



WHERE THEATRE INSPIRES LEARNING

NEA Musical Theatre Residencies Assessment Overview

WHERE THEATRE INSPIRES LEARNING

Overview

NEA School Partners:

PS 199, Queens- 3 classes

PS 222, Queens- 4 classes

PS 131, Queens- 3 classes

PS 112, Bronx- 5 classes

PS 217, Brooklyn- 1 class

PS 197, Brooklyn- 5 classes

Global Neighborhood Secondary School, Manhattan- 4 classes

25 classes total, 15 sessions each

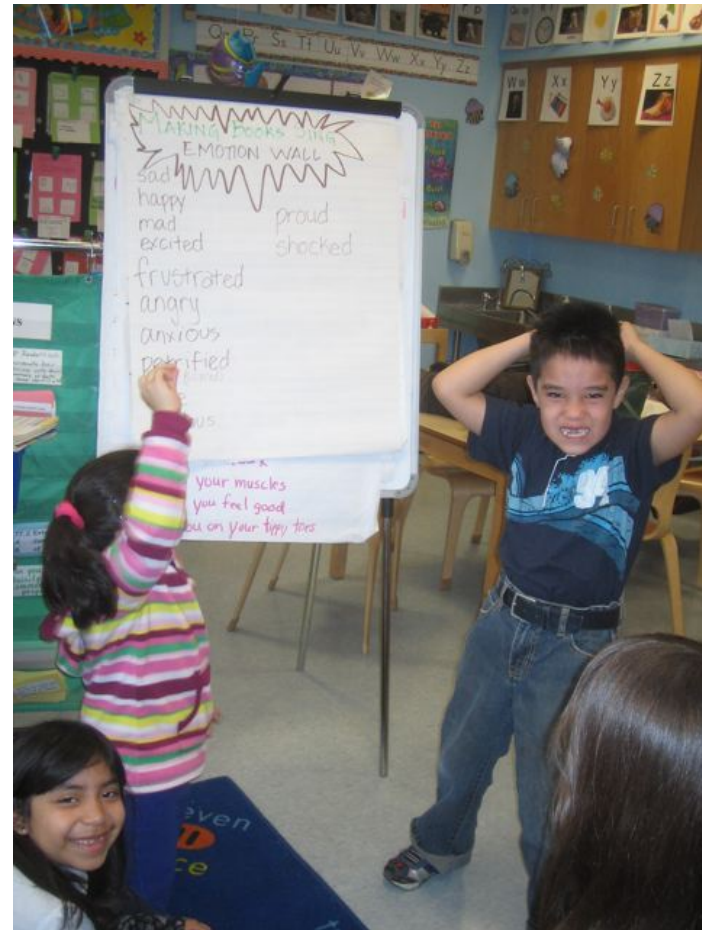


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Inquiry Question:

How does theater help ELL students develop confidence in and expand their knowledge of the English language?



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Assessing Student Learning

Teaching artists and cooperating classroom teachers participated in professional development workshops facilitated by Making Books Sing's education department and an assessment consultant in which they planned, designed and evaluated their methods for assessing student learning.

Methods of Assessment:

- **Rubrics**
- **Vocabulary Lists**
- **Photographs**
- **Teaching Artist Journals**
- **Teacher and Artist Observations**
- **Baseline questions/student interviews**
- **Student work- scripts and songs**
- **Student performance on Sharing Day**
- **Reflection Questions on Sharing Day**



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Steps in literacy development:

1. Child hears and absorbs the sounds and rhythms of language; random response
2. Child begins to imitate sounds; no comprehension
3. Child aurally recognizes a familiar word when spoken in phrase or sentence
4. Child associates an object, movement or person with its label (spoken); accumulates a bank of words with meaning.
5. Child visually and aurally recognizes a familiar word when written in a phrase or sentence
6. Child accumulates a bank of “sight-words”—isolated, familiar words that the child recognizes in written form
7. Child can figure out unfamiliar words by using what has been learned about familiar words in spoken or written form, and by understanding other comprehensible input (facial expressions, sound of voice, physicalization)
8. Child uses words sensibly in complete phrases or sentences in spoken and written form.
9. Child learns the rules of our written language such as grammar, punctuation, sentence structures, etc.



Goals and Standards

Artistic Objectives- *Students will increase their ability to:*

- Adapt a book into a play through drama, improvisation, writing and revision
- Shape a story through character development, dialogue and stage directions
- Choose a place of heightened emotion for a song
- Write a hook that expresses the main idea of the song
- Write a song with more complex formats (ie. AABA)
- Identify and write lyrics using perfect rhyme
- Develop characters with different points of view
- Use appropriate theatre vocabulary
- Perform with expression, then respond to a staged reading of their play



Academic Objectives- *Students will increase their ability to:*

- Interpret the English language as readers, writers, listeners, speakers and viewers
- Build confidence in using the English language
- Use their bodies and minds to deepen their understanding of a book's literary elements, especially theme



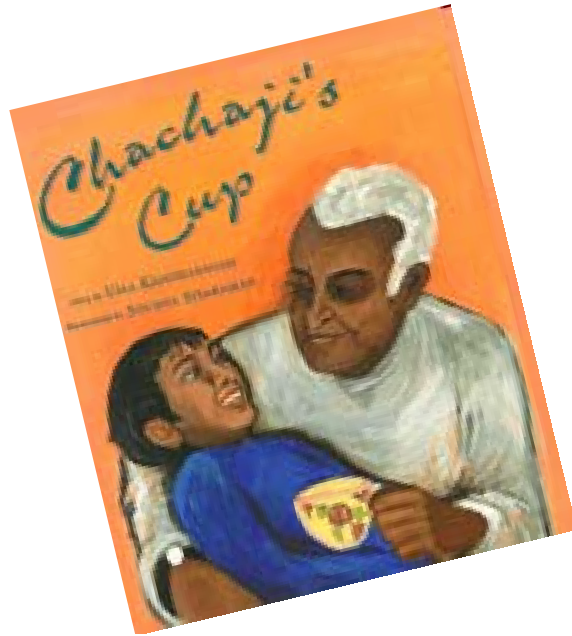
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Findings...

35 students assessed	Pre-Residency	Post-Residency
Consistently responded to verbal queues	31%	57%
Consistently responded to visual queues	31%	74%
Consistently displayed confidence when sharing their ideas in English	25%	49%
Consistently articulated verbally	29%	51%
Consistently responded to visual queues	31%	74%
Consistently physicalized words/thoughts	29%	46%



Project Details: The Plan



“Tea with Chachaji.”

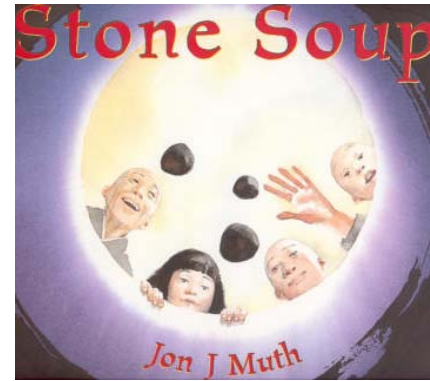
Step 1: Students read Uma Krishnaswami’s book, Chachaji’s Cup, and explore the literary and thematic elements with Making Books Sing teaching artist, Laura Poe. Next, they attend Making Books Sing’s professional musical adaptation “*Tea with Chachaji*.”



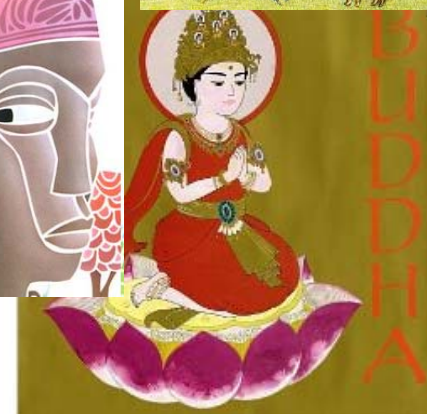
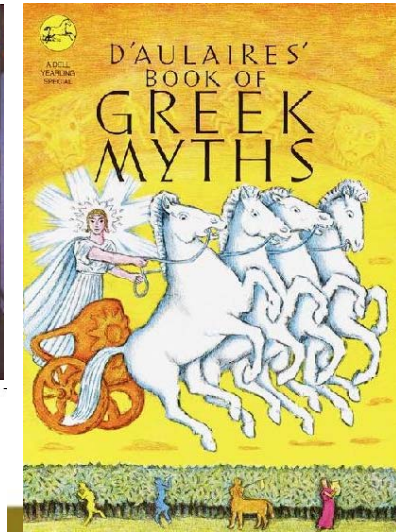
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Project Details: The Plan

Step 2: Teachers choose a book, related in theme to Chachaji's Cup, and the students begin the process of adapting that book into their own musical production.



Why Mosquitoes Buzz in People's Ears
Verna Aardema | pictures by
Leo and Diane Dillon



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The Creative Process: Theatre

Students use theatrical improvisation exercises to explore the thematic elements in their class-chosen books.

Improvising dialogue helps students generate descriptive language and exercise reading, critical thinking and speaking skills

They pay close attention to characters' emotions and actions, as well as the setting, conflict, climax and resolution



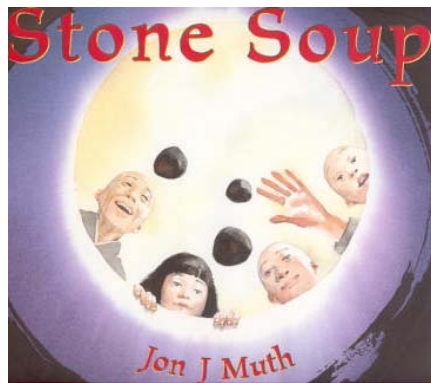
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The Story (Process and Documentation)

The Creative Process: Playwriting

The dialogue generated in the theatrical improvisations was transcribed, word for word, and included in the final script

After the first draft of their play was written, students edit and revise, adding more detail and descriptive language to their script



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Stone Soup
Based on the Book "Stone Soup"
by Jon J. Muth
Adapted by class 2-403, Xiao Lin Wu, Teacher

NARRATOR

Three monks walk along a long winding road, carrying everything that they own.

FELIX

I'm starving. I could eat a cow!

JOJO

Look! There's Jing Kwa.

MAX

I've never been there before I hope they share food.

NARRATOR

From the other side of the mountain, two men guard the entrance to Jink Kwa. A seamstress walks to sit in the sun with her sewing. There is music coming from the village.

Excerpt from student-written script

The Story (Process and Documentation)

The Creative Process: Songwriting

STONE SOUP

We are feeling very upset
It's been years since we last met
How could everybody forget
We can show them Stone Soup
We will try our very best trick
We will get a very big stick
Stir the soup and then take a lick
We can show them Stone Soup!
We hope the villagers will share their food
We hope the villagers will – be in a good mood
One by one, we'll see them come out
Wondering what the soup is about
All together we will all shout
We will show you Stone Soup
We can show you Stone Soup

Lyrics from student-written song,
based on the book Stone Soup.



Students generate a word list based on the emotions and behaviors found in their class-chosen book.

Word families are created from this list, then students use perfect rhyme to craft the lyrics in their songs.



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Sample rubric

Over the course of the residency, teachers complete rubrics based on a specific student's performance during assessment activities.

At the end of the residency, the rubrics are compared in order to track student learning over time.

*****	Consistently	Somewhat	Not at all
Articulates thoughts verbally	X		
Physicalizes words and thoughts		X	
Displays confidence when communicating thoughts/ideas in English		X	
Responds to verbal queues	X		
Responds to visual queues	X		



Assessing Student Learning

2-406
5/12/11

Sample rubric

While teaching artists lead the assessment activities, classroom teachers observe and rate specific a student's performance in the following skills

Student: Bishawjit Saha

*****	Consistently	Somewhat	Not at all
Articulates thoughts verbally	✓		
Physicalizes words and thoughts		✓	
Displays confidence when communicating thoughts/ideas in English		most of ✓ time	
Responds to verbal queues	✓		
Responds to visual queues	✓		

Additional comments: He has grown alot in his English Acquisition.

Student: Janina Guaman

*****	Consistently	Somewhat	Not at all
Articulates thoughts verbally	✓		
Physicalizes words and thoughts		✓	
Displays confidence when communicating thoughts/ideas in English	✓		
Responds to verbal queues	✓		
Responds to visual queues	✓		

Additional comments: Her growth has had a great impact on her pride. She's growing much faster because she knows she can!

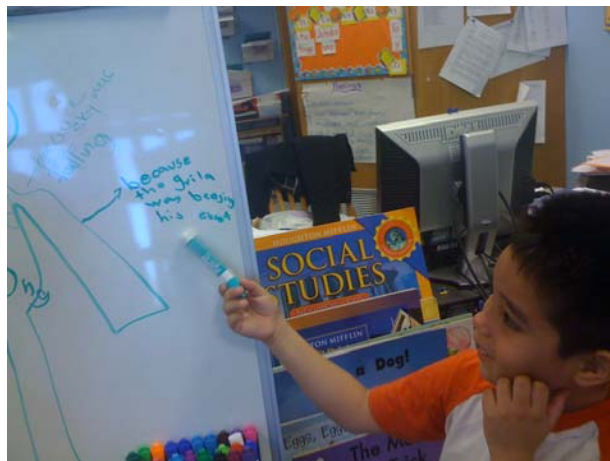


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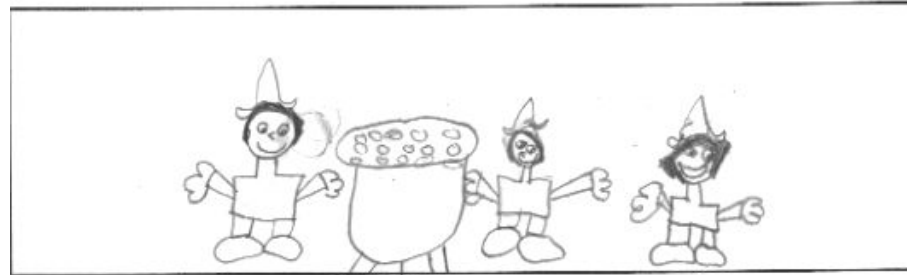
Assessing Student Learning

Students complete assessment worksheets where they reflect upon their experience with the creative process



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Making Books Sing Reflections



What new things did you learn about yourself through the Making Books Sing process?

I learned in making books sing
Not to be shy and not
to be scared and
believe on your self.

What part of the whole process (from seeing Chachaji's Cup to sharing our own shows) did you learn the most from?

Step one we read the book.
Step two we went to see it.
And step three we act it out.
I was not and I was
practicing to was the dishes.

What would you like to have done differently?

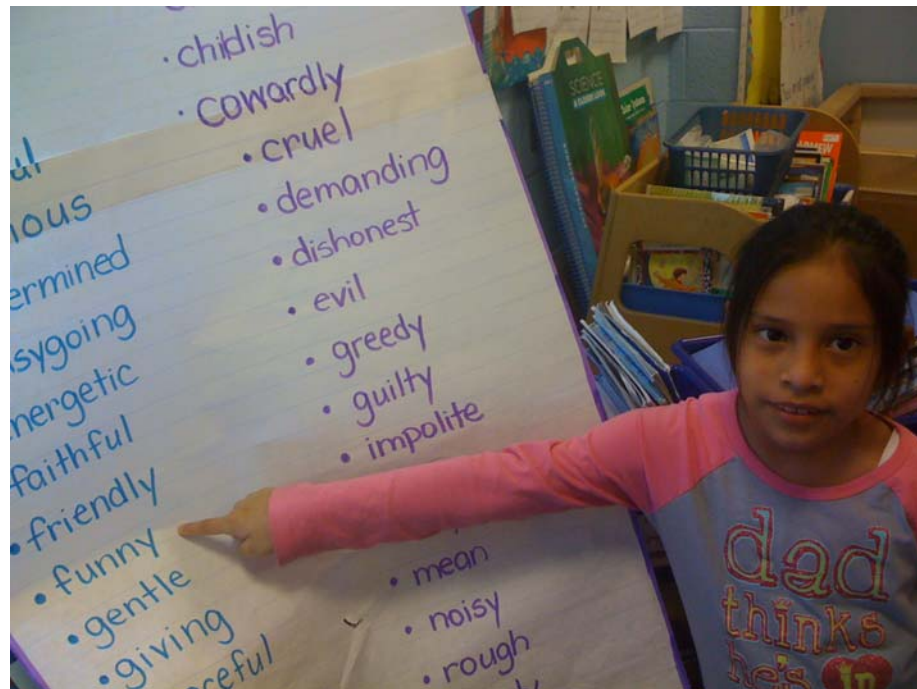
I would want the song to be in
other place. Like when
one and Aron say yaaa.
The show must go on.

Assessing Student Learning

Vocabulary List

Classes create vocabulary lists of emotion words and characteristics they find in their book under study

- funny
- gentle
- guilty
- cowardly
- impolite
- determined
- easygoing
- faithful
- demanding
- dishonest
- childish
- greedy

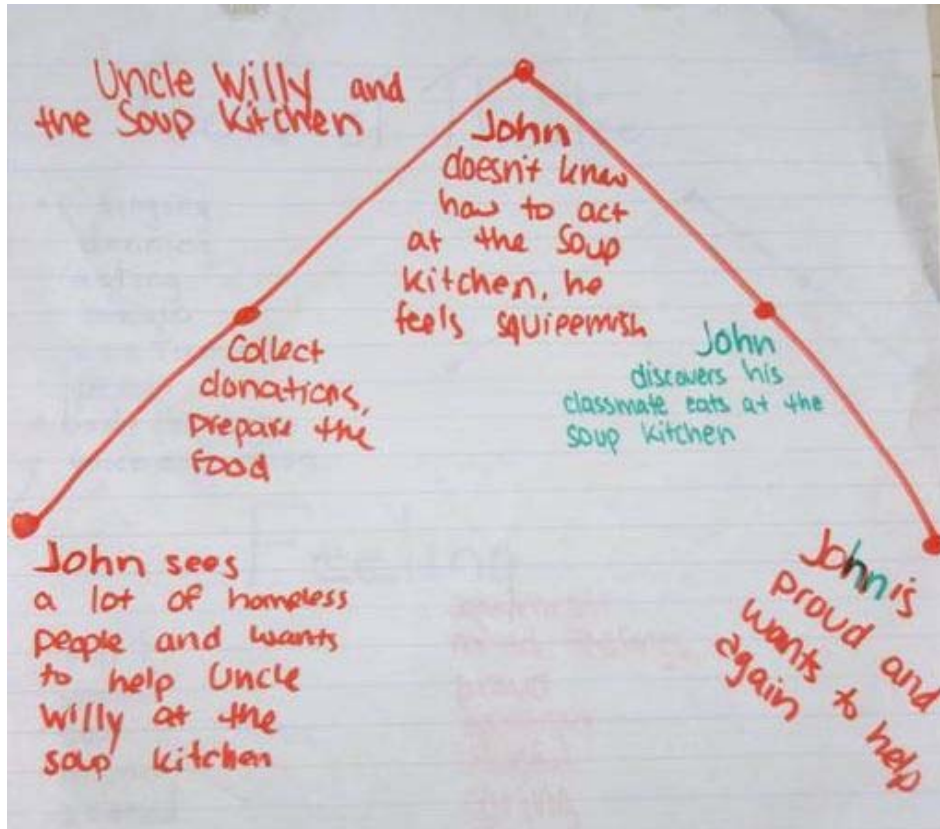


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Assessing Student Learning

Story Mountain



A story mountain acts as a visual representation of the plot

Completing this task requires that students have a solid understanding of story structure and sequencing



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Assessing Student Learning

“Role on the Wall”

This exercise requires students to select a character from their class-chosen book, identify that character’s emotional life, and articulate why that character felt that way.

This exercise is revisited several times over the course of the residency in order to track student learning.

NAME Bishawjit Saha CLASS 03-25-10

CHARACTER NAME king Midas
~~Madies~~

Instructions:

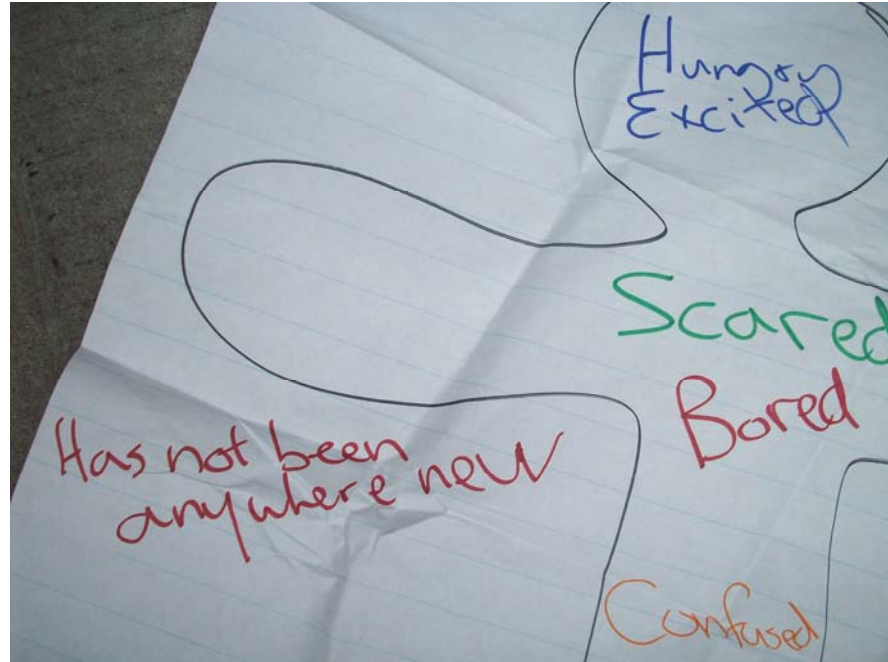
Write the emotions your character feels on the inside of the body.
Write why your character feels those emotions on the outside of the body.



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Assessing Student Learning



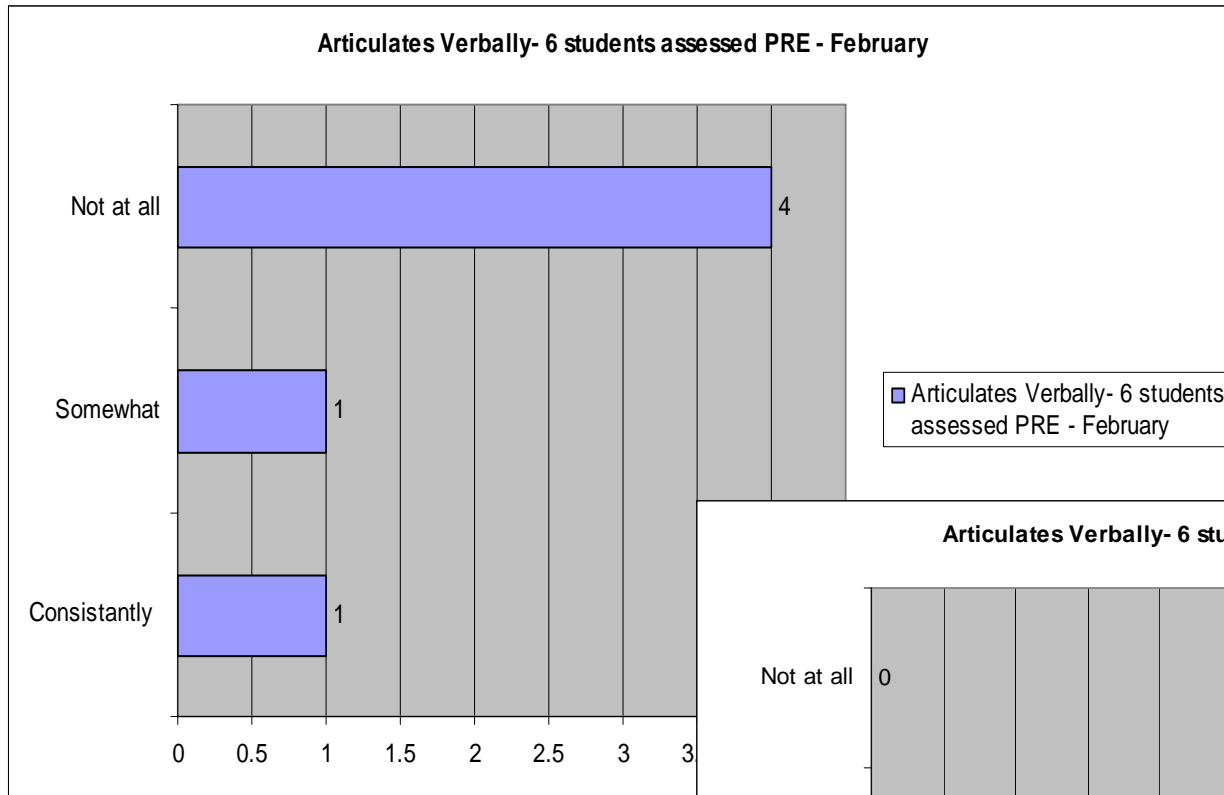
Students demonstrate the ability to:

- Identify words visually (reading)
- Recognize words aurally (listening)
- Physicalize the meaning of the word to demonstrate understanding (comprehension)

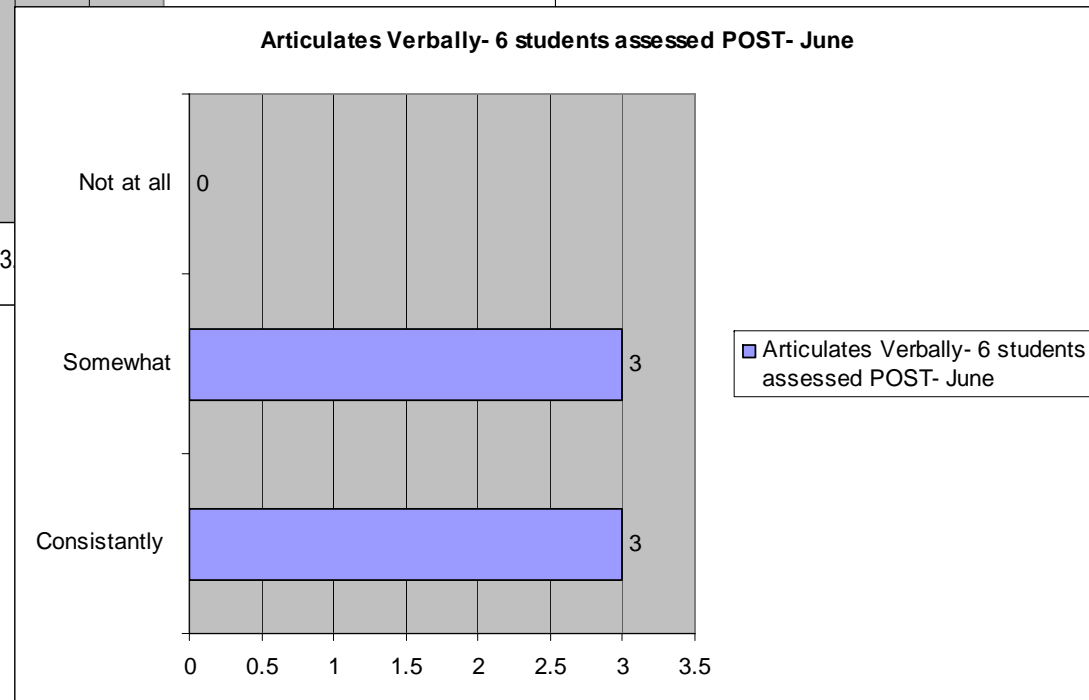
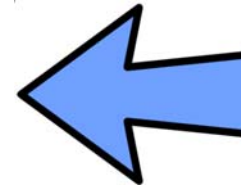


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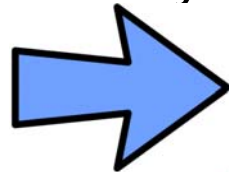
Utilizing the results



Pre-Residency

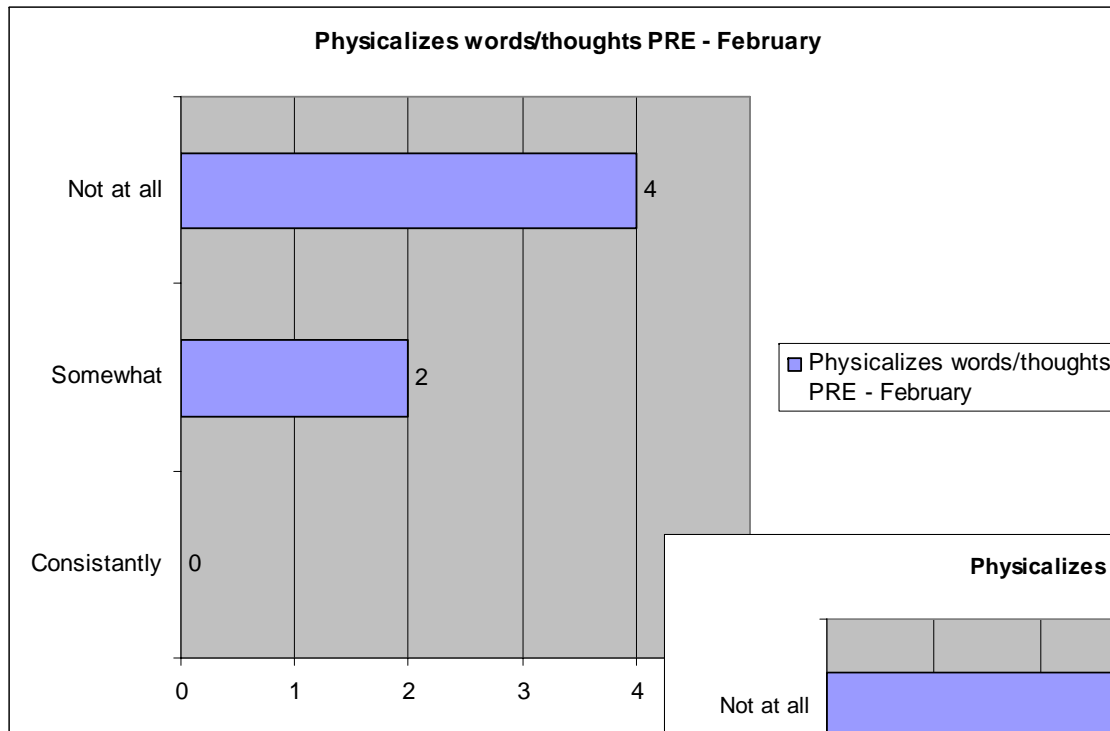


Post-Residency

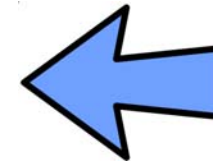


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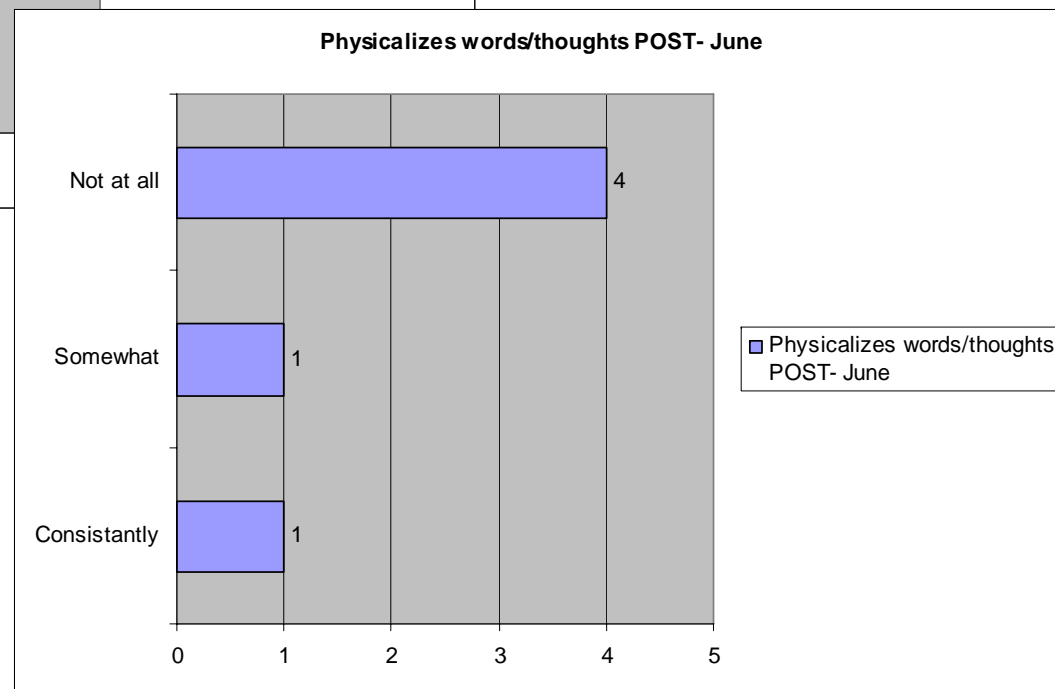
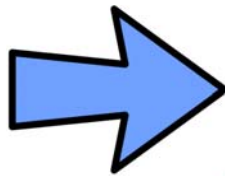
Utilizing the results



Pre-Residency



Post-Residency



WHERE THEATRE INSPIRES LEARNING

Assessment will be used to:

- Support and document the intentional and inherent educational value of Making Books Sing's curricula
- Drive and hone teaching artist instruction
- Refine and adapt existing curricula based on findings
- Track student learning over time by gathering measurable evidence
- Disseminate quantifiable results to funders, educators and artists



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