 879 01:38:40:15 01:38:43:04 that were willing to be  
 in the role of the learner.  
 880 01:38:43:06 01:38:47:06 And in this section,  
 that was even more evident to me  
 881 01:38:47:08 01:38:50:12 that the teachers were both  
 willing to put themselves  
 882 01:38:50:14 01:38:55:16 in the role of the learner  
 and not only the expert.  
 883 01:38:55:18 01:38:58:03 As he watched the students  
 and he participated  
 884 01:38:58:05 01:39:00:11 in the weight sharing  
 885 01:39:00:13 01:39:02:00 and he watched the attempts  
 886 01:39:02:02 01:39:03:20 to stop the progression  
 of movement,  
 887 01:39:03:22 01:39:07:19 he was definitely  
 assimilating and learning.  
 888 01:39:07:21 01:39:10:06 And I felt that she was  
 definitely in the role  
 889 01:39:10:08 01:39:13:08 of the learner as she sat  
 with the students and, you know,  
 890 01:39:13:10 01:39:14:26 thought through it  
 with them.  
 891 01:39:14:28 01:39:17:28 And I think that's a good thing  
 for our students to see  
 892 01:39:18:00 01:39:20:11 is that we step aside  
 893 01:39:20:13 01:39:23:07 from our role as being expert  
 or, you know,  
 894 01:39:23:09 01:39:26:03 the person who is the catalyst  
 for learning.  
 895 01:39:26:05 01:39:29:20 And we become part  
 of the environment for learning.  
 896 01:39:29:22 01:39:31:23 I loved the contrast  
 in their teaching styles,

897 01:39:31:25 01:39:33:00 *how she was*  
so expressive,

898 01:39:33:02 01:39:35:05 and he was so calm  
and peaceful

899 01:39:35:07 01:39:37:07 and that they appreciated that  
about each other

900 01:39:37:09 01:39:39:05 and acknowledged that  
it brought richness

901 01:39:39:07 01:39:41:09 to what they were doing.

902 01:39:41:11 01:39:44:10 (*Schweickert*)  
*She even jumped in,*  
*asking the science questions,*

903 01:39:44:12 01:39:46:09 when he wasn't getting  
the kind of responses

904 01:39:46:11 01:39:48:07 he was expecting  
from the children.

905 01:39:48:09 01:39:50:13 She knew which words to use  
to get them.

906 01:40:01:26 01:40:03:23 In our final classroom example,

907 01:40:03:25 01:40:07:16 we'll see both independent  
instruction and team-teaching.

908 01:40:07:18 01:40:09:22 Students in Rick Wright's class

909 01:40:09:24 01:40:11:25 are looking at artifacts  
from a civilization

910 01:40:11:27 01:40:14:19 that was created by  
another group of sixth graders.

911 01:40:14:21 01:40:16:15 To decode these fragments,

912 01:40:16:17 01:40:18:29 the students have to use  
knowledge and skills

913 01:40:19:01 01:40:20:18 from many different  
subject areas,

914 01:40:20:20 01:40:25:13 including science, writing,  
social studies, and the arts.

915 01:40:25:15 01:40:29:04 As you watch, consider  
the interdependent connections

916 01:40:29:06 01:40:32:06 through all areas  
of the curriculum.

917 01:40:41:10 01:40:43:27 (*Wright*)  
*You opened your artifact box.*

918 01:40:43:29 01:40:45:02 You've discovered

919 01:40:45:04 01:40:48:13 this marvelous treasure trove  
of stuff.

920 01:40:48:15 01:40:50:05 And you've been spending  
the last week

921 01:40:50:07 01:40:52:08 analyzing the artifacts,  
trying to figure out

922 01:40:52:10 01:40:55:19 what you can about this  
mysterious island culture

923 01:40:55:21 01:40:58:05 *from the artifacts*  
*that you've uncovered.*

924 01:40:58:07 01:40:59:29 I want to know  
as much about this culture,

925 01:41:00:03 01:41:03:03 in the brief time that we have,  
as possible.

926 01:41:03:05 01:41:05:13 So tell me  
about the artifact,

927 01:41:05:15 01:41:06:22 what that tells you  
 928 01:41:06:24 01:41:08:08 *about the universals*  
*of culture,*  
 929 01:41:08:10 01:41:09:26 *and be sure to tell me*  
*how you've come*  
 930 01:41:09:28 01:41:12:19 *to that conclusion*  
*from the artifact itself--Sam?*  
 931 01:41:12:21 01:41:16:02 (Sam)  
*This artifact*  
*has their writing system.*  
 932 01:41:16:04 01:41:23:05 And it says--it translates  
 to "No war but peace."  
 933 01:41:23:07 01:41:25:09 And that sort of tells us,  
 like,  
 934 01:41:25:11 01:41:29:09 that their culture  
 was not naive.  
 935 01:41:29:11 01:41:30:18 Like, they knew about war,  
 936 01:41:30:20 01:41:32:19 so they might have  
 been attacked,  
 937 01:41:32:21 01:41:34:06 or they've been in wars,  
 but they didn't like that.  
 938 01:41:34:08 01:41:36:03 So they were pretty peaceful.  
 939 01:41:36:05 01:41:38:06 (Wright)  
*Now, how did you*  
*decipher that?*  
 940 01:41:38:08 01:41:41:17 *It looks like a bunch*  
*of numbers to me.*  
 941 01:41:41:19 01:41:44:04 Yeah, well, we were just  
 thinking, like, well,  
 942 01:41:44:06 01:41:47:28 there's decimals--  
 what we thought was a decimal--  
 943 01:41:48:00 01:41:49:21 between each number.  
 944 01:41:49:23 01:41:51:26 And the numbers  
 in between the decimals  
 945 01:41:51:28 01:41:53:29 don't go higher than 26,  
 946 01:41:54:01 01:41:56:25 so we thought maybe  
 this could be,  
 947 01:41:56:27 01:42:01:05 like, each number  
 represents a letter.  
 948 01:42:01:07 01:42:03:09 And the decimal is just  
 separating the letters.  
 949 01:42:03:11 01:42:05:06 (Wright)  
*Wasn't this the one*  
 950 01:42:05:08 01:42:06:28 *where there was a spelling*  
*mistake or something?*  
 951 01:42:07:00 01:42:08:29 Yeah, there was a huge  
 spelling mistake.  
 952 01:42:09:01 01:42:11:08 (Wright)  
*So could this maybe*  
*underline the importance*  
 953 01:42:11:10 01:42:12:19 *of editing your writing*  
 954 01:42:12:21 01:42:14:18 *and correcting*  
*spelling mistakes*  
 955 01:42:14:20 01:42:16:17 *so that people in the future,*  
*thousands of years from now,*  
 956 01:42:16:19 01:42:18:01 *know what you were*

957 01:42:18:03      *trying to say?*  
 01:42:19:12      (Sam)  
 Yeah.  
 958 01:42:19:14      01:42:21:22      We don't really know  
 where the artifacts came from,  
 959 01:42:21:24      01:42:23:22      because it's  
 supposed to be a mystery.  
 960 01:42:23:24      01:42:26:13      We're going to make  
 a museum exhibit.  
 961 01:42:26:15      01:42:30:13      We're imagining we found them  
 on some island.  
 962 01:42:30:15      01:42:32:09      We just went  
 to the art museum  
 963 01:42:32:11      01:42:33:23      to see how they display stuff.  
 964 01:42:33:25      01:42:35:26      And right now, we're really  
 working on the display  
 965 01:42:35:28      01:42:37:17      because it's really hard.  
 966 01:42:37:19      01:42:40:01      We've got to, like, do contrast  
 and what goes together.  
 967 01:42:40:03      01:42:41:22      What we're learning is  
 968 01:42:41:24      01:42:45:28      how the museum  
 and the archaeologists work.  
 969 01:42:46:00      01:42:47:23      And it's really cool  
 'cause it's like  
 970 01:42:47:25      01:42:49:02      we get to uncover it.  
 971 01:42:49:04      01:42:52:08      And it's really awesome  
 because we have no idea  
 972 01:42:52:10      01:42:54:22      what the other culture  
 is about,  
 973 01:42:54:24      01:42:58:05      but we have to put it together  
 like a big puzzle,  
 974 01:42:58:07      01:43:00:17      piece by piece.  
 975 01:43:00:19      01:43:03:04      Let's move on  
 to some other artifacts  
 976 01:43:03:06      01:43:05:04      so that we cover  
 all of these.  
 977 01:43:05:06      01:43:07:11      Rob, what can you tell me about  
 this artifact in front of you?  
 978 01:43:07:13      01:43:09:08      *Oh, man, 'cause we*  
*we were kind of thinking*  
 979 01:43:09:10      01:43:12:01      it was kind of like  
 a flag maybe.  
 980 01:43:12:03      01:43:14:15      (Wright)  
*Okay, what is it*  
*made out of?*  
 981 01:43:14:17      01:43:16:09      Just cloth.  
 982 01:43:16:11      01:43:18:09      *Okay, what do you think*  
*that this island culture*  
 983 01:43:18:11      01:43:20:05      *made their cloth out of,*  
*Carlton?*  
 984 01:43:20:07      01:43:24:20      Fabric that they probably  
 traded for.  
 985 01:43:24:22      01:43:27:12      (student)  
*You can see, like,*  
*strings coming out.*  
 986 01:43:27:14      01:43:31:01      So I think that maybe it was,

987 01:43:31:03 like, woven really thin string,  
 988 01:43:32:23 01:43:32:21 like really thin.  
 01:43:34:29 (*Wright*)  
*What would they have*  
*made their string out of*  
 989 01:43:35:01 01:43:36:08 *if they made it*  
*on the island?*  
 990 01:43:36:10 01:43:38:17 I don't now,  
 maybe palm.  
 991 01:43:38:19 01:43:40:18 *Different palm fibers*  
*or something?*  
 992 01:43:40:20 01:43:41:23 Yeah.  
 993 01:43:41:25 01:43:43:09 *All right,*  
*certainly is possible.*  
 994 01:43:43:11 01:43:45:11 Well, they could have gotten it  
 from animals too.  
 995 01:43:45:13 01:43:47:11 *True, what kind of--*  
*did they have any--*  
 996 01:43:47:13 01:43:49:05 *well, actually,*  
*you don't know.*  
 997 01:43:49:07 01:43:51:10 *Do you have any indication*  
*what kind of animals they had*  
 998 01:43:51:12 01:43:52:29 *on the island*  
*from these artifacts?*  
 999 01:43:53:01 01:43:54:18 No.  
 1000 01:43:54:20 01:43:56:29 *No, okay, so that would be*  
*kind of a mystery, wouldn't it?*  
 1001 01:43:57:01 01:43:59:19 We do see  
 on some of the--  
 1002 01:43:59:21 01:44:01:20 (*student*)  
*Yeah, a bird.*  
 1003 01:44:01:22 01:44:04:14 *You think that the head of*  
*the staff is a representation*  
 1004 01:44:04:16 01:44:06:08 *of some kind of animal?*  
 1005 01:44:06:10 01:44:08:14 Also, they have  
 a lion on there.  
 1006 01:44:08:16 01:44:10:13 (*student*)  
*A lion?*  
 1007 01:44:10:15 01:44:13:05 (*Wright*)  
*Sounds like not everybody*  
*in your group agrees.*  
 1008 01:44:13:07 01:44:15:07 Yeah, right there.  
 1009 01:44:15:09 01:44:17:16 (*student*)  
*Oh, yeah.*  
 1010 01:44:17:18 01:44:19:19 (*Sam*)  
*Or that could be a sun.*  
 1011 01:44:19:21 01:44:23:28 (*student*)  
*It looks like it's*  
*got a bushy thing, a mane.*  
 1012 01:44:24:00 01:44:25:15 Okay, so just in closing,  
 1013 01:44:25:17 01:44:28:13 tell me a little bit about  
 how you've documented these.  
 1014 01:44:28:15 01:44:32:21 What are the cards that you have  
 out on each of the objects here?  
 1015 01:44:32:23 01:44:36:24 They have the name of the  
 culture, which is, for this one,

1016 01:44:36:26 01:44:41:05 it's Ga Amay, and which  
universal it would fall under.

1017 01:44:41:07 01:44:43:16 And for this bracelet,  
1018 01:44:43:18 01:44:47:19 we figured out it would probably  
be arts and aesthetics  
1019 01:44:47:21 01:44:49:16 and room for translation  
of any messages.

1020 01:44:49:18 01:44:51:16 *(Wright)*  
*Do you have a card*  
*for every object?*

1021 01:44:51:18 01:44:52:23 Yeah.  
1022 01:44:52:25 01:44:54:11 *Okay, and how are you*  
*using them?*

1023 01:44:54:13 01:44:57:07 *(student)*  
*We could probably give these*  
*to the museum,*

1024 01:44:57:09 01:44:58:21 *and the art curator*  
1025 01:44:58:23 01:45:03:07 *could probably base*  
*their curation off of this.*

1026 01:45:03:09 01:45:05:21 I have to summarize  
about the artifact.

1027 01:45:05:23 01:45:09:25 And I'm also writing something  
1028 01:45:09:27 01:45:15:26 to go into the catalog  
for the museum display.

1029 01:45:15:28 01:45:18:08 I see you guys are laying out  
your display here.

1030 01:45:18:10 01:45:21:12 Why don't you tell me  
about some of the design choices  
1031 01:45:21:14 01:45:22:21 that you're making.  
1032 01:45:22:23 01:45:25:16 We're making our museum  
like the--

1033 01:45:25:18 01:45:27:08 I don't know  
how to phrase it--

1034 01:45:27:10 01:45:30:04 the museum display,  
exhibit.

1035 01:45:30:06 01:45:33:02 And we really want to it be  
flashy so it catches your eye.

1036 01:45:33:04 01:45:35:09 Like, you can be walking down  
the hall and be, like,  
1037 01:45:35:11 01:45:36:28 "Whoa, it's an exhibit."  
1038 01:45:37:00 01:45:38:06 *That's what*  
*I'm looking for.*

1039 01:45:38:08 01:45:39:18 The artifacts  
we are working with  
1040 01:45:39:20 01:45:42:17 come from the island culture  
of Ga Amay.

1041 01:45:42:19 01:45:44:05 From their maps,  
1042 01:45:44:07 01:45:46:21 we can't exactly tell their  
specific location in the ocean.

1043 01:45:46:23 01:45:49:14 But we are exploring that  
at the moment.

1044 01:45:49:16 01:45:51:22 So what are you playing  
around with right now?

1045 01:45:51:24 01:45:54:20 Because this is the first thing  
you see, we wanted to put, like,  
1046 01:45:54:22 01:45:58:02 some of the more really

1047 01:45:58:04 impressive artifacts,  
 1048 01:45:59:17 01:45:59:15 like these two.  
 1048 01:45:59:17 01:46:01:18 Because these two also  
 sort of match, like, the--  
 1049 01:46:01:20 01:46:05:03 they're both currency,  
 we think.  
 1050 01:46:05:05 01:46:08:07 And then, like, over here,  
 because we've got, like,  
 1051 01:46:08:09 01:46:10:20 a little white theme,  
 white and blue theme going,  
 1052 01:46:10:22 01:46:14:00 it's, like, the pearls  
 and the blue necklace  
 1053 01:46:14:02 01:46:15:27 and that goes with that.  
 1054 01:46:15:29 01:46:20:05 So you're looking at,  
 like, color themes.  
 1055 01:46:20:07 01:46:22:01 I notice you have these  
 batik artifacts.  
 1056 01:46:22:03 01:46:23:24 I think those  
 would be--  
 1057 01:46:23:26 01:46:26:13 *I understand what you're doing*  
*with the color scheme here,*  
 1058 01:46:26:15 01:46:27:28 *and I like that*  
*quite a bit,*  
 1059 01:46:28:00 01:46:29:23 *but I'm also wondering*  
*if you might want*  
 1060 01:46:29:25 01:46:32:01 *to group like objects together.*  
 1061 01:46:32:03 01:46:34:15 *(Wright)*  
*You know, I see some*  
*of the same kind of motifs*  
 1062 01:46:34:17 01:46:37:00 *on the pot as I see*  
*in your flag.*  
 1063 01:46:37:02 01:46:40:00 That might be a great  
 opportunity to show, you know,  
 1064 01:46:40:02 01:46:42:15 that there were motifs  
 in this culture.  
 1065 01:46:42:17 01:46:45:04 And what better way  
 to show that  
 1066 01:46:45:06 01:46:46:28 than to juxtapose  
 two different objects  
 1067 01:46:47:00 01:46:49:07 so that people can see  
 the same things that you saw  
 1068 01:46:49:09 01:46:51:17 and maybe come to some  
 of the same conclusions that,  
 1069 01:46:51:19 01:46:52:27 "Hey, look,  
 1070 01:46:52:29 01:46:54:26 *"there's this*  
*pattern going here.*  
 1071 01:46:54:28 01:46:56:11 *"We've got the spiral,*  
*the spiral, the spiral*  
 1072 01:46:56:13 01:46:58:00 *in different areas."*  
 1073 01:46:58:02 01:47:00:22 I think you also had it in that  
 clay pot over there, right?  
 1074 01:47:00:24 01:47:03:21 *(Hoffman-Dachelet)*  
 Rick has a great deal  
 of visual art training,  
 1075 01:47:03:23 01:47:07:21 so we tend to mesh very well  
 in that respect.

1076 01:47:07:23 01:47:10:12 And I like that he's pushing  
the kids that little bit harder

1077 01:47:10:14 01:47:13:00 and taking the time,  
and they rose to that challenge.

1078 01:47:13:02 01:47:16:11 And so sometimes  
it helps to be reminded

1079 01:47:16:13 01:47:19:13 that I might not know everything  
about teaching visual arts,

1080 01:47:19:15 01:47:22:16 that maybe I can push the kids  
that one step further.

1081 01:47:22:18 01:47:24:21 On the one hand,  
you want the unity--

1082 01:47:24:23 01:47:28:18 the flags going together,  
and also the spiral on the pot

1083 01:47:28:20 01:47:30:25 going with the spiral  
on the flags--

1084 01:47:30:27 01:47:34:03 but then, how do you balance  
that with variety?

1085 01:47:34:05 01:47:35:24 What can you do  
to break things up?

1086 01:47:35:26 01:47:37:28 So those are the principles  
that we're talking about

1087 01:47:38:00 01:47:39:13 all the time, right--

1088 01:47:39:15 01:47:42:03 that balance point  
between making it go together

1089 01:47:42:05 01:47:44:17 and yet not having it  
be boring.

1090 01:47:44:19 01:47:46:07 I think you guys  
have come a long way,

1091 01:47:46:09 01:47:48:24 and you've got some  
fantastic ideas here.

1092 01:47:48:26 01:47:51:07 You've also got some really  
nice stuff to work with.

1093 01:47:51:09 01:47:54:07 So I'm going to let you  
continue to discuss this

1094 01:47:54:09 01:47:56:17 and throw around  
some more ideas

1095 01:47:56:19 01:47:58:16 and figure out  
what you want to do.

1096 01:47:58:18 01:48:01:03 *Write it up on paper,*  
*and then I'll approve it,*

1097 01:48:01:05 01:48:02:20 *and then you can go ahead,*  
*okay?*

1098 01:48:06:11 01:48:08:00 Let's talk about what's required

1099 01:48:08:02 01:48:11:21 for content and instruction  
to become interdependent.

1100 01:48:11:23 01:48:15:26 Well, there is a tremendous  
amount of shared vocabulary,

1101 01:48:15:28 01:48:17:11 almost as though  
they had sat down

1102 01:48:17:13 01:48:19:21 and created rubrics together--

1103 01:48:19:23 01:48:22:01 what did they expect  
the students to do,

1104 01:48:22:03 01:48:24:08 and how was the process  
going to be evaluated?

1105 01:48:24:10 01:48:28:19 It was impressive to me

1106 01:48:28:21 that the students were so clear  
 01:48:32:11 about why they made  
 the choices that they did.  
 1107 01:48:32:13 01:48:36:19 And then the reinforcement  
 coming from both of them said,  
 1108 01:48:36:21 01:48:38:12 "Yes, you know,  
 we understand,  
 1109 01:48:38:14 01:48:39:21 "and we affirm  
 what you've chosen,  
 1110 01:48:39:23 01:48:42:07 "Now let's reframe it  
 1111 01:48:42:09 01:48:43:26 "and look at it this way  
 1112 01:48:43:28 01:48:45:22 "and see if those  
 would also be good choices,  
 1113 01:48:45:24 01:48:47:07 given new information."  
 1114 01:48:47:09 01:48:48:19 And I sort of heard  
 both of them  
 1115 01:48:48:21 01:48:51:08 feeding new information  
 into the pot  
 1116 01:48:51:10 01:48:53:29 to consider.  
 1117 01:48:54:01 01:48:55:08 I noticed that there was no way  
 1118 01:48:55:10 01:48:57:02 I could tell which classroom  
 they were in.  
 1119 01:48:57:04 01:48:59:14 Were they in the art studio  
 or were they in Rick's room?  
 1120 01:48:59:16 01:49:01:00 There was no way,  
 1121 01:49:01:02 01:49:03:21 which showed to me that  
 everything was truly integrated.  
 1122 01:49:03:23 01:49:05:04 What led you to think that?  
 1123 01:49:05:06 01:49:10:03 I couldn't tell  
 because it was looked at  
 1124 01:49:10:05 01:49:12:27 as an endeavor  
 that they were involved in,  
 1125 01:49:12:29 01:49:18:07 not as a social studies activity  
 or an act activity.  
 1126 01:49:18:09 01:49:19:22 It was an endeavor,  
 an enterprise  
 1127 01:49:19:24 01:49:22:01 that the students  
 were involved in  
 1128 01:49:22:03 01:49:24:09 and the teachers  
 were involved in.  
 1129 01:49:24:11 01:49:27:28 What's interesting is that the  
 art artifacts, the art objects,  
 1130 01:49:28:00 01:49:30:14 that the kids made actually  
 weren't made in my classroom.  
 1131 01:49:30:16 01:49:33:02 They were made in the classroom  
 teacher's classroom.  
 1132 01:49:33:04 01:49:36:01 And a lot of the discussion  
 about cultures  
 1133 01:49:36:03 01:49:37:20 and the ten  
 cultural universals  
 1134 01:49:37:22 01:49:39:22 happened in my classroom  
 with me teaching.  
 1135 01:49:39:24 01:49:41:13 So, I mean, really,  
 the line was--  
 1136 01:49:41:15 01:49:44:02 Almost exchanged roles  
 a little bit.

1137 01:49:44:04 01:49:46:18 *Almost, and the lines were completely blurred between us.*

1138 01:49:46:20 01:49:48:04 And it was just the one lesson,

1139 01:49:48:06 01:49:50:28 and we were just all teaching toward one goal.

1140 01:49:51:00 01:49:52:15 There was a lot of movement

1141 01:49:52:17 01:49:54:26 between the various art teachers' classrooms,

1142 01:49:54:28 01:49:56:10 the home room classrooms,

1143 01:49:56:12 01:49:57:18 the media center.

1144 01:49:57:20 01:50:00:01 It was wonderful to see the kids really utilize

1145 01:50:00:03 01:50:02:00 as many different resources in the school

1146 01:50:02:02 01:50:04:00 as I've ever seen them utilize.

1147 01:50:04:02 01:50:06:25 And there didn't seem to be any real divide.

1148 01:50:06:27 01:50:09:07 There wasn't a sense that, "Now we're in the arts room.

1149 01:50:09:09 01:50:11:01 Now we're doing art."

1150 01:50:11:03 01:50:13:10 Or, you know, "Now we're back in the classroom.

1151 01:50:13:12 01:50:14:23 We're doing academics."

1152 01:50:14:25 01:50:17:29 *And it was wonderful to collaborate with Rachael*

1153 01:50:18:01 01:50:19:28 and sit down and do the advanced planning

1154 01:50:20:00 01:50:22:07 so that there was that shared vocabulary.

1155 01:50:22:09 01:50:24:16 It was so nice to have the kids come to my class prepared

1156 01:50:24:18 01:50:28:03 with all of the arts vocabulary that we were going to use.

1157 01:50:28:05 01:50:29:26 *And I'm sure that Rachael felt the same way*

1158 01:50:29:28 01:50:31:18 about, you know, being knowledgeable

1159 01:50:31:20 01:50:34:12 about the content in the academic lessons.

1160 01:50:34:14 01:50:36:22 You know, from the very beginning of the school year,

1161 01:50:36:24 01:50:39:15 when we are talking about Howard Carter's discovery

1162 01:50:39:17 01:50:41:15 of King Tutankhamen's tomb

1163 01:50:41:17 01:50:44:12 and looking at an archaeologist at work

1164 01:50:44:14 01:50:47:01 and actual footage of him and footage of the discovery

1165 01:50:47:03 01:50:50:16 and footage of him cataloguing these objects and removing them.

1166 01:50:50:18 01:50:52:25 And at that point, they don't know that,

1167 01:50:52:27 01:50:54:20 five months later,

1168 01:50:54:22 01:50:56:10 they're going to be asked to be archaeologists.

1169 01:50:56:12 01:50:57:20 Right.

1170 01:50:57:22 01:50:59:10 *But when it gets  
to that point,*

1171 01:50:59:12 01:51:02:06 *it's very natural for them*

1172 01:51:02:08 01:51:04:11 *because they've been immersed  
in it constantly.*

1173 01:51:04:13 01:51:06:03 It's also good  
that you don't tell them

1174 01:51:06:05 01:51:10:27 because I think that too often  
we lay out a path and say,

1175 01:51:10:29 01:51:14:06 *"These are all the signposts  
you're going to see,*

1176 01:51:14:08 01:51:16:14 *and this is going to be  
your ultimate destination."*

1177 01:51:16:16 01:51:19:05 And either sometimes  
it doesn't go that way,

1178 01:51:19:07 01:51:24:23 or sometimes,  
that creates its own set of,

1179 01:51:24:25 01:51:27:02 I can relax now because I know  
what's coming at the end,

1180 01:51:27:04 01:51:30:00 and I'm not going to be attached  
to this learning as I might be

1181 01:51:30:02 01:51:33:20 if I have no idea that  
that's the plan.

1182 01:51:33:22 01:51:35:22 You also set limits  
when you do that.

1183 01:51:35:24 01:51:38:06 And sometimes students  
will go way beyond those limits

1184 01:51:38:08 01:51:40:16 if they don't know.

1185 01:51:40:18 01:51:41:24 That sense of discovery

1186 01:51:41:26 01:51:43:16 is what makes it so engaging  
to the kids.

1187 01:51:43:18 01:51:46:25 Because they truly are  
using primary source documents

1188 01:51:46:27 01:51:48:09 in the sense that,  
you know,

1189 01:51:48:11 01:51:49:28 these artifacts  
have been created.

1190 01:51:50:00 01:51:51:12 And they get to figure out,

1191 01:51:51:14 01:51:55:19 and they get to tease out  
the meaning.

1192 01:51:55:21 01:51:57:24 Their attachment to the process  
is very clear.

1193 01:51:57:26 01:52:00:11 The thing that was really  
powerful for me about this

1194 01:52:00:13 01:52:02:23 *was the depth  
of the students' comments*

1195 01:52:02:25 01:52:09:01 regarding their works of art,  
regarding their own exhibit.

1196 01:52:09:03 01:52:11:01 And that depth  
couldn't have happened

1197 01:52:11:03 01:52:14:12 if you'd removed  
any one component of this study.

1198 01:52:14:14 01:52:16:12 I think that's another quality  
of something

1199 01:52:16:14 01:52:18:00 that's truly interdependent

1200 01:52:18:02 01:52:20:11 *is that you can't remove any component of it*

1201 01:52:20:13 01:52:23:10 *and still have it stand up.*

1202 01:52:23:12 01:52:25:28 You could have created a museum exhibit with the students.

1203 01:52:26:00 01:52:27:12 You could have gone to the museum

1204 01:52:27:14 01:52:29:20 and talked about what's involved in being a curator.

1205 01:52:29:22 01:52:31:13 You could have done all of that.

1206 01:52:31:15 01:52:34:04 *But outside of that connection to the study of cultures,*

1207 01:52:34:06 01:52:35:17 *you wouldn't have gotten*

1208 01:52:35:19 01:52:38:05 *nearly as rich of a discussion out of it.*

1209 01:52:38:07 01:52:39:20 It's like a web.

1210 01:52:39:22 01:52:42:13 You pull on one string, and they all move together.

1211 01:52:42:15 01:52:44:22 What was gratifying at the end of this was that

1212 01:52:44:24 01:52:47:04 many of the students made some of the same observations

1213 01:52:47:06 01:52:48:25 that we're making here.

1214 01:52:48:27 01:52:52:19 *They, too, were amazed at how interconnected this all was.*

1215 01:52:52:21 01:52:55:07 And that felt very good from a teacher's perspective.

1216 01:52:55:09 01:52:58:13 And I was thinking, because of the nature

1217 01:52:58:15 01:53:01:28 of how they were constructing their own understandings

1218 01:53:02:00 01:53:05:15 that that would lay the groundwork for you, perhaps,

1219 01:53:05:17 01:53:10:05 or your team to really look at their new understandings

1220 01:53:10:07 01:53:12:16 *and how you would build on that.*

1221 01:53:12:18 01:53:14:29 So they would be really having much more of an impact

1222 01:53:15:01 01:53:18:04 on the curriculum development in the future.

1223 01:53:29:04 01:53:30:14 We hope the classroom examples

1224 01:53:30:16 01:53:33:10 and the discussions in this program

1225 01:53:33:12 01:53:36:12 have started to expand your thinking about arts integration.

1226 01:53:36:14 01:53:39:11 To wrap up, let's hear some final thoughts

1227 01:53:39:13 01:53:41:22 from our discussion group.

1228 01:53:41:24 01:53:43:27 I'm just thinking back to the way children learn

1229 01:53:43:29 01:53:47:02 and--before they come to school,

1230 01:53:47:04 01:53:52:05 and they learn with the arts as part of everything they are.

1231 01:53:52:07 01:53:54:05 And we artificially

1232 01:53:54:07 separate it.  
 01:53:58:12 So I think we're working  
 really hard  
 1233 01:53:58:14 01:54:01:00 *to move it back into*  
*a natural way of learning.*  
 1234 01:54:01:02 01:54:05:04 And anytime you can engage a  
 child emotionally and physically  
 1235 01:54:05:06 01:54:06:14 as well as intellectually,  
 1236 01:54:06:16 01:54:10:09 the material is going to stick  
 a lot better.  
 1237 01:54:10:11 01:54:13:07 I think, often our colleagues  
 have been taught  
 1238 01:54:13:09 01:54:16:12 in ways that were  
 compartmental.  
 1239 01:54:16:14 01:54:21:24 And so you're overriding a whole  
 level of experience that says,  
 1240 01:54:21:26 01:54:23:21 "This is the way  
 you learn knowledge,  
 1241 01:54:23:23 01:54:26:11 and this is the way  
 you assimilate facts."  
 1242 01:54:26:13 01:54:28:08 *And, you know,*  
*when you start breaking down*  
 1243 01:54:28:10 01:54:30:24 *some of the barriers*  
*that separate subject matter,*  
 1244 01:54:30:26 01:54:32:21 it can seem almost threatening,  
 you know.  
 1245 01:54:32:23 01:54:39:13 "Don't disturb my reality  
 that I'm working on creating."  
 1246 01:54:39:15 01:54:41:28 Because a lot of times,  
 they're doing a wonderful job.  
 1247 01:54:42:00 01:54:45:12 It's just, they're missing out  
 on some really rich moments.  
 1248 01:54:45:14 01:54:46:19 A lot of what it comes down to  
 1249 01:54:46:21 01:54:48:11 is when we talk  
 about arts integration,  
 1250 01:54:48:13 01:54:51:17 we're talking about work  
 that involves an art form.  
 1251 01:54:51:19 01:54:52:25 And I think that distinction  
 1252 01:54:52:27 01:54:54:29 does become artificial  
 in a sense.  
 1253 01:54:55:01 01:54:56:14 Literature can be an art form.  
 1254 01:54:56:16 01:54:59:06 There is creative thinking  
 involved in science.  
 1255 01:54:59:08 01:55:01:21 There is that artistic process  
 involved  
 1256 01:55:01:23 01:55:02:22 in a lot of other fields.  
 1257 01:55:02:24 01:55:04:15 The problem is that,  
 1258 01:55:04:17 01:55:05:27 in a lot of those other fields,  
 1259 01:55:05:29 01:55:07:18 the people teaching  
 those other fields  
 1260 01:55:07:20 01:55:12:08 don't think of it that way  
 and don't recognize that  
 1261 01:55:12:10 01:55:14:07 *when they're doing it.*  
 1262 01:55:14:09 01:55:16:29 And I think one of the powers  
 of integrating an art form  
 1263 01:55:17:01 01:55:18:22 is to draw those connections

1264 01:55:18:24 together,  
 01:55:20:18 to make the students  
 see those parallels  
 1265 01:55:20:20 01:55:24:03 and see those similar processes  
 that occur.  
 1266 01:55:24:05 01:55:26:02 I find it ironic sometimes  
 that we sit here,  
 1267 01:55:26:04 01:55:27:22 and we spend so much energy,  
 you know,  
 1268 01:55:27:24 01:55:29:14 trying to come up  
 with a justification  
 1269 01:55:29:16 01:55:31:20 for the inclusion of arts.  
 1270 01:55:31:22 01:55:33:02 If you look at human history,  
 1271 01:55:33:04 01:55:34:16 *all of the accomplishments*  
 1272 01:55:34:18 01:55:36:22 *of various, now extinct,*  
*civilizations*  
 1273 01:55:36:24 01:55:39:12 are all in the, you know,  
 in the realm of the arts.  
 1274 01:55:39:14 01:55:43:04 It's how we've always  
 interpreted our existence  
 1275 01:55:43:06 01:55:45:23 here in this world.  
 1276 01:55:45:25 01:55:47:23 In this program,  
 we've discussed  
 1277 01:55:47:25 01:55:49:29 our individual definitions  
 of arts integration  
 1278 01:55:50:01 01:55:51:20 and looked  
 at some of the definitions  
 1279 01:55:51:22 01:55:53:05 that a range of people have,  
 1280 01:55:53:07 01:55:55:06 of what the term means,  
 what it can mean.  
 1281 01:55:55:08 01:55:58:26 In the next program, we're going  
 to explore some of the benefits  
 1282 01:55:58:28 01:56:02:05 of arts-integrated instruction  
 for middle school students.  
 1283 01:56:03:27 01:56:07:11 Today we looked at different  
 types of curricular connections:  
 1284 01:56:07:13 01:56:11:06 informal, complementary,  
 and interdependent.  
 1285 01:56:11:08 01:56:13:22 The classroom examples  
 gave us a picture  
 1286 01:56:13:24 01:56:16:29 of what arts-integrated  
 instruction can look like.  
 1287 01:56:17:01 01:56:20:11 We've begun to see the impact  
 of this kind of instruction  
 1288 01:56:20:13 01:56:21:22 on student learning.  
 1289 01:56:21:24 01:56:24:16 That's the topic we'll explore  
 next time:  
 1290 01:56:24:18 01:56:27:06 Why integrate the arts?  
 1291 01:56:27:08 01:56:30:22 For *Connecting With the Arts*,  
 I'm Reynelda Muse.  
 1292 01:56:31:24 01:56:34:23 [lighthearted music]  
 1293 01:56:34:25 01:56:42:22 § §