

An Exploration: How The Arts Impact Teaching and Learning
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Table of Contents

Introduction..... 2

The Arts and Learning..... 5

The Arts and Teaching..... 8

Methods of Integrating The Arts..... 11

Creating an Arts-Based Lesson..... 14

The Titanic: A Cross-Curricular Arts-Based Lesson..... 17

Lesson Handouts..... 25

Lesson Script and Reflection..... 37

Evaluation of the Lesson..... 50

Self-Evaluation and Response..... 52

Student Work..... 53

Source List..... 69

Introduction

There is an established, evidence based link between exposure to and experience with the arts and increased academic achievement (National Assembly of State Art Agencies, 2006, p. 8-17). I am interested in how the arts impact learning and additionally, how the use of the arts by classroom teachers may impact teaching. This interest is rooted in my past and connects to my future. My childhood was rich with creativity, I choose photography as a first career and returned to school as an adult to become an elementary school teacher.

Art has been a constant in my life for as long as I can remember; creativity shaped my childhood and is a mainstay in my life as an adult. Academics, however, did not come easily to me. Like many students, I struggled with math in elementary school. I remember repeated reprimands for counting on my fingers or drawing visual representations in an attempt to understand numerical operations and values. I continued to struggle in high school, mostly with math and science courses, and I never felt confident in my academic ability. Art courses were my reprieve, the one area where I felt comfortable and confident that I could excel. Unfortunately, I did not have art classes everyday or even every semester. And there was no connection between what I was doing, learning and feeling in art classes and my academic studies. My confidence for taking creative risks and learning through experience did not transfer to my work in the academic arena. The more I struggled, the lower my self-esteem sank and the pattern seemed to be an endless cycle. Once I got through high school, I pursued a career in the arts.

I chose a two-year art school specifically because it did not require SAT scores for admittance; there were virtually no academics in the curriculum. This schooling has served me well, but when I began to yearn for another career, I was faced with the fact that without a Bachelors degree, my choices were incredibly limited. It took me many years to find the courage to go back to school. When I did I discovered the value of my education and experience in the arts. Through the process of reflecting on my past experience and learning I realized that the skills I had developed as a working artist, and the formal training I received at The Art Institute of Pittsburgh, had prepared me for college-level academic work.

As a new SNL student, I was nominated by my Foundations professor to apply for the position of tutor-consultant at the DePaul Center for Writing. I had never been recognized for academic excellence in my life and I was reluctant to accept the nomination; but I did and my application essay landed me an interview. I was offered a position and worked in the “Writing Center,” helping others improve their writing skills, for two

quarters. This experience gave me tremendous confidence in my ability to think and learn. More importantly, for the first time in a very long time, I was interested in and excited about academic learning. It is this latent personal connection of experience with the arts and academic ability that fuels my desire to use the arts to teach. Research shows lessons involving the arts have the ability to address diverse learning styles and actively connect students to subject matter in a way that promotes enjoyment and academic success (National Assembly of State Art Agencies, 2006, p.8). As a future educator, I want to understand the connections between the arts and academics and I want to know how to use the arts to help children learn in ways that are both meaningful and enjoyable to them.

The arts, when implemented in a thoughtful and informed way, can enrich the educative process for both teachers and students. There are significant benefits to balancing academic and creative work; arts activities invigorate (or reinvigorate) teacher's enthusiasm for teaching (Woods & O'Shannessy, 2002, p.175-176). However, many teacher-training programs do not adequately prepare future educators to utilize the arts within the classroom setting (Grant, Hutchison, Hornsby, & Brooke, 2008, p.58). This, it seems to me, is a missed opportunity within the field of teaching. There is a positive link between the implementation of creatively driven learning activities and teacher morale; evidence shows that engaging in the arts can be an effective tool for the improvement of teaching. (Woods & O'Shannessy, 2002, 175-176). Improved instruction has been equated to improved learning and higher student achievement. My future goal as teacher is to engage all of my students in academic learning. I believe that knowing how to use the arts effectively, possessing the ability to create and present lessons involving the arts, can help me become and remain a competent, engaging teacher and thus help me meet my goal throughout my career as an educator.

I wanted to understand the challenges (and the rewards) faced by new and/or seasoned teachers when they begin to use the arts as a vehicle to teach students; I thought a first-hand experience could help develop this understanding. Informed by the research of others and with the guidance of a veteran Chicago Public Schools teacher (Pam Civik), I created a lesson based in the arts, taught the lesson and reflected on the experience of both. The overall goal of this project was to begin to identify the skill set required for educators to create and execute successful, effective lessons based in the arts and to provide some practical, useful insight into the process. The experience confirmed much of what I learned from my research. Creating

an arts-based lesson is time consuming and can feel overwhelming to a novice; it is also well worth the time and effort. Additionally, I found a renewed belief in my potential as an educator, gained a deeper understanding and practical knowledge of how to combine the arts and academics and I became more confident in my abilities to learn, teach and engage students through the arts. These skills and insights could not have been discovered through research alone.

The text that follows combines content research and experiential learning to explore the ways in which arts-based instruction can help kids learn and teachers grow and develop further as educators. It includes a discussion of instruction methodology for using the arts within the context of the classroom and the ways in which the quality and structure of implementation impacts students' ability to connect with, learn through and learn from the arts. Also included are: a reflective account of creating and implementing an arts-based lesson, the lesson plan and handouts developed for use with the lesson, an evaluation of the lesson plan and its implementation and finally, samples of student work resulting from the lesson.

This project is just the beginning. I will find opportunities to discover, understand and experience more fully how the arts impact both teaching and learning as I pursue a Master's degree and go through the process of becoming a certified teacher. It is my hope that one day the combination of information and personal insights from this project and what I will learn in the future can in some way serve to inform and encourage other educators who want to use the arts in their classrooms.

The Arts and Learning

The arts can become a powerful means for learning when interwoven with lessons. “Playful activity sets in motion learner strategies for attending and connecting, predicting and confirming, integrating and completing, that together make possible full engagement in reading and writing” (Grant, Hutchison, Hornsby, & Brooke, 2008, p.70). There is academic growth that stems from the exposure to, the study of and hands-on experience with the arts. “The arts enhance instruction by allowing students to ask questions, explore answers and generate new questions from recent learning experience” (Gullatt, 2008, p.20).

Many traditional academic subjects require the use of critical thinking skills. The transfer of learning and cognition between the arts and traditional academic subjects is reciprocal; learning from each discipline area feeds and advances learning in the other (Burton, Horowitz & Abeles, 1999, p.43). Learning arts disciplines utilizes a “before-during-after” process that parallels those used for reading, writing and applying the scientific method (Cornett, 2006, p.236). Arts-based teaching capitalizes on these parallel processes by providing visual, kinesthetic and/or auditory opportunities for connecting with and processing new information in addition to reinforcing prior learning (Cornett, 2006). Solid evidence of the link between the arts and academic gains is found in the improved standardized test scores of students with consistent experiences in the arts (Gullatt, 2008, p.14). Data also suggests a positive linear relationship between study of the arts and SAT scores (National Assembly of State Art Agencies, 2006, p.9). In addition, gains in specific subjects have been linked to specific art forms and age groups. Dance has been found to increase reading readiness in pre-school children, the study of visual arts among upper elementary and middle schoolers has been shown to increase critical thinking skills which transferred to higher performance in science and the study of music among high school students is associated with higher mathematic abilities (National Assembly of State Arts Agencies, 2006, p.10-13).

The arts address many learning styles and therefore “have a unique ability to serve all students” (Davis, J. H., 1999 p.27). Arts programs are successful in reaching at-risk students; the ability to engage this population of students is associated with a correlation between the arts and increased self-esteem and motivation for learning, positive student-teacher relationships and an optimistic school environment (National Assembly of State Art Agencies, 2006, p.14-15). Additionally, “the arts subjects provide frameworks of learning where it is permissible and desirable to take imaginative leaps and to envision new possibilities” (Burton, Horowitz & Abeles, 1999, p.39). Students who are involved in the arts tend to have easier access to complex cognitive functions and are more willing to “risk” sharing their thoughts with teachers and fellow students (Burton, Horowitz & Abeles, 1999, p.39).

The arts provide a space for the growth of thought processes through concrete expression (painting, sculpting, performing, etc.) of thoughts and ideas (Burton, Horowitz & Abeles, 1999, 39). “Students learn to go beyond mere literal thinking and gain new ways to make meaning” (Cornett, 2003, p.155). Meaningful connection to information has powerful cognitive effects that have been concretely documented. A National Longitudinal Study of 25,000 students found a strong correlation between the arts and better test scores (Cornett, 2006, p.235). Teachers indicate increased student engagement with the use of arts-based instruction, including more lively in-class discussions (Chicola & Smith, 2005/2006, p.173). Teachers also feel that students use higher-order cognition to connect the creative elements of the lessons to traditional subject material (Chicola & Smith, 2005/2006, p.172). The use of the arts with traditional subjects sets up a natural deep learning process that opens doors for students to think beyond the “right answer;” it invites them to explore in-depth the possible meaning of the lessons presented to them.

In arts-based lessons, students are asked to reflect upon their feelings and their own learning; this process internalizes knowledge, creates meaning and motivates learning (Cornett, 2006, p.237). Surveys indicate that students find experiential, self-directed learning more meaningful and effective than traditional rote learning (Clinard & Foster, 1998, p.21). “When teachers give testes we just memorize what we think we need, then forget it all the next day, but when I do a project I remember everything. I know that I will remember [doing my project] even when I’m 100 years old” (Clinard & Foster,

1998 p.21). This student comment illustrates the power of the arts to motivate engagement in the learning processes. This student comment illustrates the power of the arts to motivate engagement in the learning processes. When students are enlivened in their desire to learn their zeal can transfer to meaningful learning experiences and academic gains (Clinard & Foster, 1998, 24). “Children have to be motivated to learn. The more passionate they feel about learning, the more the receptivity and level of awareness” (Woods & O’Shannessy, 2002, p.165).

The arts link thought and feeling, thus they foster more effective communication and significantly impact the development of language and literacy skills (Gullatt, 2008, p.17). “Active engagement in the creation, transformation and sharing of meaning is central for the child’s communicative development [; this] also defines the aesthetic experience” (Gullatt, 2008, p.316). Freedom of self-expression through art forms allows the development of a personal voice. It can be reasoned, then, that the arts are useful not only in the development of cognitive skills, but also in the development of an individual worldview. The development of a worldview combined with cognitive skills equates to increased learning ability, confidence, individuality and an awareness of and sensitivity to others (Davis, J. H., 1999, p.24). The benefit of arts-based learning extends beyond cognitive development; it impacts the whole child, builds skills and personal characteristics that make caring, productive citizens.

The Arts and Teaching

Integration of the arts into the curriculum seems to have similar affects on students and teachers. Incorporating the arts encourages teachers to take risks, use more innovative teaching methods and collaborate with other educators. Teachers become more engaged in the process of teaching and in the school community. The arts help build and strengthen positive student-teacher relationships, administrator-teacher relationships and teacher-teacher relationships; they improve teacher morale, instruction quality and strengthen the overall school community (Burton, Horowitz & Abeles, 1999, p.41).

Teachers report that an increased engagement of higher-level thinking and interpreting skills is necessary when planning arts-based lessons; incorporating works of art to enhance lesson content requires ‘thinking out of the box’ (Chicola & Smith, 2005/2006, p.172). Teachers also report a need for a broader, more in depth knowledge of the content they teach and an overall elevation in their quality of instruction; “planning for integrating works of art... holds educators to a higher level” (Chicola & Smith, 2005/2006, p.172). The use of the arts, whether integrated into or separate from classroom learning, provides new options for teaching techniques (Woods & O’Shannessy, 2002, p.167). Arts-based instruction offers greater opportunity to integrate critical thinking into the curriculum, aids in the recognition of classroom dynamics and increases the ability to make informed changes in approaches to instruction (Collins & Chandler, 1993, p.200). Arts-based teaching allows for flexibility in instruction methods and makes it possible to incorporate small and large group activities into lessons in order to capitalize on teaching and learning opportunities between and among students.

As teachers implement “art-full” pedagogies and reflect on their process an adjustment in instruction approach from pace-driven to task-driven often takes place (Grant, Hutchison, Hornsby & Brooke, 2008, p.62-64). This adjustment allows more time for students to experience and benefit from creative work. Teachers also frequently change the timing of the arts portion of their lessons. Rather than beginning with academic work and using an arts activity as support, through the processes of reflection teachers recognize that engaging students in the arts prior to academics prepares them for and invests them in a deeper level of learning (Grant, Hutchison, Hornsby & Brooke, 2008, p.69-70). The result is visible

student engagement. For teachers, this is, in and of itself, rewarding. The combination of student engagement and academic gains can give teachers a renewed dedication to their effort to educate (Clinard & Foster, 1998, p.24).

A renewed enthusiasm for teaching is helpful as incorporating the arts into classroom instruction requires additional work on the part of the teacher. In order for instruction to be effective teachers must plan carefully, collaborate and have an understanding of the arts. Planning out-of-school experiences and in-class activities that connect the arts and academics is time consuming. According to Clinard & Foster (1988), 26% of U.S. Department of Education funds awarded to select schools in 1988 for the implementation of arts-based education programs were spent on planning time. Not only does lesson-planning time often increase, effective arts-based instruction requires teachers to reflect on their methods and their students learning. Reflection informs teachers about how to better teach their students; it allows them to become self-aware and more receptive to thinking about how to incorporate the arts through a variety of methods that will help their students learn. Engaging students in learning through the arts and reflecting on the effectiveness of the instruction is vital to meeting the increasing demands of curriculum standards.

Teachers Need Additional Training

The success of arts-based teaching is dependent on support for teachers in the way of additional training and time for planning lessons that involve the arts, implementing hands-on teaching methods and acquiring a foundation of knowledge about the arts (Grant, Hutchison, Hornsby, & Brooke, 2008, p.58). While teachers find using the arts within the context of traditional subjects effective in engaging students, they find the lesson planning process time consuming and often struggle with preparation and implementation. According to teachers, the main obstacles to the implementation of arts-based lessons includes: lack of time, lack of confidence in working with the arts, not knowing how to connect the arts to lessons in a meaningful way, classroom management and lack of space (Grant, Hutchison, Hornsby, & Brooke, 2008, p.67-68). Other major issues cited are: a lack of knowledge in the area of visual arts and the language with which to discuss art

pieces (Grant, Hutchison, Hornsby, & Brooke, 2008, p.67-68). Any one of these issues can lead to difficulty in effectively presenting lessons to students.

There is a need for the arts in our schools. Consistent and varied exposure to and experience with the arts builds the cognitive ability of student. In order for students to receive the most benefit from the arts, change is necessary. The arts can no longer be viewed as an “extra,” as an optional part of the curriculum. The role of the arts within education must shift to reflect the evidence of numerous research studies that the arts play an essential role in education and increase academic achievement. Revising teacher education programs to include training in the arts (to establish a foundation of knowledge), methodology for designing and implementing lessons based in the arts and the establishment of career development programs that do the same for veteran teachers would help ensure the success and the future of arts-based instruction and in turn increase the avenues for meaningful, academic learning for many students.

Methods of Integrating The Arts

It is clear that the arts have the potential to positively impact teaching and learning. However, because the connection between the arts and academic achievement is complex and varies greatly depending on the method with which the arts are introduced into the curriculum, their effect on academic achievement is not consistent. It is important for school administrators and teachers to carefully consider the methods by which the arts are introduced into the curriculum. The approach to implementing the arts can greatly affect the potential for outcomes. The more integrated the arts are with the instruction of traditional subjects, the more students engage in the learning process. The more engaged students become in learning, the more meaningful the experience and the more students achieve.

There are several methods of implementing the arts into educational systems. Each method of integration offers a unique approach and will naturally have varying outcomes. Methods of implementation include: integration into overall activities and the philosophy of the school curriculum, integration into the general academic curriculum and the arts taught as a separate discipline (Burton, Horowitz & Abeles, 1999, p.36-37). J. H. Davis (1999) further explains these three broad methods of implementation by categorizing them into eight instructional approaches: arts-based, arts infused, arts included, arts expansion, arts professional, arts extras, aesthetic education and arts cultura. Each method is described briefly below.

Arts-based: this form of instruction uses the arts as a lens through which study of another “traditional” subject (such as math or English) is viewed in order to gain insight. The justification for arts-based teaching is rooted in its ability to connect students to their academic work through making meaning (Cornett, 2006, p.235). The arts add dimension to classroom learning, they impact the performance of both teacher and student by making the processes of teaching and learning more engaging, interesting and, therefore, more meaningful (Cornett, 2006). “The arts [help] to emphasize what must or is mandated to be learned in schools” (Gullatt, 2008 p.14). Art can be used as a way to emphasize learning in a particular subject area. Offering an alternative experience for students through the introduction or creation of an art piece can provide additional context, perspective, and insight into a subject or issue.

Arts infused: this form of instruction uses the arts as an additional element to enrich learning in a traditional subject. For example, music of a certain time period may be played while students talk about history; visiting artists are included in this method. Arts included: in this approach, the arts are offered as part of the core curriculum for all students. Arts expansion: extends instruction in the arts outside of the school by engaging students in regular visits to museums, galleries, performances and other cultural events. Arts professional: uses the arts to prepare students for professional careers. Arts extras: with this approach, the arts are not a regular part of the curriculum; they are offered in the form of extra curricular activities such as performing in a school play. This is presently the most common method of offering the arts in schools.

Aesthetic education: this method uses arts theories as an overarching philosophy that informs the educational process; the arts “are interwoven and interrelated to and across classroom events, providing [a] ‘continuity of experience’” (Collins & Chandler, 1993 p. 200). Students do not typically make art pieces, but rather study, analyze and appreciate art forms. Learning occurs through the engagement in creative experiences that involve and elicit perception, cognition, affect and the imagination (Johnson, 2007). Aesthetic experiences engage students in the process of reflecting on their thoughts and feelings in order to learn through and from them. “The framework for aesthetic literacy seems to indicate that tapping into the multiple intelligences through encounters with the arts increases student motivation for learning” (Clinard & Foster, 1998 p. 24). Arts cultura is an approach to instruction in which the arts are used to connect and explore the culture of individuals in the classroom and the larger world. In this way, “the arts are seen as ways of meaning making that allow us to experience and comprehend the many faces of humanity and the universality of difference” (Davis, J. H., 1999, p. 25).

In addition to the eight instructional methods identified by J.H. Davis, there is design-based teaching. This method expands the definition of the arts to include design. In a design-based teaching approach, the arts are used to enhance the cognitive skills most used to deal with real-life situations. Students work to solve problems that happened or are happening in the real world, globally or locally. It seems likely that this approach to teaching and learning can provide immense

opportunities for students to grow intellectually and personally. The connection of classroom learning to life application is crucial in engaging students (and teachers) in learning; the arts can provide this bridge (Davis, M. 1999, p.13). Design related activities such as creating an opera or solving a community problem are examples of effective ways to encourage thinking across the disciplines. Working on these types of projects, students use elements of multiple subjects (art, science, history, etc.) simultaneously; they collaborate, think critically and make decisions to solve real-life problems.

The perspective through which teaching is approached greatly affects the classroom experience and in turn the potential for what students are able to learn (Collins & Chandler, 1993, p.201). Thus, the success of each method typically depends on the type of teacher involved in its implementation (Burton, Horowitz & Abeles, 1999, p.37). For example, overall integration is most effective when specialist teachers are involved, arts-based teaching of the general academic curriculum is most successful in the hands of general classroom teachers and when the arts are treated as a separate discipline, the program is often most successful when teaching artists and specialist teachers provide the instruction (Burton, Horowitz & Abeles, 1999, p.44).

For this project, I chose to use the arts-based method of instruction. First, this method is typically implemented by the general classroom teacher and does not require extensive training in the arts. Second, a connection to the overall curriculum is not necessary and therefore, any of the arts have the potential to be used effectively. This was also important because I would only be teaching for two mornings which would make connecting the lesson with what the students were learning in other areas of the curriculum difficult. Using an arts-based approach meant the lesson needed to make sense on its own, within the context of the subject matter, and forging a connection with learning in other areas of the curriculum, while beneficial, was not necessary. The students would be studying the Titanic; therefore, my goal was to build a connection between the academic subjects of history (the historic facts surrounding the sinking of the Titanic), language arts and an art form. The purpose of the connection is to create an avenue through which students can relate to the topic in a new or different way, to possibly engage emotions that will allow students to discover another perspective that holds meaning for them and provides motivation for exploration that results in higher-level thinking. In arts-based instruction, the arts are used as a lens through which to view the academic subject; this approach seemed to offer the most flexibility and potential for building the connections that would result in successful teaching and learning experiences within the parameters of this project.

Creating an Arts-Based Lesson Plan and Learning from the Experience

In the course of creating an arts-based lesson and presenting it to a sixth grade class, I learned a great deal about how to use the arts in the classroom and about teaching in general. That the main goal of teaching is to educate students is well known, however, there is an essential component involved in making this goal attainable that does not immediately come to mind. It is that effective teaching requires the educator to learn as well. This experience solidified the idea that engaging students and motivating them to learn requires continual learning and self-discovery on the part of the teacher. I also learned that choosing an art form through which to teach is driven by the potential to enhance the learning process and inform the students rather than by the familiarity or comfort level of the educator. In addition, I was able to see teaching from a new perspective and now view teaching as a give and take between the agenda of the educator and the interest of the students. From this new perspective, I discovered that preparation and flexibility are key ingredients to success in the classroom. Preparation enables flexibility and flexibility creates the opportunity to capitalize on the interests and curiosity of the student. Lastly, I realized something seemingly very basic and apparent: teachers do not know everything and they do not need to. Being open and honest about not knowing all the answers humanizes the teacher and encourages students to pursue independent learning.

It is very likely that the decision to use the arts in the classroom will require the educator to learn something new. This may include learning about an art form in order to use it effectively and in a way that does not diminish the art form itself. A meaningful arts-based lesson incorporates the learning standards for both academics and the arts; the art form is respected, not trivialized within the lesson (Cornett, 2007, p.338). Choosing an art form through which to teach is (or should be) driven by the potential to enhance the learning process and inform the students rather than by the familiarity or comfort level of the educator with the art form. My background is in photography; I am comfortable and familiar with the visual arts and assumed I would design a lesson using this knowledge. However, through research, I discovered a strong connection between music and the Titanic and it became apparent that music was the best vehicle to use with the subject matter. For arts-based lessons to be effective and beneficial there must be a connection between the academic area and the art form; when designing a lesson, an educator should ask: “can [this art form] play a meaningful role?” (Cornett, 2007, p.338).

Creating and implementing arts-based lessons may stretch the educator's ideas about their own abilities. While I was excited about the concept of using music and felt confident that I could use it successfully to teach academics, I was less certain about my ability to "respect the art form." I am not a musician; my formal musical training consists of playing the clarinet for two years in grade school and I do not remember much from this experience. My musical knowledge is very limited, yet in order to design an effective music-based lesson the music could not be trivialized, it could not simply be the background for a discussion; music as an art form needed to be discussed and explored. "Opportunities to sing or listen to music, without music instruction do not do justice to music as a discipline and limits children's enjoyment, understanding and expressive skill development" (Cornett, 2007, p.338). While one does not need to be a musician, performer or visual artist to use the art forms as vehicles, basic knowledge of the chosen art form is necessary for effective teaching and learning to take place. Gaining at least a basic foundation of knowledge about the art form is required; enlisting the support of a specialist teacher or a working artist are additional options to consider as they can help make the lesson more interesting and effective. In order to "effectively use music as a learning vehicle [a teacher must] have a basic level of music knowledge and skills" (Cornett, 2007, p.330). I did not feel competent in this area, but with research, study and creative support I was able to provide the students with a meaningful learning experience about music.

New learning can come in the form of teaching methodology; it may be necessary to present material in a different way that serves to connect subject matter across the curriculum and through the chosen art form. At the beginning of this process, my ideas about how to teach were largely informed by my experience as a student. My view of the teaching process has been expanded to include the perspective of the teacher; I now see teaching as a give and take between the agenda of the educator (teaching what students are required to learn) and the interest of the students. Now, I understand more fully that the way in which information is presented and the willingness of the educator to be flexible greatly influences the potential for learning. Pam Civik, the teacher who guided me through the process of creating and presenting my lesson plan, advised me to keep my plan flexible. Keeping lesson plans somewhat open allows room for students to explore what is most interesting to them within the context of the lesson. She told me to keep in mind that "you can have everything planned out and a student may ask a question that will lead you in another direction." Additionally, the details of a lesson plan may not unfold in the ideal manner that you have mapped out on paper. For example an activity you think

will take students a significant amount of time to complete may only take ten minutes; you need to be ready with additional material or activities. Conversely, it may be necessary to cut something out or rearrange the order of activities or information depending on student questions, level of engagement or time concerns. A lesson plan should be more of an outline or a guide that keeps you on track. Pam also suggested that I keep three learning goals in my mind when I presented the lesson in order to keep the students, and myself, on track. She remarked that “questions are great, but you want to keep the students focused; it is very easy to go off on tangents especially when the students are engaged.”

I discovered that teaching involves a great deal of informed improvisation, which makes preparation and flexibility key ingredients to success in the classroom. In the process of designing this lesson I spent a significant amount of time doing research. The reason is two fold; first I needed to become knowledgeable about the subject in order to teach it effectively and second, I needed to know enough to allow for flexibility within the context of the lesson. The more I learned, the more confident I became in my ability to be flexible. State and national learning standards establish specific, age appropriate educational goals for each grade level. Those goals are best realized when students are learning in ways that are meaningful to them. The ability to be flexible is an essential part of teaching as it creates the opportunity to capitalize on the interests and curiosity of the student. Flexibility becomes possible when the educator is fully prepared with information about the subject being taught, a variety of methods for presenting the information and a willingness and ability to recognize when it is appropriate to allow the student to lead the way to greater learning.

I also learned that being a teacher does not require one to “know everything.” In fact, this is actually a positive attribute that can inspire self-directed learning. As I witnessed Pam telling her students that she did not have the answer to a question and encouraging them find out what they wanted to know through independent research I realized that: teachers do not know everything and it is okay to let students in on the secret. Revealing a lack of knowledge humanizes the educator and it can encourage students to think for themselves, help them realize that they have a degree of control over their own learning and introduce the idea of lifelong learning.

In facing the challenges presented in creating this art-based lesson, I discovered, not only that I can meet demands characteristic of those faced by teachers, but that I enjoy the process of doing so.

The Titanic: a cross-curricular, arts-based lesson

Lesson description

This lesson plan is based on the National Standards for the Arts in music: “in general students are expected to know (1) music’s historical, social and cultural role in life; (2) communicating through music by learning to read/understand music, creating original music and performing; and (3) the aesthetic aspects of music” (Cornett, 2007, p.330). An arts-based lesson plan also addresses academic learning; the solid connections to specific Illinois State Learning Standards are documented within the lesson plan below.

This lesson fits into the unit lesson on the Titanic that veteran teacher, Pam Civik and I created for her sixth grade class. The unit lesson has nine total components. This lesson encompasses two components of the overall unit lesson and uses music and visual arts to explore the historic facts of the sinking of the Titanic. The final product for the unit is a booklet, complete with original cover art and references.

The first component, “The Band Played On,” is music based. It begins with an introduction to and discussion of musical elements and the music of the era (that which was played as the Titanic sailed and as it sank). Students will listen to audio examples that illustrate the musical elements. Biographic information about the ship’s band (The White Star Orchestra), the bandmaster, and the instruments each band member played will be introduced and discussed. Students will listen to several selections of music from the CD “Titanic: Music as Heard on the Fateful Voyage” and be asked to pay special attention to the elements of music in the selections. They will be asked to describe, through in-class discussion, the specific elements of music that they recognize.

Music will be used to explore class structure in the 1920s. The music played for first and second-class passengers was different than the music that was played for third-class passengers. Selections of music will be played from each class; students will be asked to compare and contrast the pieces, to think about and discuss the significance of any similarities or differences and to consider what this might indicate about society in this period of history.

The members of The White Star Orchestra (especially the band leader, Wallace Hartley) became legendary for their heroic act of playing to ward off panic as the Titanic sank. This was due to Wallace Hartley’s personal philosophy about the effects of music. To explore Hartley’s views

the students will again listen to several selections of music that was played on the Titanic's voyage. This time, students will be asked to "time travel," to imagine that they are on the Titanic and they are hearing this music as the ship sinks. What do they feel? How does the music influence how they feel or change what they experience?

The second component of the lesson, the "Character Study" will be introduced by showing vintage photographs (reproduced) of Titanic passengers. Students will be asked to randomly select an image and examine it closely. Who is this person? Can they discern the age, social class, heritage, occupation and/or other important personal details from the image? Students will be asked to research their "character," to find biographical information and/or information about this person's experience on the Titanic. Students will then be asked to make inferences and to engage their imaginations in order to travel back in time to "become" the person in the image they have selected. Where were they when they found out the unsinkable ship was, in fact, sinking? Who were they with? What did they see? How did they feel? What did they think? Did they hear the music being played by the ship's orchestra? How did the music influence their feelings about and reactions to the situation in which they now found themselves? Students will be asked to write a "first person" account of their (their character's) experience of the sinking of the Titanic. The account should be a minimum of one typed paragraph and the image should be incorporated to provide a visual context. The writing should be based on research and what students have learned about the era and the Titanic disaster throughout the unit lesson. Students will be encouraged to be creative and to engage all their senses in writing about their experience. The end product will be a piece of creative writing; a fictional narrative rooted in historical facts (historical fiction). Students will do in-class writings to prime them to write their fictional narrative. They will read quotes from Titanic survivors and be asked to react in writing. Music will be played while the students write. They will be asked to listen closely to the music as they write, to let it intermix with their thoughts and feeling to influence and inform their story.

IL State Learning Standards/Goals and How They will Be Addressed

Fine arts	
State Goal 25	Know the language of the arts
A.	Understand the sensory elements, organizational principles and expressive qualities of the arts.
25.A.3c:	Identify and describe changes in elements and expressive qualities.
How addressed	<ul style="list-style-type: none"> • Discuss the elements of music. Music lab, an interactive web page that is part of The San Francisco Symphony’s website as well as a few other music education sites will be used to provide examples of the musical elements. The students will have the use of laptops during this portion of the lesson. The web addresses are: http://www.sfskids.org/templates/musiclab.asp?pageid=4 (tempo, rhythm, pitch, texture) http://smu.edu/totw/meter.htm (meter) http://cnx.org/content/m11619/latest/EasyWinners.mid (syncopation) • Introduce and discuss popular music of the era (British “light music,” Ragtime, American Marches and etc.) that were played as the Titanic sailed and as it sank. • Listen closely to several selections of music; explore feelings elicited. Identify, discuss and write about the elements of the music that bring about these feelings.
State Goal 25 B.	Understand the similarities, distinctions and connections in and among the arts.
25.B.3:	Compare and contrast the elements and principles in two or more art works that share similar themes.
How Addressed	The selections of music played will be identified as first/second or third class. Students will be asked to compare and contrast the pieces of music, to think about and discuss the significance of any similarities or differences and to consider what this might indicate about society in this period of history.

<p>State Goal 26</p> <p>B.</p> <p>26.B.3d:</p>	<p>Through creating and performing, understand how works of art are produced.</p> <p>Apply skills and knowledge necessary to create and perform in one or more of the arts.</p> <p>Demonstrate knowledge and skills to create 2 and 3 dimensional works and time arts that are realistic, abstract, functional and decorative.</p>
<p>How Addressed</p>	<p>Students should write a “first person” account of their (their character’s) experience of the sinking of the Titanic. The account should be a minimum of one typed paragraph and the image should be incorporated to provide a visual context. Students should employ their knowledge of and experience with visual arts to create an aesthetically pleasing final product.</p>
<p>State Goal 27</p> <p>A.</p> <p>27.A.3b</p>	<p>Understand the role of the arts in civilizations, past, and present.</p> <p>Analyze how the arts function in history, society and everyday life.</p> <p>Compare and contrast how the arts function in ceremony, technology, politics, communication and entertainment.</p>
	<p>The music played for first and second-class passengers was different than the music that was played for third-class passengers. Students will be asked to compare and contrast the pieces of music, to think about and discuss the significance of any similarities or differences and to consider what this might indicate about society in this period of history.</p>
<p>B.</p> <p>27.B.3:</p>	<p>Understand how the arts shape and reflect history, society and everyday life.</p> <p>Know and describe how artists and their works shape culture and increase understanding of societies, past and present.</p>
<p>How Addressed</p>	<p>Biographic information about the ship’s band (The White Star Orchestra) and the bandmaster will be introduced and discussed. The members of The White Star Orchestra (specifically Wallace Hartley) became legendary for their heroic act of playing to ward off panic as the ship sank. This was due to Wallace Hartley’s personal philosophy about the effects of music. To explore Hartley’s views, the students will again listen to several selections of the music that was played on the Titanic voyage. This time, students will be asked to “time travel,” to imagine that they are on the Titanic and they are hearing this music as the ship sinks. What do they feel? How does the music influence how they feel or change what they experience?</p>

English Language Arts	
<p>State Goal 3</p> <p>A.</p> <p>3.A.3:</p>	<p>Write to communicate for a variety of purposes.</p> <p>Use correct grammar, spelling, punctuation, capitalization and structure.</p> <p>Write compositions that contain complete sentences and effective paragraphs using English conventions.</p>
<p>State Goal 3 B.</p> <p>3.B.3a:</p>	<p>Compose well-organized and coherent writing for specific purposes and audiences.</p> <p>Produce documents that convey a clear understanding and interpretation of ideas and information and display focus, organization, elaboration and coherence.</p>
<p>State Goal 3 C.</p> <p>3.C.3a:</p> <p>3.C.3b:</p>	<p>Communicate ideas in writing to accomplish a variety of purposes.</p> <p>Compose narrative, informative and persuasive writings for a specified audience.</p> <p>Using available technology, produce compositions and multimedia works for specified audiences.</p>
<p>How addressed</p>	<p>In-class writing as well as the writing assignment described below will address the skills in state goal 3, A, 3.A.3; B, 3.B.3a; C, 3C3a and 3.C.3b.</p> <p>Students should write a “first person” account of their (their character’s) experience of the sinking of the Titanic. The account should be a minimum of one typed paragraph and the image should be incorporated to provide a visual context. Students should employ their knowledge of and experience with visual arts to create an aesthetically pleasing final product. The writing should be based on research and what students have learned about the era and the Titanic disaster throughout the unit lesson. Students will be encouraged to be creative and to engage all their senses in writing about their experience. This will essentially be a piece of creative writing; a fictional narrative rooted in historical facts (historical fiction).</p>

<p>State Goal 4</p> <p>A. Listen effectively in formal and informal situations.</p> <p>4.A.3a: Demonstrate ways that listening attentively can improve comprehension.</p> <p>4.A.3c: Restate and carry out multistep oral instructions of instructions.</p>	<p>Listen and speak effectively in a variety of situations.</p>
<p>How addressed</p>	<p>Students will be invited to ask questions about the material presented, to participate in class discussions and be given various instructions for writing, listening to music and examining photographs. They will also be given instructions for the creation of a writing assignment/visual art product. These activities will address state goal 4, 4.A, 4.A.3a and 4.A.3c.</p>
<p>State Goal 5</p> <p>A. Locate, organize and use information from various sources to answer questions, solve problems and communicate ideas.</p> <p>5.A.3a: Identify appropriate resources to solve problems or answer questions through research.</p> <p>B. Analyze and evaluate information acquired from various sources.</p> <p>5.B.3a: Choose and analyze information sources for individual, academic and functional purposes.</p> <p>5.B.3b: Identify, evaluate and cite primary sources.</p> <p>C. Apply acquired information, concepts and ideas to communicate in a variety of formats.</p> <p>5.C.3a: Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.</p>	<p>Use the language arts to acquire, access and communicate information.</p>
<p>How Addressed</p>	<p>In addition to the writing assignment previously described, various sources of information, text and non-text, will be presented and discussed during class presentations to address state goal 5, A, 5.A3a, B, 5.B.3a, 5.B.3b, C and 5.C.3a.</p>

Social Science	
<p>State Goal 16:</p> <p>A.</p> <p>16A.3c:</p>	<p>Understand events, trends, individuals and movements shaping the history of Illinois, the United States and other nations.</p> <p>Apply the skills of historical analysis and interpretation.</p> <p>Identify the differences between historical fact and interpretation.</p>
How Addressed	<p>Students will examine and interpret photographs of passengers to discern the age, social class, heritage, occupation and other important personal details; they will also do research to find biographical facts about these individuals. Students will combine information gleaned from abstract information (visual and auditory) and historical facts in order to create a fictional narrative (based on fact) that will enable them to better understand the lives of individuals in the 1900's and the experience of individuals who sailed on the S.S. Titanic. Students will also gain a better understanding of the event of the sinking of this great ship, its implications, consequences and lessons.</p>
<p>State Goal 4</p> <p>A.</p> <p>4.A.3a:</p> <p>4.A.3c:</p>	<p>Listen and speak effectively in a variety of situations.</p> <p>Listen effectively in formal and informal situations.</p> <p>Demonstrate ways that listening attentively can improve comprehension.</p> <p>Restate and carry out multistep oral instructions of instructions.</p>
How addressed	<p>Students will be invited to ask questions about the material presented, to participate in class discussions and be given various instructions for writing, listening to music and examining photographs. They will also be given instructions for the creation of a writing assignment/visual art product. These activities will address state goal 4, 4.A, 4.A.3a and 4.A.3c.</p>

<p>State Goal 5</p> <p>A.</p> <p>5.A.3a:</p> <p>B.</p> <p>5.B.3a:</p> <p>5.B.3b:</p> <p>C.</p> <p>5.C.3a:</p>	<p>Use the language arts to acquire, access and communicate information.</p> <p>Locate, organize and use information from various sources to answer questions, solve problems and communicate ideas.</p> <p>Identify appropriate resources to solve problems or answer questions through research.</p> <p>Analyze and evaluate information acquired from various sources.</p> <p>Choose and analyze information sources for individual, academic and functional purposes.</p> <p>Identify, evaluate and cite primary sources.</p> <p>Apply acquired information, concepts and ideas to communicate in a variety of formats.</p> <p>Plan, compose, edit and revise documents that synthesize new meaning gleaned from multiple sources.</p>
<p>How Addressed</p>	<p>In addition to the writing assignment previously described, various sources of information, text and non-text, will be presented and discussed during class presentations to address state goal 5, A, 5.A3a, B, 5.B.3a, 5.B.3b, C and 5.C.3a.</p>

Basic Musical Elements

Tempo: time or speed – how fast the music is played. Rhythm: the movement of sounds through time. Meter: groupings of beats and accents.

Syncopation: uneven rhythms (such as in jazz). Pitch: the high or low tones in the sound pattern. Tone: a sound of well-defined pitch.

Timbre: (pronounced “tambur”) the unique qualities of a sound such as voices or how the sound of an instrument is created. For example a string instrument makes distinctly different sounds when its strings are plucked, strummed or bowed.

Dynamics: the volume or relative loudness or softness of the sound. Dynamics affects the emotional intensity.

Texture: the layering of instruments and/or voices to create a thin or full feeling.

Origin and/or Genre of the Music

Ragtime: style of music similar to jazz but more precise and planned. Ragtime was usually preformed without improvisation and created for the piano. Ragtime is characterized by a steady “oomp-pah” left hand and a highly syncopated, “ragged” right hand part. Ragtime became “the rage” at the turn of the twentieth century.

British Light Music: The term “Light Music” has been used in Europe for many years; American audiences may have referred to the same music as “Mood Music”, “Beautiful Music”, or “Pop Instrumental.” Some characteristics of the Light Music genre include: a strong melody - “catchy,” simplistic, memorable in nature; unique counter-melody, interesting chord progression; performed by an orchestra or small ensemble; vocals rarely used; arrangement has a sense of direction - a beginning, middle and end.

Music from the American Vaudeville Stage: Vaudeville was a variety radio show that was popular from the 1890’s through the mid 1920’s. The show featured comedy routines, dramatic readings, and popular music of the time.

Music from the British Music Hall: British music halls were the physical version of the American Vaudeville radio show; they were the most popular form of entertainment among the working class.

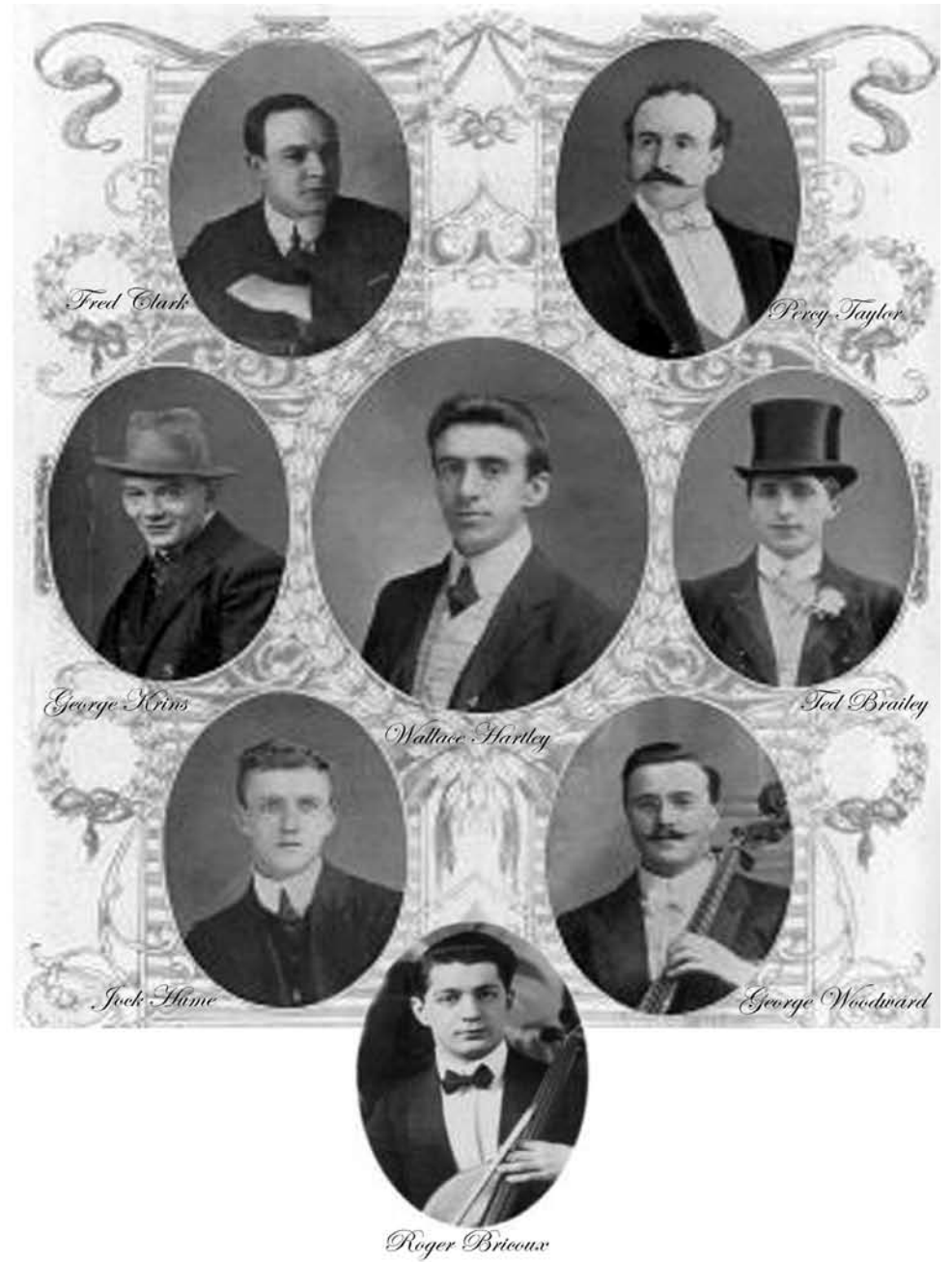
Music from the Continent: This is music from Europe.

Marches from America: musically uplifting arrangements that became popularized in the late 1800’s. March music originated in the military; it was used to keep the troops marching onward and motivated.

What is your response to the popular music of 1912? This is the music that was played as the Titanic sailed and as the ship sank.

Ragtime	British Light Music	American Vaudeville	British Music Hall	From the Continent	American Marches

Notes



THE TITANIC'S MUSICIANS.

At last we know more about those brave fellows, the Titanic's musicians, who in their firm belief in the power of music to avert or allay panic kept at their appointed task until almost the last moment, if not, indeed, until the all-engulfing wave swept over the wreck. HARTLEY was the bandmaster, or leader of the orchestra, and he had seven associates, including JOHN, or "Jock," HUME, a violinist, who had been in the White Star service for many years. HUME was a young Scot of musical ancestry, a lighthearted but ambitious fellow, who was to have been married after the return of the Titanic to England. The others were TAYLOR, pianist; FRED CLARK, bass viol player; WOODWARD, 'cellist, BRAILEY, KRINS, and BREICOUX.

Mr. HARTLEY, the leader, was held in high esteem by all who knew him as a man of great presence of mind. The music they played on the sinking ship does not so much matter. It is the custom of the hour among the musically uninformed to call all lively airs "rag time." Probably they started with the liveliest airs they knew, changing to the hymn associated with the tune called "Autumn"—

Hold me up in mighty waters,
Keep my eye on things above,

when the end seemed near. They were as brave men as any in that splendid and immortal company, and it is a privilege to know their names and be able to set them down in type. They served to the last, and we are not to doubt that their service was effective, that they cheered drooping spirits, and helped many of their comrades in disaster to meet their fate nobly.

The New York Times

Published: April 22, 1912

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Laroche Family

Cap Haïtien, Haïti / Paris France

Joseph Laroche (did not survive)

Mrs. Juliet Laroche

Louise and Simonne Laroche

Survivors



John George "Jack" Phillips

Godalming, Surrey



Michel and Edmond Navratil

Nice, France

Survivors



Margaret 'Molly' Tobin Brown

Hannibal, Missouri / Leadville, Colorado

Survivor



Goodwin Family

Frederick and Augusta Goodwin

Lillian, Charles, William, Jessie, Harold

and Sidney (not pictured)

Melksham, Wiltshire, England



Joseph Bruce Ismay

Liverpool, Merseyside

Survivor

Heroes...

Harold Bride, Wireless Operator:

“From aft came the tunes of the band. It was a ragtime tune -
I don't know what. Then there was 'Autumn'... The way
the band kept playing was a noble thing...

The last I saw of the band, was when I was floating out
to sea with my life belt on, it was still playing 'Autumn.'

How they ever did it I cannot imagine”

(Music As Heard On 6).

What do you think?

What is a hero?

Heroes...

Wallace Hartley, Bandmaster and Musician:

“Should an accident befall my ship I know that every one of the men would stick with me and play until the waters engulfed us”

(Music As Heard On 6).

What would you do?

What do you think?

Were the members of the Titanic’s band heroes?

Why? What did they do?

Edward Brown, a Steward on the Titanic was asked how long the band had played. His reply:

“ I do not remember hearing them stop”

(Barczewski 133).

Heroes...

Wallace Hartley, Bandmaster and Musician:

“I’ve always felt that when men are called upon to face death suddenly, music is far more effective in cheering them on than all the firearms in creation” (Music As Heard On 22).

How do you think the music made the passengers feel?

What do you think?

What did the music do?

On May 14, 1912, an article by George Bernard Shaw appeared in the “Daily News and Leader,” (a British newspaper). Mr. Bernard wrote “ the band’s ‘heroism’ in playing until the end had deterred many passengers from boarding lifeboats until it was too late because the music had lulled them into a false sense of security” (Barczewski 57).

Heroes...

Lawrence Beesley, Dulwich College schoolmaster:

“Many brave things were done that night but none more brave than by those few men playing minute after minute as the ship settled quietly lower and lower in the sea and the sea rose higher to where they stood – the music they played serving alike as their own immortal requiem and their right to be recorded on the rolls of undying fame” (Music As Heard On 6).

Does music change the way you experience things?

How? Why?

What do you think?

How does the music make you feel?

Vera Dick, Titanic Survivor:

“What I remember best was that as the ship sank we could hear the band playing” (Barczewski 134).

Heroes...

What do you think?

Were there others who became heroes when the Titanic sank?

Who were they?

What did they do? What did they think? What did they feel?

Where did their heroism happen? On the ship? In a lifeboat?
In the sea? On the Carpathia?

When?

Why?

How?

Lesson Script and Reflection

The following is a script created for presenting the lesson. The purple type indicates what I planned to say and green type indicates what students would be asked to read. The script appears very tight, however, I was prepared to deviate from it whenever necessary. Creating this detailed script helped me rehearse the lesson and made me feel more prepared for possible questions from students. It also provided me a clear path for leading the lesson and an anchor for keeping the lesson on track if questions strayed too far off topic. My reflections appear as comments on the right side of the page.

“The Band Played On”

Day 1: Time allotted for lesson: before 10 (probably 9:40) until 11:15

1. Musical Elements

Introduction to and discussion of musical elements and the music of the era

Today we are going to talk about the music and the musicians on the Titanic. But, the first thing we are going to do is learn a little more about the basic elements of music. I’m not a musician, I love music, but I don’t play an instrument and I cannot carry a tune to save my life! But I think that knowing the basic elements that make up music is important because it allows you to understand how music is made and to appreciate it more fully.

Does anyone play an instrument? So those of you who play instruments are probably familiar with music terminology and the basic elements of music.

Ask students to read definitions of musical elements aloud then clarify understanding and listen to audio example from web.

Write all three web address on board before beginning to read definitions.

<http://www.sfskids.org/templates/musiclab.asp?pageid=4>

<http://smu.edu/totw/meter.htm>

Stacey Grief User 5/6/10 4:46 PM

Comment: Many of the students did play instruments. They still seemed to be interested in the lesson and were able to help in explaining the musical elements more fully as well.

Stacey Grief ..., 4/21/10 3:27 PM

Comment: Using the websites with audio samples seemed like a great idea. A way to incorporate the use of technology while engaging students and giving a concrete example of the musical elements we were discussing. The reality was that using the laptop computers in the classroom was distracting. Not all of the students were able to load all of the websites and they were distracted by the presence of the computers. They played with the interactive elements of the websites before I was ready for them to do so and after we had finished with them as well. Finding another way to demonstrate the musical elements that did not involve using individual laptops would be more effective and engaging. In addition, the volume of the laptops speakers was low and contributed to decreased effectiveness of the demonstrations.

<http://cnx.org/content/ml1619/latest/EasyWinners.mid>

Use web address: <http://www.sfskids.org/templates/musiclab.asp?pageid=4>

Definition 1: **Tempo**: time or speed – how fast the music is played. The pace of the music – how fast or slow

Definition 2: **Rhythm**: the movement of sounds through time.

Definition 3: **Pitch**: the high or low tones in the sound pattern. The sound of a note - The next definition Tone (Read Definition)

Definition 4: **Tone**: a sound of well-defined pitch. Goes along with Pitch – it is the quality of the sound, how well the sound is defined.

Definition 5: **Texture**: the layering of instruments and/or voices to create a thin of full feeling. Click on instrumentation. Drag an instrument into the square; click play. Drag another instrument into a square; click play. Notice how the sound changes? It sounds fuller, right? Does everyone hear that? Now drag the third instrument into the square and click play. That is a more complex “layered” sound.

Use web address: <http://smu.edu/totw/meter.htm>

Definition 6: **Meter**: groupings of beats and accents. Ask someone to read the definition on the page. Then the first line on the web page and click play on the audio example. Did you hear the 1,2,3 pattern and how some notes were more emphasized than others?

Now, scroll down the page until you see where it says “example of 2/4 time signature.” Ask someone to click on 2/4. Then on ¾. Do you hear the difference? The ¾ plays more beats per measure than the 2/4 time. Did everyone hear that?

Measure is like a section of music played.

Use web address: <http://cnx.org/content/ml1619/latest/EasyWinners.mid>

Definition 7: **Syncopation**: uneven rhythms (such as in jazz). Ask someone to read definition. Ask same person who read the definition to click on sound example. Syncopated music puts the emphasis on a beat that is not usually emphasized. You hear the steady beat and then the uneven rhythm layered in – that uneven rhythm is syncopation. Ask same person who read the definition to click on sound example again. Does everyone understand?

Definition 8: Timbre: (pronounced "tambur") the unique qualities of a sound such as voices or how the sound of an instrument is created. For example a string instrument makes distinctly different sounds when its strings are plucked, strummed or bowed.

Who plays an instrument again? Does anyone play a string instrument? Take out violin and ask to demonstrate plucking, strumming and bowing. Does everyone hear the difference in the sound when different techniques are used?

Definition 9: Dynamics: the volume or relative loudness or softness of the sound. Dynamics affects the emotional intensity. We don't need any further explanation for this term! Everyone understand the concept of volume right?

These are the basic elements that are used to make music. Using these elements, various styles or genres of music are developed. Who can name some genres of music that are popular today?

Does anyone know what genres of music were popular in 1912?

We are just going to quickly read over these definitions. Then we are going to talk about the Titanic's musicians and listen to some of the music they played.

Can someone read the first definition?

Ragtime: style of music similar to jazz but more precise and planned. Ragtime was usually performed without improvisation and created for the piano. Ragtime is characterized by a steady "oomp-pah" left hand and a highly syncopated, "ragged" right hand part. Ragtime became "the rage" at the turn of the twentieth century.

Do you still have the last website up? Call on someone to play the example again. This is an example of ragtime.

British Light Music: The term "Light Music" has been used in Europe for many years; American audiences may have referred to the same music as "Mood Music", "Beautiful Music", or "Pop Instrumental." Some characteristics of the Light Music genre include: a strong melody - "catchy,"

Stacey Grief ... 4/21/10 3:27 PM
Comment: We talked a bit about genres of popular music today and in the early twentieth century, but did not read the definitions or spend a lot of time defining the genres verbally. This was done effectively when the students listened and reacted to the music selections.

simplistic, memorable in nature; unique counter-melody, interesting chord progression; performed by an orchestra or small ensemble; vocals rarely used; arrangement has a sense of direction - a beginning, middle and end.

There are four other categories of music listed on your sheet that were also played on the Titanic. This music became popular because of the places it was played. So there is:

Music from the American Vaudeville Stage: Vaudeville was a variety radio show that was popular from the 1890's through the mid 1920's. The show featured comedy routines, dramatic readings, and popular music of the time.

Music from the British Music Hall: British music halls were the physical version of the American Vaudeville radio show; they were the most popular form of entertainment among the working class.

Music from the Continent: This is music from Europe.

Marches from America: musically uplifting arrangements that became popularized in the late 1800's. March music originated in the military; it was used to keep the troops marching onward and motivated. This music originated in the military; it was used to keep the troops motivated and it became popular in the late 1800's.

Any questions? Is everyone ready to move on to the musicians?

Take out the sheet that says "notes" and has photographs on it. These are the musicians who played on the Titanic.

What do you notice about the photos? (All men, dressed formally, photo in the middle is bigger... why do you think? Whatever they notice...)

Let's start with the image in the Upper left – **Fred Clark; he played the double bass.** Does anyone know what the double bass is?

Go back to the first web page we looked at. Go to "Instruments of the orchestra," go to strings. Do you see double bass? So we know it is a stringed

Stacey Grieff ..., 9/27/10 12:58 PM

Comment: Did not use the website; the computers were put away after the musical elements were discussed. I asked the students if anyone knew what a double bass was and someone explained the instrument to the class.

instrument. Click on double bass. Can someone read about the double bass? Just the first two short paragraphs. Let's listen to it; click on "hear it play", just above where you just read. Do you see that? That is the double bass.

Percy Taylor, piano.

Next is Ted Brailey who played piano and electric organ – the electric organ was a fairly new instrument in 1912; it was designed to be a portable substitute for the sound of a pipe organ – it used new technology. You can look up more about it if you are curious.

George Woodward played the cello.

Roger Bricoux also played cello.


Jock Hume, violin

George Krins, also played violin

Then in the center is Wallace Hartley. He also played violin and was the bandleader or the bandmaster.

What do you notice about the instruments that make up the band? (All are strings except the piano)

Now let's listen to some of the music. Take out the sheet with all the different genres of music on it – it says, "What is your response to the popular music of 1912?" at the top. While we listen to this music, I'd like you to see if you can tell what instruments are being played or if you can identify any of the musical elements we talked about. [

Stacey Gneff ..., 4/21/10 3:27 PM 

Comment: Students listened for musical elements, instruments, mood or tone of the music. They also indicated in which class they thought the song was played and if they personally liked the song. This was done by drawing a smiley face or a frown. This added an element of fun to the activity.

The Music

Play list for musical elements:					
Song Title	Year	Track	Class	Style	Comments/notes for discussion
Alexander's Ragtime Band Syncopation, tempo – med., texture layers the piano & violin – sound is not too full	1911	<u>10</u>	1 st / 2 nd	Ragtime	Began playing these “lively tunes” in the first class lounge at 12:05, just after passengers were alerted that the ship was sinking.
Waiting for The Robert E. Lee Sounds like: banjo or ukulele & accordion, piano. Full sound, tempo is fast/upbeat, also syncopation, timbre?	1912	<u>17</u>	3 rd	Amer. Vaudeville Stage	3 rd class passengers brought instruments and played with the musicians
In The Shadows Strings, piano, possibly double bass Slower tempo, has somewhat of a sophisticated sound – serious, formal	1910	<u>5</u>	1 st / 2 nd	British Light Music	

Stacey Grieff ..., 4/21/10 3:27 PM
 Comment: This inspired the discussion of social class because the song uses instruments that the band did not play. The discussion continued throughout the rest of the lesson.

2. Music and Society

Music played in the first and second-class areas of the ship was different than the music played in the third class areas of the ship. You learned that traveling first-class was incredibly expensive. And it was really luxurious. Some of the world's wealthiest people were first-class passengers. Second-class was also luxurious; it was equal to first-class travel on other ships of the time. Third class was equal to what first-what first-class travel was like twenty years earlier. It was nice, but nothing fancy. The passengers had what they needed and nothing more.

Who do you think traveled third-class? [

Let's compare some of the music played in first and second-class to what was played in third-class. This time, when you are listening, think about what the music might tell us about the people. Why would the music be different?

Stacey Grieff ..., 4/21/10 3:27 PM
Comment: This part of the lesson was incorporated with the "listening" component of the musical elements. The students identified songs as being played in first/second or third class as well as identifying the instruments and specific elements of music. There was a running dialogue about social class as we discussed their reactions to the musical selections.

Play list for social classes					
Song Title	Year	Track	Class	Style	Comments/notes for discussion
Music Hall Waltz					
Are We To Part Like This?	1912	<u>7a</u>	<u>3rd</u>	Music from the British music hall	[
If Those Lips Could Only Speak	1905	<u>7b</u>			
The Merry Widow Waltz (From the opera The Merry Widow)	1905	<u>9</u>	<u>1st</u>	from the Continent	What are the differences between both waltzes? What do you think this says about the audiences?

Stacey Grieff ..., 4/21/10 3:27 PM
Comment: Played this for the first song in the "emotional impact" component in order to include the genre of music from the British music hall.

Social norms of the time:

“Western society was distinctly divided into the haves and have-nots” (13 Women & Children 1st).

...And the Titanic seemed to be the physical embodiment of social hierarchy of that time.

American immigration laws required that there be physical barriers between third-class and other areas of the ship. This and the maze-like layout of the ship hindered and greatly delayed the third-class passengers ability to get to the lifeboats. “Most of the access points were blocked by locked gateways” (24 A Night).

Many third class passengers waited below deck believing their turn would come once first and second classed were loaded into lifeboats.

3. Emotional Impact: musical elements and attitude or philosophy

Wallace Hartley “held views about the use of music as medicine. Nice medicine, a decent tonic to give you a fillip” (19 Music as Heard).

What do you think Wallace Hartley means by this?

Several months before he became employed by the White Star Line, he was asked by a journalist what he would do in the event of a serious maritime accident (a sinking) he responded: “I’ve always felt that when men are called upon to face death suddenly, music is far more effective in cheering them on than all the firearms in creation. Should an accident befall my ship I know that every one of the men would stick with me and play until the waters engulfed us” (22 Music as Heard). And that is exactly what he did as the Titanic sank.

So, we are going to listen to 3 more selection of music played on the Titanic. This time, I want you to do a little time traveling. Imagine that you are on the Titanic; it is just after midnight on April 15th 1912. You just got word that the ship is sinking. You realize that this news is true. You may be wearing a life vest, or you may be in steerage – third-class waiting for your turn to go on deck. No matter where you are, you can hear music playing. How do you feel? How does the music make you feel? Does it affect your feelings or what you are experiencing in any way?

Play list for Emotional Impact:					
Song Title	Year	Track	Class	Style	Comments/notes for discussion
Frankie and Johnny	1912	<u>19</u>	3 rd	Amer. Vaudeville	
Silver Heels	1905	<u>20</u>	1 st	Marches from Amer.	
Songe d'Automne (Dream Of Autumn)	1908	<u>23</u>	1 st	British Light Music	Many survivors reported this as the last song they heard playing as the Titanic sank.

Stacey Grieff ..., 4/21/10 3:27 PM
 Comment: Did not play this song; played Music Hall Waltz instead.

Read quote after last song. Harold Bride, Wireless Operator: "From aft came the tunes of the band. It was a ragtime tune - I don't know what. Then there was 'Autumn'... The way the band kept playing was a noble thing... The last I saw of the band, was when I was floating out to sea with my life belt on, it was still playing 'Autumn.' How they ever did it I cannot imagine" (6 Music As Heard On).

Do you think Wallace Hartley and the members of the band were heroes?

Hand out NY times article about band.

Ask students to read aloud – 1st paragraph only to before Hartley is mentioned. Then, the last paragraph starting with "they were."

Wallace Hartley became one of the best-known heroes of the Titanic disaster.

Stacey Grieff ..., 4/21/10 3:27 PM
 Comment: Did not do this – there was not time. Instead, Pam assigned the students to actively read the article for Language Arts homework.

Transition to Character Study

To prepare for tomorrow, for the character study you will be doing, you are going to choose an image of an actual Titanic passenger. I have two bags of images. One is labeled men, the other women, children and families. Each table will go up and choose one image.

Stacey Grieff ..., 4/21/10 3:27 PM
 Comment: I took the bags of images to each group of tables. Students seemed interested and excited about choosing their "Character."

The images have the passenger's name, where they were from and if they survived, it will be marked "survivor."

Assignment:

1. Look at the image you have selected, what can you tell about the person? What class are they traveling? How old are they? Who might they be traveling with? Are they American or European or some other nationality? Use the space on the page beside the image to write down this information.
2. Find out whatever you can about your character – facts. There may not be much, but see what you can find.

Tomorrow we are going to work more with your characters and the music.

Stacey Grieff User 5/6/10 5:10 PM

Comment: I used Edwardian script as the font for this handout because it relates to the historical period. While it looked great, it was difficult for the students to read. I would use something easier to read next time; the students did not make the connection and were concerned that they might not get the information correct.

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: I assigned this, but it was a bit rushed at the end. Pam explained the assignment again later in the day.

“Character Study”

Day 2: Time allotted for lesson: before 10 (probably 9:40) until 11:15

Hand out “narrative sheets”

1. Visual clues – Primary source information

What did you discover about your character from looking at the image? Or what could you infer about your Character from the image?

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: It was obvious that most of the students took the assignment seriously and had spent time studying their images to see what the visual clues could tell them about their character. The students were eager to share and offered the reasons behind their thoughts.

2. Research

What facts did you find about your character?

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: When I arrived students were completing their research using laptops. Several students did not have the work completed, so Pam gave them some class time to work.

Did what you thought about your character from looking at the image match the facts you found?

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: Several students had done great research and found significant facts about their characters.

3. The Assignment

Does anyone know what historical fiction is? Your assignment will be to become your character. Use the facts (non-fiction) you learned about your character, what you have learned about the Titanic accident and the early twentieth century to write a first-person account of your - your character’s experience on the Titanic. You can include facts and make the information historically correct, but use your imagination and creativity to create the story of your character. Pretend you are this person and give your account of what happened to you as the ship sank.

Overall, this was a good discussion. The students seemed to enjoy sharing what they had learned both from visual clues and from research.

At least one paragraph – it can be more if you’d like. Typed and image should be attached to the typed story – you can cut it out and glue it on or copy it... the story will be part of your booklet.

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: I introduced the assignment and discussed the concept of writing a first person narrative that included both fact and fiction.

4. In Class Writing (Priming for Assignment using background music)

Will someone read the quote on the first page of the packet that was just handed out? The quote is by Harold Bride.

Pam explained the details. The narrative will be used for a Language Arts grade, the students will complete a first draft, make edits and have a final draft completed in one week. She discussed the importance of “voice” and “reactions” in a first person narrative; she also suggested a few ways the students might start the assignment (my name is or I am...).

Harold Bride considers the musicians to be heroes. The question on this page is: What is a hero?

I don't want you to tell me, I want you to write it down. I'm going to give you five minutes to write. And I'm going to play music from the Titanic while you do.

After 5 minutes. Does anyone want to share what he or she wrote?

Who will read the next quote by Wallace Hartley? ...And the quote at the bottom?

There are two questions on this page: What would you do - meaning what would you do if you were Wallace Hartley. Were the members of the band heroes - meaning do you think the band members were heroes? And, this is a two-part question, why - give a reason for your answer - what did they do?

Choose one of the two questions to write about for the next five minutes.

After five minutes: Does anyone want to share?

Who will read quotes?

The first quote, we talked about yesterday, gives Hartley's philosophy about the power of music. The second quote by journalist George Bernard Shaw gives a little different idea about what the playing of music actually did the night of the disaster.

The two questions deal with what you think the music did and how it made the passengers feel. I'd like you to try to answer both of these questions. I'll give you a little more time to write.

After 8 - 10 minutes: Who will share?

Stacey Grieff User 5/6/10 4:49 PM

Comment: The students needed less time than I thought they would to write. I had planned to play 2 songs that, together were 5 minutes long. But after the first 3 minutes I could tell the students had written all they were going to write.

Many of the students were eager to share what they had written. I was somewhat surprised (and happy).

Stacey Grieff ..., 4/21/10 3:27 PM

Comment: Again, I cut the time for writing in half. Students were finished within three to four minutes. I encouraged them to write beyond what their first thoughts were, to continue to think beyond the obvious answers. And I stressed that there was no right or wrong answer.

This is the last writing we are going to do. Who will read the quotes?

Requiem – a funeral song or in the Catholic religion it is a mass for someone who has died

What does this quote mean?

The questions are about the power of music. How does it make you feel? Does it change the way you experience things? If it does, how does it or why does it affect your experiences? Choose one question to write about.

Play “Autumn.”

After song finishes (just over 5 mins): Who will share?

The last page has a number of questions – this can help you write your narrative. Were there others who became heroes on the night the Titanic sank? Were you (your character) one of them? Think about the details of the night. Answer those questions for your character and you will have a good start on your narrative.

Stacey Grief ... 4/21/10 3:27 PM
Comment: This was a good discussion. Students related to music in many different ways including using it to help them focus on homework, to relax and to get them into a good mood. Other students found music to be distracting and one student stated that most music had no effect on him unless it was “bad,” then it made him angry.

Stacey Grief ... 4/21/10 3:27 PM
Comment: Pam assigned this as extra credit.

Evaluation of the lesson

Sutherland CPS School 10015 S. Leavitt Chicago, IL 60643 773 535 2580

April 17, 2010

Recently I had the pleasure of working with Stacey Grieff, to plan, teach and assess a Language Arts/Arts unit plan on the Titanic. Because of Stacey's professionalism and creativity, this will be one of the highlights of my sixth graders' projects this year.

Stacey and I met, communicated, brainstormed and formulated this unit over this semester. Being an International Baccalaureate school within the Chicago Public Schools, we assimilate and connect subject material across the curriculum and meet the needs of a diverse learning community. When planning this unit of study, Stacey had a natural and mature inclination of how to incorporate the history, language arts, research and fine arts of this material into activities that would actively engage the twenty eight twelve year olds, and it was a delight for both of us to see how successful these ideas and plans were.

Stacey researched the material as if she were a doctoral candidate. From the music on the ship to the individual characters and their fates, we all learned so much from her in depth study on the topic. She incorporated her own knowledge into useful and engaging projects and visuals for the students. First of all, the music: Stacey presented a wonderful lesson with background knowledge of musical terms and music of the time, 1912. The lesson began with the use of laptops; Stacey led the students to various sites to explain music terms and listen to examples. The students really enjoyed this activity and certainly may follow up on these sites at home. She also researched and found a CD with the actual songs that were played by the band on the Titanic. The children listened and responded to lessons that she created. This proved to be very engaging, and it certainly opened the door to music appreciation and this historic event. Stacey, with great ease and an inclusive manner, led classroom discussions about the music, individual instruments (she even brought her grandfather's violin and let students play it!) and the heroics of the band members. This was an excellent lesson.

Secondly, the characters: Stacey started the second day with a fantastic lesson based on heroism. While the children responded to her lessons in writing with prompts involving quotes from real people on the Titanic, she played music from the ship while it was sinking. She successfully incorporated so many learning strategies into this lesson, and the students were so engaged with listening, writing and discussions led by Stacey - I should have been videotaping it! Individual people came to life under Stacey's creative lessons and discussions. She provided an array of actual

photos of passengers and crew from the Titanic, found on the Titanic's website, and each student chose an individual or family. She provided enough background information about the various classes and crew aboard to peak interest, but the children were to write their own fiction about the characters and then follow up with research to get the real facts. This whole project involved a lot of work and planning on Stacey's part and it really paid off. The children were not only excited about "their" person, but all came with research ready to work the following day and continued their own discussion throughout lunch and beyond. They started their rough drafts of their narratives and will finish them within a week's time.

In all, I was so impressed with Stacey's depth of involvement with this project. I felt like I was team teaching every time she was in class. She has a natural manner and was able to engage so many different learners in so many diverse and creative ways. The children were also impressed, they wanted to know when she would return; they continued to listen to the CD she left us at lunchtime, and boasted to the other classes about this project. From follow up discussions, I know that Stacey also felt positive about this experience, in her lessons, discussions, and student involvement and learning. I will copy a few of our final portfolios and send them on. Meanwhile, we listen to "Autumn" and think of Stacey Grieff and April 15th in a whole new way!

Pam Civik

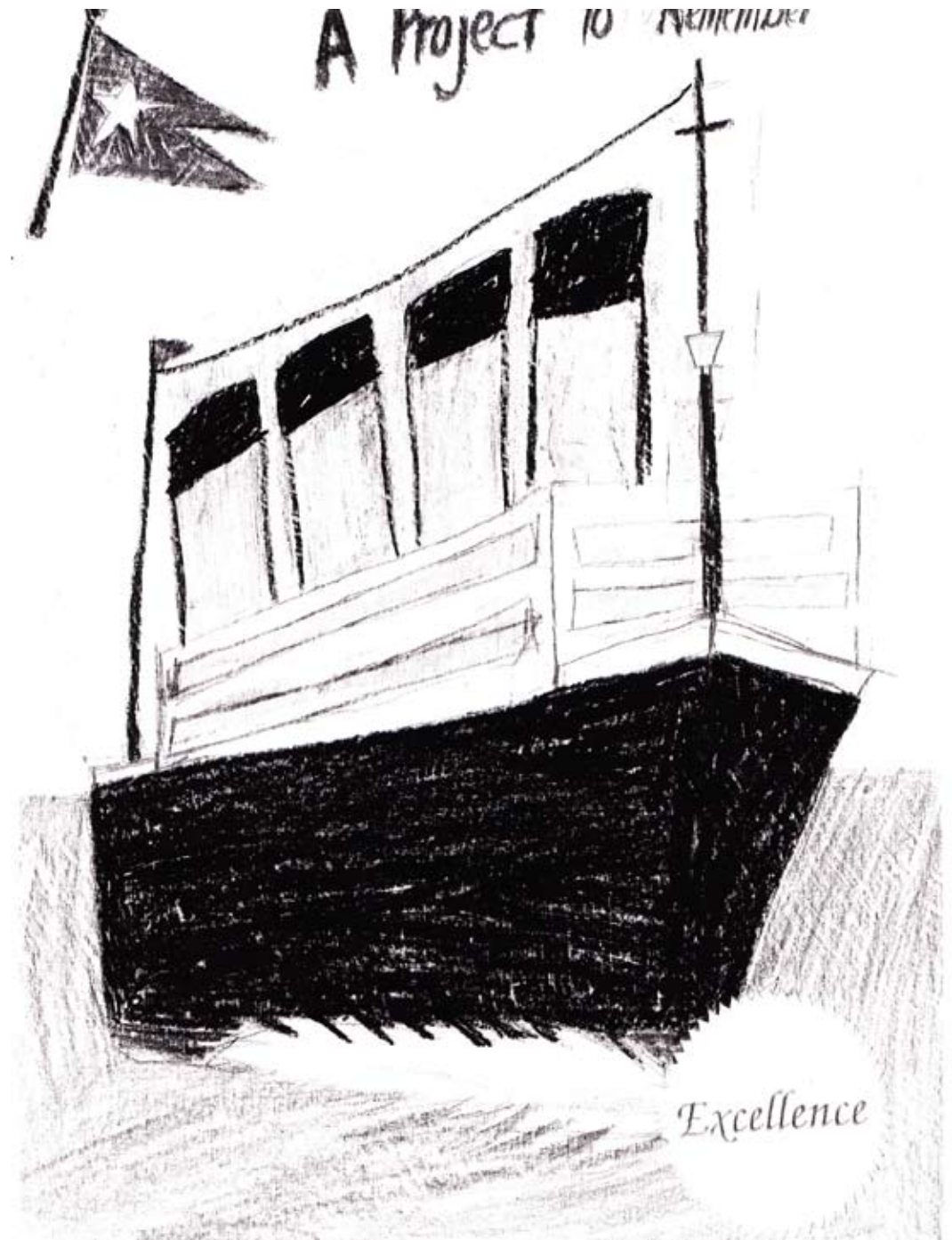
Self-Evaluation and Response

I was nervous prior to presenting the lessons to the class. Once I started teaching and the students became actively engaged with the activities of the lesson, my nervousness faded and I began to feel at ease with the students and with leading the lesson. Although Pam's evaluation does not indicate this, she and I agreed that the use of laptops for the musical elements portion of the lesson was not as successful as the other methods I used. It worked to a degree, the laptops were somewhat helpful in demonstrating the elements of music, but they were also a distraction. Some students struggled to find the website pages, others found them easily and explored the sites at their own pace rather than giving their full attention to the lesson. I did not feel in control of the students or certain of the effectiveness of the lesson at this point. This is the area of the lesson that I was least comfortable with; as I discussed previously, I was not confident about my knowledge of the musical elements and felt dependant on the audio examples from the web to make the concepts clear. This is the one area of the lesson I would change if I were to teach it again.

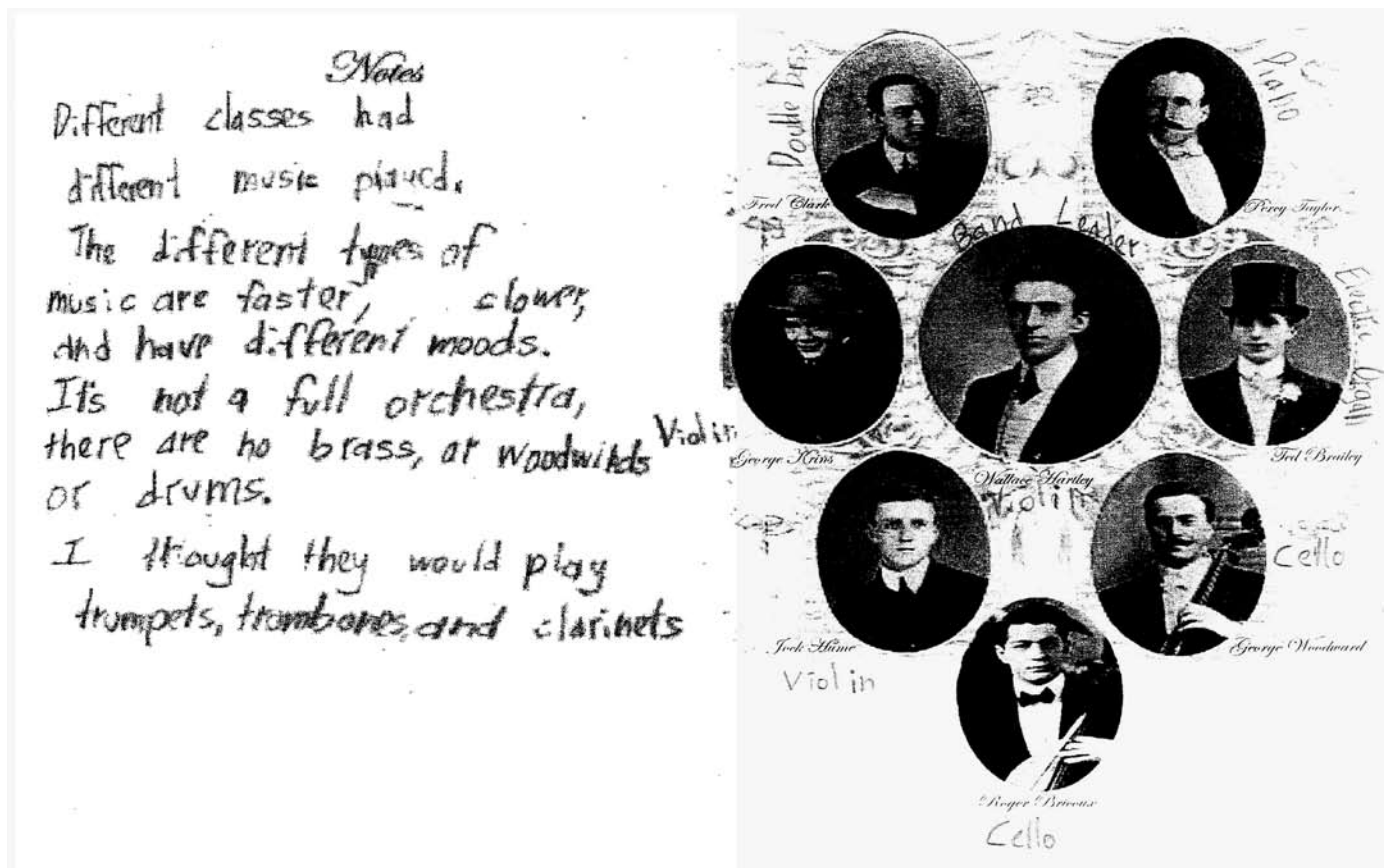
After the laptops were put away, the students became fully engaged and my confidence in the lesson and in my ability to deliver it effectively began to grow. This, I believe, played a significant role in the success of the lesson. The more the students engaged, the more confident and comfortable I felt. The positive response of the students inspired a feeling of freedom that allowed me to ask more of them and be more aware of and responsive to their reactions to the lesson.

Pam's evaluation confirmed my general feeling of success about the lesson plan and the presentation to the class. My main indicator of success was the level of engagement during the lesson. The students participated eagerly; they read aloud, answered and asked questions and contributed thoughtfully to discussions throughout the lesson. The fact that the students discussed their "characters" with one another and shared their experience of the lesson with other classes indicates a higher level of engagement and tells me that the lesson was successful in making learning about the Titanic meaningful to the students.

Literacy is defined as “the effective communication of thoughts and feelings” (Cornett, 2007, p.235). The justification for arts-based teaching is rooted in its ability to connect students to their academic work through making meaning. I believe this lesson was successful in furthering the literacy of the students and making learning about the Titanic meaningful. This is indicated by the engagement of students during the lesson, the quality of the products they created and the brief comments they wrote in the reflection area of the unit evaluation forms they completed. For example, one student wrote, “I never wanted to even look into the Titanic but now I learned so much.” Another student commented, “I found that there [were] many things that I did not know about the Titanic and I am glad to learn them.” Yet another student titled his booklet “A Project to Remember.” These comments and actions indicate not only that learning took place, but that the students enjoyed the process and feel positively about what they learned.



The lesson also set out to address multiple IL State Learning Standards. Many of the learning goals were met through in-class discussion; some of the work was documented on worksheets the students used to record their reactions while listening to music. Below are examples of completed worksheets from the musical elements portion of the lesson. In an effort to address the broad goal of understanding the sensory elements, organizational principles and expressive qualities of the arts (State Goal 25 A) students were asked to make comments about how the music made them feel, identify musical elements within specific pieces of music and across genres. Students were also asked to consider the different genres of music in relation to class structure to address State Goal 27: understand the role of the arts in civilizations, past and present. A comparison of the musical styles is achieved in the chart structure of the worksheet and addresses State Goal 25 B.3: compare and contrast the elements and principles in two or more art works that share similar themes. The completed worksheets indicate that all the learning goals described above were in some way addressed.



Making a personal connection to the learning process can enhance meaning and in turn create additional motivation for learning. By examining the ship's band and their actions as the Titanic sank, the students explored their thoughts and feeling about heroism, the power of music and how both effected the lives of those aboard the Titanic. The following completed worksheets show how students connected heroism to their own lives and reflected honestly about their feeling. Forging these connections asked students to reflect on their feelings and successfully addressed IL State Goal 27 B: understand how the arts shape and reflect history, society and everyday life.

Heroes...

Harold Bride, Wireless Operator:

"From aft came the tunes of the band. It was a ragtime tune - I don't know what. Then there was 'Autumn'... The way the band kept playing was a noble thing.... The last I saw of the band, was when I was floating out to sea with my life belt on, it was still playing 'Autumn!' [How they ever did it I cannot imagine"]
(6 Music As Heard On).

What do you think?

What is a hero?

Brainstorm

A hero is someone who goes out of his way to help others, like running into a flaming building to save a baby, or just stopping a bully. Anyone that is brave and courageous is a hero, like the musicians on the Titanic who gave up their lives to comfort people as they sank to their death.

Heroes...

Wallace Hartley, Bandmaster and Musician:

"I've always felt that when men are called upon to face death suddenly, music is far more effective in cheering them on than all the firearms in creation" (22 Music As Heard On).

How do you think the music made the passengers feel?

Most of the music made them happy, and took their minds off the sinking boat, but Autumn is sad and solemn. It is the perfect song to hear in their situation.

What do you think?

What did the music do?

The music gave the passengers a feeling of security, of joy, and that it might not be that bad, even though they knew they were sinking to their deaths.

On May 14, 1912, an article by George Bernard Shaw appeared in the "Daily News and Leader," (a British newspaper). Mr. Bernard wrote "the band's 'heroism' in playing until the end had deterred many passengers from boarding lifeboats until it was too late because the music had lulled them into a false sense of security" (57 Barczewski).

Heroes...

Lawrence Beesley, Dulwich College schoolmaster:

"Many brave things were done that night but none more brave than by those few men playing minute after minute as the ship settled quietly lower and lower in the sea and the sea rose higher to where they stood - the music they played serving alike as their own immortal requiem and their right to be recorded on the rolls of undying fame" (6 Music As Heard On).

Does music change the way you experience things?

How? Why?

Music changes the way you experience things, because it has an effect over your emotions, a sad song makes you sad, a happy song makes you happy

What do you think?

How does the music make you feel?

Most of the music makes me feel happy, and it gives me energy but some of the music is solemn and it makes me feel sad and melancholy.

I will give you the CD to use over the weekend.

Vera Dick, Titanic Survivor:

"What I remember best was that as the ship sank we could hear the band playing" (134 Barczewski).

Heroes...

Wallace Hartley, Bandmaster and Musician:

“Should an accident befall my ship I know that every one of the men would stick with me and play until the waters engulfed us”

(6 Music As Heard On).

What would you do?

I would probably get into a life boat. I don't think I could say no to the people controlling the lifeboats if they asked me to get on, and if they didn't ask, I would play and comfort everyone.

What do you think?

Were the members of the Titanic's band heroes?

Yes

Why? What did they do?

They are heroes, because they went out of their way to help the passengers and crew of the Titanic by playing music for them.

Edward Brown, a Steward on the Titanic was asked how long the band had played. His reply:

“ I do not remember hearing them stop”

(133 Barczewski).

The “Character Study” portion of the lesson was also intended to utilize a sense of personal connection to inspire students to conduct research and write creatively about the passengers of the Titanic. The students researched to find facts about a passenger and then combined fact with imagination to create a first person narrative about the individual’s experience on the Titanic. This activity addressed numerous IL State Learning Goals for English Language Arts. Students should be able to communicate in writing for a variety of purposes (State Goal 3). Effective communication means the correct use of grammar, spelling, punctuation, capitalization and structure (3A) and the ability to compose well-organized and coherent writing for specific purposes and audiences (3B). The research portion of the activity requires that students be able to acquire, access and communicate information (State Goal 5). In addition, the “Character Study” addressed State Goal 16 for Social Science: understand events, trends, individuals and movements shaping the history of Illinois, the United States and other nations. More specifically addressed were the abilities to apply the skills of historical analysis and interpretation (16A) and identify the difference between historical fact and interpretation (16A.3).

The small sample of writings I read all showed effort and use of creativity in crafting the narrative story. It was clear that the students spent time and wrote their narratives thoughtfully. Many of them had a strong sense of personal voice and conveyed emotion; the stories had a feeling of first-hand experience that was truly wonderful. However, many of the pieces also had grammatical and spelling errors and contained incomplete sentences. For me, this took away from the overall effectiveness of the story and made me wonder if this part of the lesson truly addressed the state goals described above. After some thought, I came to the conclusion that this portion of the lesson was successful. I was not teaching Language Arts concepts but the lesson connected to the subject by making use of Language Arts skills. The state learning goals are, I believe, intended to be addressed and not met through each lesson. Learning is a process that takes place over time, each lesson is an opportunity for students to practice and improve in an effort to move closer to meeting the goal.

Sutherland

April 22, 2010
Room 209

Thomas Andrews Character Analysis

My name is Thomas Andrews. I am the designer of the *Titanic*. I am here on the *Titanic* to make sure everything goes well. So far I have just been enjoying the ship I have spent my last few years working on. I still am jumpy from the near collision on the day we left the docks. I warned Mr. Ismay of the size of the ship. Its size makes it great, but it's also its weakness which was proven by being nearly hit by the *New York*.

I can't wait to get back to my home back in England, my wife and my daughter. There are many great things about the *Titanic*, but it doesn't feel like home. There is still fresh paint in the air and everything is new. Even the paintings on the walls smell like fresh paint. Yesterday, I was talking to Captain Smith, and he told me about the ice all the way from Greenland. Then I went to dinner after checking in on everything. Walking down the Grand Staircase, I felt a slight swaying and heard from above the call I will never forget. "Iceberg!"

The news that my ship, the ship that I had made unsinkable was being sliced open like a tin can was impossible. At least the water tight compartments will keep it from sinking. They are my finest innovation on the greatest ship on the ocean today. Then I was given one of the greatest shocks of my life. The water tight chambers in the hull were not working. The ship was sinking and it was my fault. It is my fault that a 7.5 million dollar ship would in a short time be on the ocean bottom.

The only way I could ever make this up would be to help as many people get off the ship as possible. Starting with the crew, I

instructed them to give out life jackets to everyone aboard. Next, I explained to direct the women, children, family men, and finally strong men to row the boats onto the deck. With my directions and hope to save lives, the crew, some helpful passengers, and I ran about completing our task until we had done all we could do. When Mr. Ismay asked me to board the life boat, I refused, knowing that my job as a member of the *Titanic's* crew puts myself after the passengers not before, so if they were going down so would I.

As I wandered down to my stateroom, I heard the faintest noise, which I swear was the band playing *Songe d'Automne* on the deck. I opened the door to my rooms and saw my family's picture. I realized that I was never going to see them again as the coldest water I have ever felt began gliding like molten silver through the door.

Sutherland

April 23, 2010
Room 209

Character Study
Thomas Andrews

I am Thomas Andrews, 38 years old, nephew of the builder of the Titanic and I was on the ship's maiden voyage to observe the architecture of the ship. I remember that night perfectly. I was in my tuxedo excited to get on the luxury ship. I had previously got in a fight with my wife, she is staying home, too frightened I guess although I don't know why seeing how this is the biggest and most fancy ship in the world. When I got on the ship to check things out, I talked to my uncle while the jerky feeling under my feet grew larger and we were off. The next few days of the trip was relaxing and I haven't eaten so much in my life. Although there was that one fateful day, April 14. I remember everything from 11:30 P.M to 3:30 in the morning the next day. I was in the cafe peresian and felt the ship bump into something, only it was so faint I could not tell it was anything of importance, or so I thought. The captain came running in at once and told me that we hit an iceberg. I was shocked, I went down to take a look at the damage and told the captain it had no more than two hours to live. In disbelief, I ran as fast as I could to warn everybody to put on their life-belts. Everybody was panicking, and so was I. The unsinkable ship is now sinking! I knew it would be rude to get on a lifeboat while hundreds of peoples lives are at stake so I sat there in the first class smoking room thinking. Thinking about my family, thinking about the ship, thinking about what just happened. I sat there in that chair looking at a picture ready to die.

*This is one of
your best
writings this
year.
Wonderful!*

Fiction

- 2nd class
- late 40s
- nice mustash
- married (with 2 children)
- not dressed up
- working class
- business man
- here for a vacation

Fact

age: 24

ticket # = 3351

Class: 3rd

Survival
Instructions



Eugene Patrick Dady
Eugene Patrick Dady
Athlone, Westmeath, Ireland?



Eugene Patrick Daly

Greetings, my name is Eugene Daly. I would love to tell you about my terrifying story of being on the a survivor from the Titanic. Sunday, April 14, 1912 11:30 PM I slipped on my flimsy moccasins to go sneak out on the deck and feel the cold breeze brush on my dirty hair. Also I saw the weirdest thing, I looked up to the sky and all stars. Where is it? No moon. My face was puzzled for neumerouse of minutes. I have to get back to the 3rd class part of the ship before I get yelled at. I was taking my time walking down the stairs. Skreech! AHH! What is going on? Now trumbling down the stairs trying to get down there as fast as I can. Finally, I jump turn the corner. Quiet. Crying. I was about to pee my pants! But I had to do something because I didn't want the children to think that they'll die. I yelled to all of the panicing people. RUN!! Don't drownd I thought to myself. I was first to sprint up the stairs. Slip! Crash! Lock. The captain had ordered to lock all of the 3rd class passengers down in the basement! I got out but I had to get my family and friends out of there! I wanted to faint and wake up thinking it was just a nightmare. But i saw a baby being handed to me. Wiping the running tears off my face, I had to get this baby onto a lifeboat. Trembling on to the rocking lifeboats, "there, there, take her please!" I yelled. " fine, the man and the baby go on." The captain with regret. The life boat was filled with woman and children. (and a crazy guy with fake boobs an a wig) Why am I on here is there are other women still waiting to get on? Creek! Slam, splash! Our lifeboat smahed into the icy waters. I turned back and the ship was gone. Oh, no. I wasn't able to save my own family! 5 long sad, melon clolly, mad hours went by. Honk! Look, a ship! Come to think of it my toes were burning, hair was ice in it, and so happy, crying. We slowly pattled to the Carpathis. Tumbled on, still got the baby. Got heat. Slowly closed my eyes with the baby. I'm saved, and when I get back to New York I shall say great things about them. So much for saying it was "Unsinkable" !

This is fantastic

*I love your
style with the
long sentences /
then short.*

Great voice!

Fiction Third class man that could not
afford to pay for a newspaper.

Aschard

Maybe a bit news man going to
the U.S. or coming back on a trip
to try to get something. In between
the age of 40 and 45. Probably married
with kids



Henry James Fisher

Chesham, Hampshire, England

Chemist

Fact 41 years old
married

Occupation, bookman, steward
Lost ship, grabbed victualing crew
Rescued (6-15)

First 2 weeks had Belfast or Monday
1st 1912

President of the Hospital New York City
18th April 1910.

Sutherland

April 21, 2010

Rm#209

Henry Samuel Etches

My name is Henry Samuel Etches and I am a survivor of the so called unsinkable ship the Titanic. It all started January 15, 1912 when I replied to get a job on the Titanic. I couldn't wait to see if I got the Job. I was so anxious to find out if I had a job on the maiden voyage of the Titanic. Before I knew it I got a letter saying that they needed me. In a matter of days it was April 10, 1912 the birth of this mighty ship. The passengers were getting on the boat at 10:00 o'clock but the crew had to get there at 7:00 o'clock to finish getting the ship ready and for inspections. My job on the ship was ma bedroom steward; I was assigned the rooms I had. They were one 1st class passenger that I had to wake in the morning at whatever time he told me and help him get ready for dinner every night at 7:30p.m. who was one of the richest people on the ship. I also had some 2nd class passengers that weren't too special. After a long day of work I was heading to bed. The next day I pretty much did the same as the day before except for when I decided to take a nap at about 3:00 o'clock, some of my coworkers including one of the chefs trough a bucket of water on me saying "happy birthday" with a cake on the table since it was my 41st birthday.

Days have gone past with nothing happening like it was paradise and then came April 14th. There have been a few ice reports somebody from the wireless room told me. I asked if he knew if they would slow us down at. But he said he talked to the captain in the bridge and he said they were starting up some more boilers tonight. So we might even arrive a little earlier than expected. Later in the day around 11:30 p.m. when I was helping some elderly 2nd class passengers into bed it happened. I First thought it might have been the boilers they were starting up giving us a little jolt. But the two elderly passengers weren't to sure about that, so I told them I would go check it out. Finally I fond the captain with a tragic looks on his face. When I asked him what was that he said we have hit an iceberg and the boat doesn't have more than an hour to live. Oh no they were right. I ran down to there room to tell them and help them get ready. I said to them "get to the deck and onto a lifeboat as fast as you can, I have to go tell the other passengers. After I told almost everybody on the floor I started to the deck since I could hear the water below me. Once I got to the deck I started giving out lifejackets to everybody who didn't have one including myself. Once everybody in that area had one I just started helping people onto lifeboats. Woman and children first of course but to my surprise I got on the lifeboat because they needed some men to row away from the sinking ship. The boat I actually got on was boat 5. We were rowing for a while now and we could just see the so called unsinkable ship going down. All I could hear to my surprise was the beautiful sound of the band playing; the last song I remember was "songe de autoumn" instead of people screaming. The Carpathia rescued us and took us on there ship so then I knew we were finally safe. To here I am now telling you my story of the titanic.

Fiction

son

looks around 2 years in 2nd class.
maybe some noise to describe

women

looks like us in late 30's
and 2nd class is the mother of
Philip

Facts

Also - the child's name is Philip - 18 years old
has a baby named Philip (phonetic)
(?) survived Titanic - was placed
in two different life boats mother
and son - returned aboard the
Carpenter's

over 18 months



Philip, 18



Elizabeth, 1885

Worcester, Putnam, Norfolk, Virginia

Elizabeth

Leah Aks

I was sewing my baby Philip's clothes. Philip was sleeping soundly. And then someone came in the door he said "Leah Aks come with me". My first instinct was to wonder what happening? I got up, got my baby and left. Just then there was an eerie sound then an unbearable scraping sound. Philip started crying. I tried to shush him but the horrible sound really disturbed him. "What was that" someone said. I noticed that almost everyone was out of their rooms. I was on the third class deck and noticed how freezing it was outside. Out of the corner of my eyes I saw white in the pitch black sky and soon realized it was an iceberg! This sight frightened me to no end. Then I heard lively music being played somewhere close. I quickly realized it was too cold for me out here and went back to my room to get warmer clothes. When I got back the deck floor was wet. I heard a "whoosh then clink". The gate was closed! I first had to take care of Philip so I put on the warmest clothes I could find for him and then put clothes on to stay warm. For safety I then took a life vest and then put it on. I quickly ran outside and went toward the gate, pushing my way through the crowds of people. It was so noisy that I couldn't even think. Some people were squeezing their children through the fence and telling them to run, but I couldn't do that to Philip. There was water rising where we were. People were tugging and tugging on the gate and surprisingly someone came down to unlock the gates. There was a stampede. I raced upstairs carrying Philip close and got to the deck where the lifeboats were. I handed my baby to some stranger in a lifeboat hoping he would have a better chance of staying alive. As their boat was lowered down into the deep blue water and you could hear the band playing music. I saw another boat being lowered and jumped in. I next thing I could hear was the screaming of people and the Titanic cracking. The sky was lit up with sparks and lights when the Titanic broke in half. Then all was still. We were probably on the water for about four hours when a light came shining. I realized that it was a ship coming to the rescue! As the ship approached I made out its name. It was the Carpathia. People by the boat load were being raised onto the ship. The deck was full of so many different people. I was looking for my baby and found him in some women's arms wrapped in a cloth. I went straight to that woman and said that the baby was mine. The woman said that Philip was very cold so she shared her warmth with him. I could not thank that woman enough as the tears rolled down my eyes. The last words I said to her was "God bless you for saving my baby. I took Philip in my arms and hugged him. And never let him go.

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