



Sample Answers to Selected Questions for Teaching Artists and Teachers to Jointly Answer

Question 3: Residency Description

3A) Topic of Residency

Example A: “A Better Place” is a residency that helps children practice skills of communication, fairness and empathy in a safe and creative environment through the use of drama.

Example B: Stories of Hawai`i (mo`olelo) often describe important places and events. Children discover stories of place in a unit integrating music, social studies, and language arts. Students explore ways that music connects people to places, and how music can help us understand the environment, history, and culture of Hawai`i.

Example C (with Essential Question): How can dance translate science? Through action and experimenting, both dance and science understandings evolve, creating new opportunities for learning through hypothesizing (forming a new idea), planning (trying different dance movements), testing (dancing it), collecting data (observing self and each other - giving feedback), and revising.

Example D (with Essential Question): How does cultural identity reveal itself in visual language? This is a residency that helps students understand the history and artistic cultural expressions within the different ethnic groups that make up the school’s diverse population. Students will explore how the arts can be used to discover, define, and express cultural knowledge and self awareness. Students will learn about these ethnic populations through tactile exploration of cultural artifacts, an interactive museum experience, and by creating their own “artifacts.”

3B) Rationale

Example A: The colors, shapes and textures of the Hawaiian coral reef and wetland ecosystems are inspiring subject matter for creating art. The sequential process of printmaking will require students to plan by using critical thinking and problem solving skills. The collaborative process involved in creating a group mural will also help students develop cooperation and communication skills. Our students benefit from a multi-sensory approach to learning; participation in the arts will enhance their self-confidence.

Example B: The children of Hawai`i live in a culturally diverse world, and must be able to socialize and interact with each other on a day-to-day basis. Creative Dance helps to erase social boundaries and encourages individuality, which creates successful relationships. Students will experience different cultures through music and dance, which will help to foster tolerance and understanding towards each other.

Example C: Our project helps students with deepened learning in core subjects by teaching them to observe closely and record their observations as sketches. At the same time, they learn drawing techniques to improve their ability to realistically record what they have observed.

Example D: We want our students to explore and develop positive ways of relating with others and solving conflicts on their own. Learning to resolve, or avoid conflicts, is a particular focus of this residency. Drama provides a laboratory for creating, performing and responding to social

situations by exploring alternative points of view and perspectives.

Question 5: Expected Results

5A) KNOW

Examples:

- Students will know the elements of art and principles of design presented in the residency.
- Students will know the tools for identifying story plots, setting, themes and characters.
- Students will know songs, rhythms, dances and games from their own and other cultures.
- Students will know names of, and playing techniques for, numerous percussion instruments.

5B) BE ABLE TO

Examples:

- Students will be able to create their own artwork based on information in their sketchbooks, create 3-dimensional forms, show light source through value drawings, and use perspective.
- Students will be able to use drama strategies to bring a story to life and communicate with their peers.
- Students will be able to play an instrument and sing simultaneously.
- Students will be able to express confidently and creatively their comprehension of character, plot and setting by creating and performing short improvisational dances.

5C) APPRECIATE

Examples:

- Students will appreciate how artists, scientists, and writers use reference sketchbooks, and will be proud of their own sketchbooks.
- Students will appreciate the process of story exploration through dynamic reading, and the many ways that key elements of a story can be told.
- Students will appreciate the ways that music and dance are both different and the same across cultures, building awareness of and compassion for other cultures.
- Students will appreciate their own ability to express themselves through art, both visual and written, and how one art form informs the other.
- Students will appreciate the diversity of the instruments and the diversity of their classmates' creative expressions.

Question 6: Describe art activities and how they will help students achieve the expected results and the benchmarks.

6A) How/what will students CREATE?

Example A: Students will learn drawing skills and the art form of collage. Each student will create a collaged 10-inch by 10-inch "quilt square" based on the Hawaiian quilt motif, using symbols they've created. Through a collaborative process, students will assemble a "culture quilt" from their individual quilt squares. Students will learn the meaning of 'symbol' and 'symmetrical balance,' and that Hawaiian women used both in their quilts (FA.2.1.1 – Use the elements of shape and color and the principles of balance in the art form of collage.) They will also research facts and stories about their family's culture (SS 2.2.1 – Investigating History of Family.)

Example B: The creative process is inherent in all of the residency sessions as students use science concepts they are studying to explore and create simple dances. For example, students create an improvisational movement sequence that represents how rocks, minerals, sand and soil are formed. (FA 4.4.2 – Create simple dances that communicate abstract ideas or feelings.)

6B) How will students SHARE/PERFORM/EXHIBIT?

Example A: Students will routinely share their work in a gallery walk, in which they observe, describe, interpret, and evaluate their work and that of their classmates. Students' sketchbooks will be shared amongst students in different classes across the grade levels. This will happen twice between classes. The final artwork will be displayed in the school hallway. This emphasis on sharing will help students achieve one of the expected results: students will be able to plan and execute a finished painting from the initial sketch to the final detail.

Example B: Students will create tableaux in small groups then perform them for the rest of the class. Upper elementary students will also share the narration they have created for their tableaux along with verbal improvisation. These opportunities to perform will help students to 'demonstrate effective collaboration in creating quality performances and being attentive audience members,' one of the expected results of this residency.

6C) How will students RESPOND?

Example A: Students will be introduced to the "observe, describe, interpret, evaluate" process applied to works of art. This process will provide students with the tools and vocabulary necessary for reflecting on their own work, as well as the work of others. The teaching artist, using open-ended questioning, will guide reflection and response. By doing these things, students will achieve the FA.3.1.4 benchmark - Use visual arts vocabulary to discuss and compare works of art.

Example B: Students will be asked to write about their ideas, feelings and learning relative to the lessons, in a journal. Assessment rubric generated in class by the students will be used for self-assessment and improvement. These activities will help achieve the expected results enumerated above, specifically: 'students will be able to self-assess their performances in African drumming and dance using a rubric.'

Example C: Students will work in groups to create frozen scenarios. As they present their tableaux for the class, classmates are led through inquiry to describe their 'observable' aspects— how students are shaping their bodies to show the emotion or action. This leads them to *empathize* and *wonder* about what the characters in the story might be feeling and experiencing. (FA.4.3.1 - Interpret a character's external motivations.)

Question 7: Assessment

In addition to planning and instruction, good teaching also includes continual assessment of student learning. Assessment should provide evidence of student learning that is a result of your instruction. The evidence may be exactly what you expected or you may need to make adjustments to your instruction.

7A) To answer this question, **select one of your expected results** from application question #3A or #3B and copy here.

7B) In relation to the selected expected result, **describe one specific assessment task** that students will do to demonstrate their learned skills and understandings.

7C) Define three criteria you will use to judge the quality of what students do for the above stated assessment task.

7D) State how you will provide feedback to students to help them improve what they did.

Sample Answers (DANCE):

A.

Expected result: Students will be able to clearly express different energies with their bodies.

Assessment task: Move body with sharp energy for 8 counts, then smooth energy for 8 counts. Repeat until cue to stop.

Criteria to judge quality:

- 1) the sharp movements are very distinct from the smooth
- 2) the sharp movements are quick and sudden, with abrupt beginnings and endings
- 3) the smooth movements are fluid, never stopping, always flowing

Feedback to students: through side-coaching--call out the above criteria while students are improvising, and use imagery, e.g. "sharp means to stop your arm movement suddenly, as if hitting an invisible wall."

B.

Expected result: Students will be able to control their bodies and keep their personal space.

Assessment task: Locomote through our space, changing from forward to sideways to backward walking without touching anyone or anything.

Criteria to judge quality:

- 1) Students are not touching one another
- 2) Students are looking where they are going, looking over their shoulders if traveling backwards
- 3) Walking speed is moderate

Feedback to students: After half the class watches the other half perform the assessment task, ask the audience if they saw self-control. If they saw bumping, ask what could be done to prevent bumps next time. Ask them to repeat the criteria if need be.

C.

Expected result: Students will know the difference between pantomime and abstract movement.

Assessment task: Choose an everyday task such as washing your hands or getting dressed. Create a 16-count dance that starts by showing the task through pantomime, then gradually, use changes in body parts, energy, space and/or time to make the movement look very different, while keeping the essence of the original task.

Criteria to judge quality:

- 1) The pantomime is a very literal interpretation of the movement involved in performing the chosen task
- 2) One or more of these things gradually change: the size of the movement, the timing of the movement, the energy of the movement, and/or which body part is doing the movement
- 3) The most abstract version looks nothing like the original, but some element of the

original movement remains

Feedback to students: while groups are working, coach, e.g. “make sure that your pantomime looks so real the audience thinks you are actually washing your hands; know which dance element you are changing first; change through exaggeration; exaggerate more; which part of your abstract movement retains the essence of the original pantomime?”

D.

Expected result: Students will be able to communicate ideas through dance.

Assessment task: Create a short dance with a beginning, middle and end that communicates the main idea in each line of your given haiku. Be ready to explain why you chose the movements you did.

Criteria to judge quality:

- 1) Students are able to explain the meaning of their haiku, line by line.
- 2) Students are able to articulate how their chosen movements represent ideas in the haiku.
- 3) Students are able to offer interpretations of their classmates' dances.

Feedback to students: after viewing their dance, ask them questions—can all ideas be represented through dance? Are some ideas/words easier to represent through dance? Why? Could you have made a different choice of idea to represent?

Sample Answers (MUSIC):

A.

Expected Result: Students will be able to communicate ideas by using their voice as an expressive musical instrument.

Assessment Task: Using vocal sounds, create a five-second solo that musically represents a natural force or living thing as it goes through some kind of change, e.g. a fierce rainstorm dying down, the start and spread of a wildfire, a pod of whales swimming and breaching.

Criteria to judge quality:

- 1) Students' use of pitch, tempo, rhythm and timbre is suggestive of their chosen natural force or living thing.
- 2) Students are able to articulate how their vocalizations represent their chosen natural force or living thing.
- 3) Within the solo, there is variation in pitch, tempo, rhythm, or timbre, to signify the change.

Feedback to students: after listening to their solos, ask them questions—can all things in nature be represented through vocal sounds? Are some easier to represent? Why? Can you make the change more apparent by altering the pitch/tempo/rhythm/timbre more?

B.

Expected Result: Students will understand what a 12 bar Blues song is.

Assessment Task: Compose your own 12 bar Blues song lyrics about something you feel, applying what you have learned about the format and content of Blues songs.

Criteria to judge quality:

- 1) The lyrics conform to the most common 12 bar Blues format: AAB where the first line (4 bars) is A, then the second line is repeated (A) and the third line (4 bars) is B.
- 2) The rhythm of the lyrics fits naturally with the above format.
- 3) The lyrics are about personal experiences, often oppressive or downtrodden, and express sad or frustrated feelings. These are lines AA. Line B shows a contrasting hope, humor, or thoughtfulness that contrasts A to give a feeling that there will be potentially be a happy or resolved ending.

Feedback to students: As students are writing, assist individuals to fit their words into the Blues rhythm, e.g. ask if there are synonyms that would better fit the rhythm? Would changing the order of the words help? Ask what emotions are being described.

Sample Answers (VISUAL ARTS):

A.

Expected Result: Students will be able to draw a proportioned human head and shoulders.

Assessment Task: Use a photo portrait as reference, drawing pencil, and ruler/protractor to accurately produce a drawing of proportioned human head and shoulders.

Criteria to judge quality:

- 1) Measurements are accurate and individual features are placed in correct relation to each other
- 2) Features are correctly proportioned
- 3) Shoulders extend off the page and neck is wide enough to hold up a head

Feedback to students: As students are drawing, remind them to observe the spatial relationships of features (in the photo) first, measure the size of features second, and record "information" on the paper third.

B.

Expected result: Students will know the differences in techniques used to represent objects found in the foreground, middleground and background of a landscape.

Assessment Task: Draw a landscape that shows the effect of depth in space.

Criteria to judge quality:

- 1) Foreground – objects appear larger than those in the mid- and background, show more details, and have the most contrast in value and color intensity.
- 2) Middleground – objects appear smaller than those in the foreground, have less detail and less contrast in value and color intensity than those in the foreground.
- 3) Background – objects appear even smaller and show fewer details than in the middleground, and have the least contrast in value and color intensity.

Feedback to students: Assessment will be one-on-one throughout the residency. As students create their drawings, I will work with each individually. Solutions to the assignment will be shared with the entire class by calling attention to criteria showing 3-dimensional depth on a 2-dimensional space.

Sample Answers (DRAMA):

A.

Expected Result: Students will be able to compose and perform a quality tableau.

Assessment Task: In groups of three, create a tableau that demonstrates the responsibilities of your assigned group of people within an ‘ahupua‘a, with attention to use of space.

Criteria to judge quality:

- 1) Levels: Each member of the group is at a different level (high, medium, low).
- 2) Layers: Tableau has a foreground, middle ground, and background.
- 3) Point of Focus: Student focus directs the audience to an intentional point of focus.

Feedback to students: Following a simultaneous “dress rehearsal” provide general feedback to the group by describing the use of space. (e.g. “I see two actors who are in extremely high space with the use of a chair.”) Review the three criteria and ask students to discuss as a group, which is their strength and which is their area for improvement? Revise and repeat.

B.

Expected Result: Students will be able to verbally and vocally express character motivation.

Assessment Task: Within a partner snapshot, each actor speaks one line aloud in a thought-tracking exercise. One actor plays Molly Lou Melon and the other plays Ronald Durkin from the story “Stand Tall Molly Lou Melon.” Students are given a choice of a sentence stem: “I wish _____,” or “I want _____.”

Criteria to judge quality:

- 1) Content: The idea of the thought-track is consistent with the story and the character, based on what a reader might infer as the motivation of each.
- 2) Color: The vocal qualities of the statement include emotional coloring consistent with the content.
- 3) Commitment: The student speaks loudly, clearly, and with confidence, without breaking character.

Feedback to students: Students have three repetitions for round-robin rehearsal. After the first rehearsal, teaching artist provides feedback on content. (E.g. “The ideas were all good, but a little more detail would help. You can try adding “because...” and see where you go.”) After the second round, teaching artist provides feedback on vocal coloring. (E.g. “I could hear the attitudes and emotions, but I think you could exaggerate, try turning up the intensity.”) The third round includes feedback on commitment (E.g. “Now say it like you mean it, and try to keep your focus so you don’t break character.”)

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