Theatergroep Kwatta

LOVE THAT DOG

March 6-10, 2017

10:30 a.m. | 60 minutes
$8 Students | Grades 3-6
TPAC’s Johnson Theater

Jack hates poetry, and his brain feels empty. But his teacher, Ms. Stretchberry, won’t stop giving poetry assignments. Jack can’t avoid them. Then something amazing happens. The more he writes, the more he understands that he does have something to say.

Adapted for the stage from the award-winning youth novel by Sharon Creech, Love That Dog is crafted as a series of free verse poems from Jack’s point of view. The story comes to life with puppetry, visual effects, live music, and multimedia projections— trademarks of the innovative youth theater company based in Gelderland, Netherlands, known for producing light-hearted productions with serious undertones.

ARTSMART FOCUS WORK
Arts Integration Project Plan – July 2016

Please turn in completed plan via TPAC Ed thumb drive prior to leaving the Institute

ARTS INTEGRATION PROJECT INFORMATION:
Plan by: Jodi McDaniel (Montessori 3rd, 4th, 5th, 6th grade classroom

Planning Team Members / Areas of Expertise: Jodi McDaniel (academic)
Lesson Facilitators:
__ I will teach all project lessons
_X_ Project will incorporate an ArtSmart Unit (3 TA visits)
__ Project will incorporate lesson(s) taught by a school Arts Specialist
__ Other (please specify)

ARTS INTEGRATION PROJECT ELEMENTS

- Focus Work of Art: Love That Dog (book and play)

- Essential Question: Through study of various kinds of poetry and Love That Dog, how does one experiment with a poetic form and/or other art-making forms to connect, collaborate, create, and express an emotional experience and/or event?

- Desired Outcomes: What students will know, understand and be able to do as a result of this unit.
  Students will:
  
  - study and identify various poetry forms and poets – rhyme, free verse, music lyrics, etc.;
  - experience poetry as distillation of an experience or event; and practice writing in different poetic styles; possible use of poem prompts
  - listen to Love That Dog as read-aloud; participate in discussion;
  - identify elements of a novel - characterization, plot, setting, pacing, conflict, resolution
  - look for poetry in everyday writing and conversation;
  - identify basic human emotions; discuss how they are expressed through poems we have read;
  - choose a personal experience or event with identifiable emotional impact;
  - write about it: as a story, distill it to essential words/ideas/thoughts; use those words to create a poem
  - collaborate 1:1 or small group to discuss and write a poem in a style we have studied, either choosing one from the group or combining them into a single poetic narrative;
  - illustrate the poem visually;
  - present the collaborative poem and illustration as a performance piece (spoken word, sound effects, puppets, tableau, costumes, personal choice options, etc.)
- Standards:
  - Academic
    - English Language Arts
      - RL.3-6.3 – Analyze how and why individuals, events, and ideas develop and interact over the course of a text/drama.
      - RL.3.3 – Describe characters in a story (traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
      - RL.4.3 – Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
      - RL.5.3 – Compare and contrast two or more characters or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
      - RL.6.3 – Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward resolution.
      - RL.3-6.7 – Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
      - RL4.7 – Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
      - RL.5.7 – Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., multimedia presentation of fiction, poem).
      - RL.6.7 – Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing a live version of the text, including what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
      - W.3-6.3 – Write narratives to develop real or imagined experience or events using effective technique, well-chosen details, and well-structured event sequences.
      - SL.3-6.3 – Engage effectively in a range of collaborative discussions (1:1, groups, teacher-led) with diverse partners on the text and the drama, building on others’ ideas and expressing their own clearly.

  - Arts
    - Theatre
      - Standard 6 – Theatrical Presentation
      - Standard 7 – Scene Comprehension
      - Standard 8 – Context
    - Social Emotional Learning (SEL) Connections
      - Self Awareness
      - Social Awareness
      - Relationship Skills
      - Responsible Decision Making

- Project Time Frame (Approximate duration, start and end dates)
The classroom study of poetic forms will begin in late August, early September of 2016, and will include the poems from Love That Dog. We will progress to the read-aloud and study of Love that Dog in January of 2017.
PROJECT OUTLINE (List lessons in sequential order, including requested information)

Lesson ONE
What it is about: comparing the elements of a poem to the elements of a novel (poetry as snapshot compared to novel as movie)
Who is leading it: Jodi McDaniel
Notes: This will be an ongoing series of lessons exploring poetry from the beginning of the school year. Included will be the poems that are referenced in Love That Dog. Poems will be read aloud and discussed for content and impact. Students will attempt to create a poem in the style of the poem. They may work independently or in collaboration.

Lesson TWO
What it is about: identifying human emotions; identifying emotions represented in poems students have read and discussed; choose a poem and visually illustrate the emotion expressed in the poem
Who is leading it: Jodi McDaniel
Notes: This will be an ongoing exploration of the poems we are reading.

Etc.,
Indicate position of FOCUS WORK PERFORMANCE Date March 6 – 10, 2017, in the lesson sequence.

Attending the performance of “Love That Dog” on March 9 and 10, 2017, will be the culmination of our lesson sequence. ONE FLESHED OUT PROJECT LESSON PLAN

Teacher: Jodi McDaniel

Lesson Focus / Entry Point: Compare and/or contrast the elements of a novel and elements of a poem

Lesson Time Frame: September – December 2016

Desired Outcome: compare the elements of a poem to the elements of a novel (poetry as snapshot compared to novel as movie)

Academic and Arts Standards addressed:
  RL.3-6.3 – Analyze how and why individuals, events, and ideas develop and interact over the course of a text/drama.
  RL.6.3 – Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward resolution.
  RL.6.7 – Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing a live version of the text, including what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
  SL.3-6.3 – Engage effectively in a range of collaborative discussions (1:1, groups, teacher-led) with diverse partners on the text and the drama, building on others’ ideas and expressing their own clearly.

Theatre
Standard 8 – Context
Social Emotional Learning (SEL) Connections
Social Awareness
Responsible Decision Making

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WARM UP: How I will prepare students for the main activity
   We will read a short story independently and aloud, then discuss the elements of a short novel. We will read a poem with the same thematic content independently and aloud and discuss the elements of a poem. This preparation will progress over several weeks.

MAIN ACTIVITY:
Inquiry – the question the student activity will answer / or the problem to be solved
   How do the elements of a story and the elements of a poem convey their message? How are they similar? How are they different?
Scaffold – sequence of steps that gradually build on the challenge without overwhelming students
   - Read/listen to a story. Discuss its elements and overall theme, message, emotion.
   - Read/listen to a poem. Discuss its elements and overall theme, message, emotion.
   - Discuss similarities/dis-similarities of the two works in large group.
   - Break into small groups for discussion.
   - Write reflections with collaborators.
   - Present reflections to others.

REFLECTION: When and in what ways students will reflect on the lesson
   Students will reflect in large group, small groups, and partner discussions and personal written reflection.

CLOSING: How I will bring the lesson to a satisfying conclusion
   Lesson will be brought to close when students have shared reflections with classmates.

RESOURCES/MATERIALS needed:
   Short story and poem with related them

ASSESSMENT PLAN: How I will know that students achieved the desired outcome for this lesson
   Student responses in discussions and written reflections

REFLECTION (after teaching the lesson):
   - What was the best thing about how this lesson played out?
   - How did I address a specific challenge or teachable moment that arose in the lesson?
   - How did this lesson relate to project lessons taught by a partner?
   - If I were to do this lesson over again, what would I do differently?
   - How did teaching this lesson STRETCH me?
Q1: Which work of art inspired this Arts Integration Project?  
Love That Dog (Jan-Mar)

Q2: What, in your opinion, makes this particular Focus Work worthy of student exploration?  
poetry exploration, human interaction and emotion, overcoming obstacles, perseverance, engagement with the outside world

Q3: How many classes and students did you personally engage in this Arts Integration Project?  
one class of 50 students

Q4: What were your AIP objectives? What did you want students to know, understand or be able to do as a result?  
Through study of various kinds of poetry and Love That Dog, how does one experiment with a poetic form and/or other art-making forms to connect, collaborate, create, and express an emotional experience and/or event?

Q5: What arts and academic standards did your AIP integrate with this Focus Work of Art?  
English Language Arts, Theaters, SEL Connections

Q6: Who were your collaborators, if any, in planning and implementing this AIP?  
I planned and implemented this project on my own

PAGE 2: Arts Integration Project - Student Response

Q7: How would you describe your students' response to Arts Integration Project activities?  
- Enthusiastic participation in active inquiry: Almost All
- Effective collaboration with peers: Almost All
- Willing to step out of their comfort zone: Majority
- Respect for others' ideas and efforts: Majority
- Confident self-expression in art-making: Majority
- Ability to talk about their own and others' creative work: Majority
**Q8:** How did your students respond to the live performance of the Focus Work of Art?

<table>
<thead>
<tr>
<th>Response</th>
<th>Almost All</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were engaged by the performance</td>
<td></td>
</tr>
<tr>
<td>Discussed the performance with others</td>
<td></td>
</tr>
<tr>
<td>Connected the performance with personal experience</td>
<td></td>
</tr>
<tr>
<td>Recognized ways classroom inquiry paralleled performance</td>
<td></td>
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</tbody>
</table>

**Q9:** To what degree do Arts Integration Project activities affect students' response to the live performance?

- High Degree

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**PAGE 3: Arts Integration Projects - Academic Outcomes**

**Q10:** To what degree did AIP plus performance experience address ELA standards?

<table>
<thead>
<tr>
<th>Activity</th>
<th>High degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attend closely to what performance conveys and make logical inferences.</td>
<td></td>
</tr>
<tr>
<td>Cite specific evidence to support conclusions about the performance.</td>
<td></td>
</tr>
<tr>
<td>Determine central ideas / themes, analyze their development.</td>
<td></td>
</tr>
<tr>
<td>Summarize key supporting details and ideas.</td>
<td></td>
</tr>
<tr>
<td>Analyze how / why characters develop and interact during performance.</td>
<td></td>
</tr>
<tr>
<td>Assess how point of view / purpose shapes performance content / style.</td>
<td></td>
</tr>
<tr>
<td>Integrate and evaluate content presented in diverse formats and media.</td>
<td></td>
</tr>
</tbody>
</table>
**Q11:** To what degree did your AIP align with essential elements of Project Based Learning?

- Presents a meaningful, age-appropriate challenge. **High degree**
- Exercises critical thinking, problem-solving, collaboration skills. **High degree**
- Students engage in active inquiry, apply findings to their own work. **High degree**
- Real-world (arts) content, tasks, tools, & quality standards. **High degree**
- Speaks to students' personal concerns and interests. **High degree**
- Students make choices about how they work / what they create. **High degree**
- Reflect on learning, inquiry, and their own and others' work. **High degree**
- Students give, receive, use feedback to improve process / product. **High degree**
- Students present their own work to people beyond their classroom. **High degree**

**PAGE 4: Aesthetic Education in AIP Design**

**Q12:** Did these Arts Integration Institute elements help or hinder you to weave AE teaching practice into AIP planning and implementation?

- Inquiry-driven exploration of Focus Work of Art **Very helpful**
- Reflection on / discussion of AE principals and strategies **Very helpful**
- Dedicated onsite AIP planning time including peer feedback **Very helpful**
- Video / audio performance preview plus Notice-Wonder-Connect discussion **Very helpful**

**Q13:** What AE Four Core Concept (Inquiry, Art-Making, Reflection, or Context) did your AIP lessons include most? What did that look like in practice?

Inquiry - on-going exposure and discussion of various kinds and elements of poetry; Art-making - creating poetry connected to a visual work of art; Reflection - writing poetry from personal experience; Context - attending the performance and relating its elements to previous study and personal experience

**Q14:** Did your project include visits to your class by a TPAC teaching artist?  
Yes

**PAGE 5: Partnering with a TPAC Teaching Artist**

**Q15:** Collaborative Planning Session outcomes: (check all that apply)

- We established where TA lessons would fall in relation to AIP lessons.
Q16: Please assess your Teaching Artist's partnering skills in each of the following areas:

<table>
<thead>
<tr>
<th>Area</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modeling Aesthetic Ed teaching strategies</td>
<td>Excellent</td>
</tr>
<tr>
<td>Adapting to classroom culture</td>
<td>Excellent</td>
</tr>
<tr>
<td>Facilitating activities that complemented my AIP plan</td>
<td>Excellent</td>
</tr>
<tr>
<td>Structuring art-making challenges that encouraged multiple &quot;right&quot; solutions'</td>
<td>Excellent</td>
</tr>
<tr>
<td>Scaffolding arts activities for success</td>
<td>Excellent</td>
</tr>
<tr>
<td>Managing lesson pacing</td>
<td>Excellent</td>
</tr>
<tr>
<td>Starting / ending lessons on time</td>
<td>Excellent</td>
</tr>
<tr>
<td>Managing classroom behavior</td>
<td>Excellent</td>
</tr>
<tr>
<td>Smoothing transition back to regular classroom work</td>
<td>Excellent</td>
</tr>
</tbody>
</table>

Q17: In what way, if any, did inclusion of teaching artist visits in your Arts Integration Project affect teaching and learning?

By bringing in the perspective of another person with different experiences and activities, students were given the opportunity to engage with the art form from different perspectives and go deeper into a work of art in a concentrated, time sensitive, and engaging way.

Q18: How did you assess AIP learning outcomes? What student gains were made? Consider arts / academic content; social-emotional learning; 21st-century skills; other.

The majority of students were completely engaged in the process of exploring their own art-making in response to another art form; some were encouraged to write their own poetry even though they were resistant at first; some have written voluntarily since the lessons; all exhibited enjoyment of the work of art as performance.

Q19: In what way, if at all, is your teaching practice affected by attending the Arts Integration Institute, and by planning and implementing an Arts Integration Project?

My teaching practice is always enhanced by going deeper into a work of art. I think it helps me bring an enthusiasm and involvement with the teaching process that is fired by my own participation in similar activities.

Q20: Does your experience of planning and implementing this Arts Integration Project make you more or less likely to do the following? (Check all that apply)

- Integrate art & academic content: Much more likely
- Interdisciplinary planning: Much more likely
- Continue PD in arts integration: Much more likely

Q21: Elevator speech: In two sentences, what would you say to convince a colleague to attend the Arts Integration Institute?

By spending several days exploring works of art from the perspective of a student and participant, you have the opportunity to broaden your own experience and bring enthusiasm and joy to your teaching experience with your students. Not only does it enhance your students' experience of a work of art, but it also enhances you as a human being participating in human culture.
Q22: Would you be willing to volunteer for a face-to-face interview to discuss your Arts Integration Project experience in more detail?  Yes