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The Process and Impact of Professional Collaboration in an Arts Integration Education

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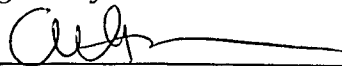
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**The Process and Impact of Professional Collaboration in an
Arts Integration Education**

A Thesis

Presented to the College of Education

And

The Honors Program

of

Butler University

In Partial Fulfillment

of the Requirements for Graduation Honors

Rachel Marina Chambers

April 22, 2015

Introduction

In the fall of 2014, I began student teaching at Wallace School of Integrated Arts in Kokomo, Indiana. Under the guidance of my cooperating teacher, Lashaya Williams, and our co-teacher, Abigail McClure, I was given the chance to educate fifth grade students and further develop my personal understanding of *authentic arts integration* (AAI), which is defined by the Kennedy Center as follows: “Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.” The thesis topic I have selected was born from my desire to connect my experiences in the teaching profession with my background in theatre arts. It was my hope that, in using my past theatrical experiences as a source of inspiration, my instruction would ultimately support both my students’ education as well as the nature of AAI.

In today’s elementary schools, it is not uncommon for teaching artists or traveling acting troupes to visit a school and perform for the students. During these shows, the typical expectation for the children is to simply observe as the actors do all of the work. While there are many aspects to be admired about the quick “show-and-go” mentality of these programs-- such as the exposure to live artistic works and connection to real-world professionals--, I could not help but ponder the numerous possibilities one could encounter by going beyond the normal “audience see, actor do” mentality and allow for audience-actor interaction. Or, taking it a step further, what could be the result of students and professional actors collaborating together to create and perform a content-based theatrical piece?

Pulling from my personal experiences in theatre, I decided to investigate these inquiries in the fall of my student teaching by establishing a partnership between my fifth grade students and the actors of the Butler University Theatre Department. It was my belief that these two entities could learn a great deal from one another, and I felt as though valuable research could be obtained from their collaboration as they created a work of theatre based on academic content and enriched with professional theatre practices. Thus, I propose the following thesis question:

What is the process and impact of having professional actors and fifth graders create and perform a content-rich theatrical piece?

Literature Review

While the notion of bringing the arts into schools has existed for a long time, the concept of authentic arts integration (AAI) is a relatively new field. That being said, little research currently exists on how the process of AAI can impact learning. However, the small amount of research on arts integration that is currently in circulation is powerful, particularly in the way that it defends its overall importance.

As educators, we must teach to the *whole* child. As was written by Loris Malaguzzi in *Your Image of the Child: Where Teaching Begins*:

“We can never think of the child in the abstract. When we think about a child, when we pull out a child to look at, that child is already tightly connected and linked to a certain reality of the world-- she has relationships and **experiences**. We cannot separate this child from a particular reality. She brings these experiences, feelings, and relationships into school with her (Malaguzzi, 1993).”

In order to truly support a child's learning, he/she must be free to build authentic connections to the world in which we live. For this to occur, children must have experiences that are meaningful and engaging. In Eric Booth's *The Every Day Work of Art*, art-- which he defines as a verb meaning “to put things together”-- is presented as a profound tool for not only constructing meaning, but finding the extraordinary in life's ordinary moments. In looking at the notion of art through this lens, the possibilities for experiential learning takes on a world of possibilities for students.

“At the birth of the word art, it was a verb that meant “to put things together.” It was not a product but a process. If we can reclaim that view of art-- as a way of looking at and

doing things, as a series of experiences and experiments-- all of us gain a fresh grasp on the proven, practical ways to construct the quality of our lives (Booth 5).”

In an unfortunate number of schools across the country, the overall approach to teaching tends to be driven by “constant drill and practice of basic skills (Isenberg and Jalongo, V),” which leaves little room for creativity or innovative problem-solving. That being said, it is vital to recognize that, in utilizing an integrated arts approach to education, learning takes on a more natural form. It taps into a student’s authentic ability to inquire and imagine, just as children do on their own from the time they are very little. As is expressed in *Education in the Arts: Teaching and Learning in the Contemporary Curriculum*:

“Let’s consider how young children learn: they learn through the senses and with their brains, bodies, and emotions all working together. They learn by exploring and testing, trial and error, by taking risks --learning by getting it wrong first, so they can get it right next time. They learn from everybody around, including peers and playmates, the people they see and meet, their surroundings, discovering the external world together; through the worlds of social relationships and personal feeling and expression (O’Toole 5).”

Children are individuals with unique perspectives and voices; if they are to fully engage their creative minds, they must be free to express them. However, often times in education, student expression and involvement are restricted as a result of pressure stemming from perceived personal ability. In utilizing an arts integration methodology, educators naturally lend their instruction towards differentiation and active participation-- two critical factors that can have an immense impact on a child’s learning. In *Accessible Arts Integration-- Teaching as an*

Act of Art, Dr. Arthur Hochman and Tim Hubbard highlight this truth with the following statement:

“Because the arts are inherently interpretive, they allow for more inclusive participation. When students engage in content that depends on scientific knowledge or ability then some will inherently be limited in their involvement, or modification must occur. If we are asked to write a paper on a book we have read, some of us will be able to do it, some of us may still be in process of learning how, and some of us will need modifications in time, length, language, or other specific support. On the other hand, if we are asked to use a theatre scene study to retell a story, we can all participate according to our own readiness; self-modification is already built in. If English is not our first language, as another example, we can use the universal language of pantomime. In this way the arts transcend individual abilities and are inherently differentiated (Hochman and Hubbard, 8).”

Although there is not a substantial amount of research currently available regarding the impact of arts integration on student learning, it is clear that this educational movement is rapidly growing. It is my sincere hope that, as more studies are conducted on this topic, current and future evidence supporting its practice will become stronger and more abundant. By its very nature, arts integration not only compliments a child’s natural tendencies towards experiential learning, but also allows for students to be celebrated for their individual strengths and personal expressions. With this thesis, I wish to add to the existing amount of literature available in the realm of arts integration, and further prove its value as an approach to authentic learning.

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Methodology

Exploring the Paradigm of Artists and Educators

Understanding Contextual Factors: My Environment and My Students

Wallace School of Integrated Art is an elementary school unlike most in existence. As an integrated arts school, the learning environment that exists within this community is highly creative and interactive. The arts are infused into all academic disciplines, and students at Wallace are given the opportunity to study violin, piano, art, and movement along with their core subjects. Following the AAI approach to education, students in every grade level (K-5) construct and demonstrate understanding through the arts, thus fulfilling the AAI approach to learning. Coming into this context, I met my students with the understanding that all but seven of them had spent at least two years of their elementary careers in this extraordinary environment. Thus, it was my job to familiarize myself with the artistic training they had acquired from their educational experiences and opportunities at Wallace, and to fill in any gaps within the first two months that would be needed in order to successfully create and perform a theatrical work. I quickly learned that basic theatrical terms-- such as *actor, director, producer, stage manager, role, cast, scene, set, stage directions, play, line, improvisation, mine, leveling, and movement*-- were already staples in their vocabulary, and the acts of creating something original, holding a script, and presenting an artistic work were common occurrences to them. Because of this, when the time came to begin introducing my theatre activities to the students, I did not need to establish any new procedures, nor introduce basic theatrical language to them.

Another noteworthy environmental factor of this school is its unique connection with Butler University. All but one of the teachers currently on staff are graduates of Butler's College of Education (COE), and as a result of the relationship that exists between Dr. Arthur Hochman (a professor in the COE) and Charlie Hinkle (the principle of Wallace), some of Butler's COE students have been given the opportunity to visit and observe daily life in this rare learning community. That being said, collaborating with Butler University is not uncommon at Wallace, and my students were quite unshaken by the idea of having a "Butler teacher" such as myself working in the classroom with them-- an attitude that was greatly beneficial when it came time to collaborate with professionals.

Taking these environmental factors into account, it is pivotal to mention that the students I worked with over the course of the semester were, in many ways, unique contextual factors themselves as the driving forces of my design for instruction and implementation. The inclusive classroom I was placed in consisted of twenty-seven fifth graders with three holding Individualized Education Plans. My students' age range was 10-12 years old, and the ethnic make-up of my classroom was predominantly Caucasian with four being African American and two being Hispanic. I began my journey of student teaching on August 1st, 2014, with a relatively simple, yet deceptively complex goal: become acquainted with my students. While many may view this as a common task for teachers, there is a stifling difference between merely learning the "facts" of one's students --such as their names, ages, and favorite things--, and building a sincere relationship with them. The first can be done in a matter of days; the second, however, can take weeks, or even months, to achieve. Throughout my first month of student teaching, my goal was to establish a genuine connection with my students; one that resulted from

a true relationship. In order to do this, I sought out to decipher who my students were as individuals-- their personalities, their strengths, their challenges, their goals, their talents, their hopes, and their dreams-- to the best of my abilities. Additionally, I showed them all of the parts of myself that I could, exposing every aspect of who I was so that they, too, could feel a deep connection with me.

Crafting a holistic image of my children and genuine relationships with them not only helped me to understand who they were as people; it also helped me to discover who they each were as artists. In the world of theatre, each actor carries with him the experiences, emotions, thoughts, hopes, and believes of his life into his art. In order to create, rehearse, and perform a show, actors must establish a relationship with one another and truly invest themselves in learning all they can about their fellow cast members. Thus, in order to facilitate an experience that equally fostered both academic and artistic merit, it was necessary for me to truly connect with my students and establish a relationship.

This process of fostering a relationship with my students took place in countless forms each day, and to capture each and every conversation, activity, and interaction in this thesis would be an impossible feat. On a basic level, I began by initiating a brief conversation with each of my students at least once each day based on the Student Interest Surveys that each child filled out on the first day of school. Every student received a "Good morning!" as well as a casual "How is your day going so far?" at least once each day, and I did my best to engage with each one of them at least once during our break/recess time. Whenever students were working on independent activities, I made my way around the room and conferred with students as a form of informal assessment. Additionally, I observed as each student had their benchmark reading

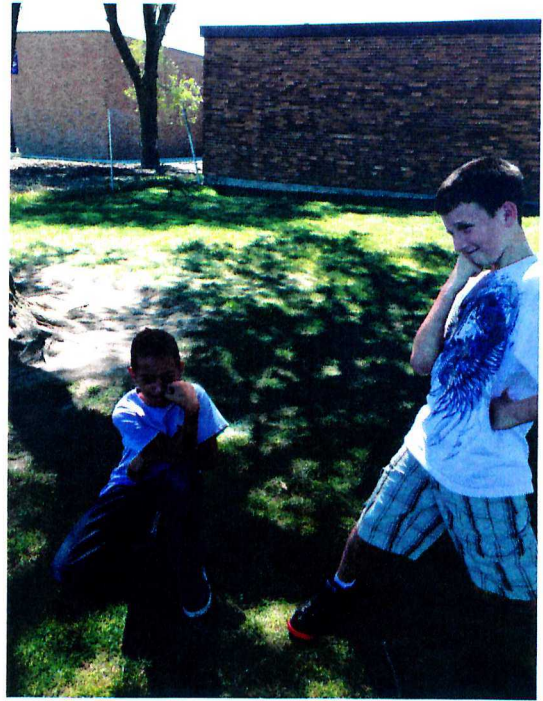
assessment with Mrs. Williams, and I made special note of strengths and challenges I found on their graded work. However, I knew that it would not be enough to only know my children as students in school; I also needed to learn who they were as people.

Towards the beginning of the year, there were many days where I would ask each of them to bring in a favorite stuffed animal, children's book, or object that held special meaning for them as a way for me to connect to each of them on a personal level. Furthermore, I often found ways to integrate small facts about them --such as their names and hobbies-- into my lessons as I began to teach, while simultaneously trying to insert small facts, anecdotes, and jokes about myself into my instruction as well. Before long, my students and I had learned a great deal about each other's lives, and I found that the levels of trust, comfort, and safety we felt as a collective community became evident in our learning environment. It was at this time in late August that I knew I could begin to integrate theatrically-inspired activities with my students--all of which required a certain level of trust, as well as the willingness to take risks and explore-- as a way to launch my research.

Setting the Stage

Once our learning environment had obtained the necessary levels of openness, trust, and safety, I took the initial steps towards beginning my research. First, I obtained written consent forms from each parent granting their child permission to both partake in activities and lessons related to my thesis research (which, in many instances, were photographed, videotaped, or documented in some alternative way) and to answer research questions about them. Next, under the guidance of Mrs. Williams, I developed my first AAI lesson that was enriched with professional theatre practices: a movement activity I had experienced in a previous Butler Theatre Acting course that explored the nature of team building through drama. After having an initial whole-group conversation about how one could define and describe “teamwork,” “collaboration,” and “cooperation,” our class was lead outside to participate in the movement piece of the lesson. As is depicted in the photographs below (pg.12-14), students were required to move around the designated space outside and select a partner within three seconds of being instructed to do so. Once partners had been established, students were required to build a “sculpture” with their bodies that expressed a given emotion (which I would designate after their partnerships were set). Thus, like real actors, my students had to work together to create an artistic representation of true-to-life feelings. However, there was an important element in this activity: the students were not allowed to use their voices to complete their task. Furthermore, they were not allowed to work with the same student more than three times. After experiencing multiple rounds of this activity, our class ventured back to our room for a whole-group discussion of what they had experienced in terms of teamwork, which ultimately culminated into the creation of a class anchor chart of what it means to be a good partner.

“Contemplation”



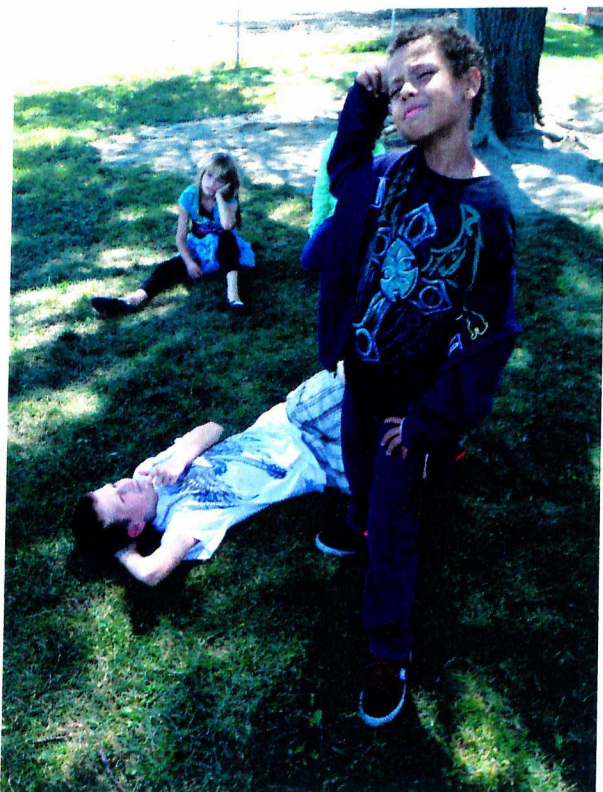
“Sorrow”



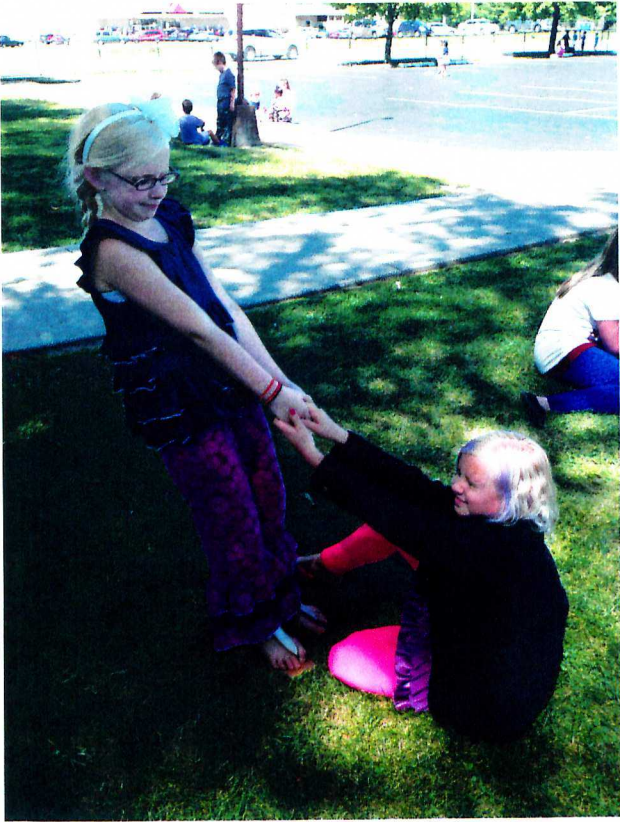
“Frustration”



“Confusion”



The final term we explored: "Teamwork"



Soon after this activity, I decided to expose my students to one of my personal favorite theatrical works by crafting a study of William Shakespeare's *Romeo and Juliet*. This three-week study took place in their differentiated reading small-groups, which meant that each day's lesson was diversified based on that particular group's reading levels and individual writing abilities. Although the activities in each group were varied slightly, every lesson aimed to seamlessly incorporate artistic elements of *Romeo and Juliet*, and each group used this literary work --in either its original, child-friendly, and/or visual form-- as our mentor text. Through this study, my students and I not only reviewed the terms *antagonist* and *protagonist*, but also explored the importance of the actions and motives of characters in a plot. Additionally, the following fifth grade language arts standards were woven into our study:

5.RL.1: *Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.*

5.RL.2: *Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.*

5.RL.3: *Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).*

5.RL.5: *Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.*

Over the course of this study, I was overjoyed to discover that my students took a natural interest in the play. Each morning, numerous students would ask me if we were going to learn more about *Romeo and Juliet* (which always resulted in an exuberant "Yes!"), and one of my students even chose the name "Romeo" to be his name in Spanish class. Sharing a love of *Romeo and Juliet* with my students had two particularly incredible results: 1. the bond I had with my

students continued to deepen as we shared our personal connections to and experiences with the famous play, and 2. my students' understanding of and enthusiasm for both theatre and reading began to deepen in an organic way. In addition, by becoming familiar with the structure of a play, my students developed an expanded understanding of what an *act* and *scene* were in terms of literature and theatricality.

As October days passed and Fall Break drew nearer, I set out to assess the type of theatrical work that would be appropriate, yet challenging for my students to create and perform based on their individual strengths and challenges. While I had already resolved to focus the academic content of their theatrical works on fifth grade Social Studies standards, I was still trying to decipher how much writing my students would be able to handle in this project.

Around this time, I slowly began to take over Writer's Workshop each day, which allowed me to work more directly with my students through whole-group instruction and individual conferences. As I familiarized myself with their unique writing styles and strengths, I discerned that writing a full-on play or scene would be too challenging for my students based on where they were developmentally. Furthermore, considering the speed at which we had been progressing through our Social Studies units up to this point (which I had also begun to lead), I predicted that we would be entering our unit on explorers in November-- the month that I would commence my thesis project.

Hoping to stumble upon some inspiration, I spent a week at Butler's Theatre Department with the goal of observing some of their theatre courses. During this week, I was introduced to prize-winning director and author Michael Williams --Butler's Christel DeHaan Visiting International Theatre Artist--, who was leading a monologue study with Butler Theatre Students.

After observing two of his seminars in which students created and performed monologues, I resolved to focus my thesis project on the development and performance of monologues with my fifth graders-- a theatrical devise that would blend seamlessly with our study of explorers.

Design for Instruction

To begin planning for this project, I set out to identify the learning objectives that would be covered in this unit of study. Following the philosophy of arts integration, this project targeted both academic and artistic learning standards. The following Indiana academic state standards were points of focus:

Social Studies: 5.1.2 *Examine accounts of early European explorations of North America including major land and water routes, reasons for exploration, and the impact the exploration had.*

Reading: 5.RN.4.2 *Combine information from several texts or digital sources on the same topic in order to demonstrate knowledge about the subject.*

Writing: 5.W.3.2 *Write informative compositions on a variety of topics.*

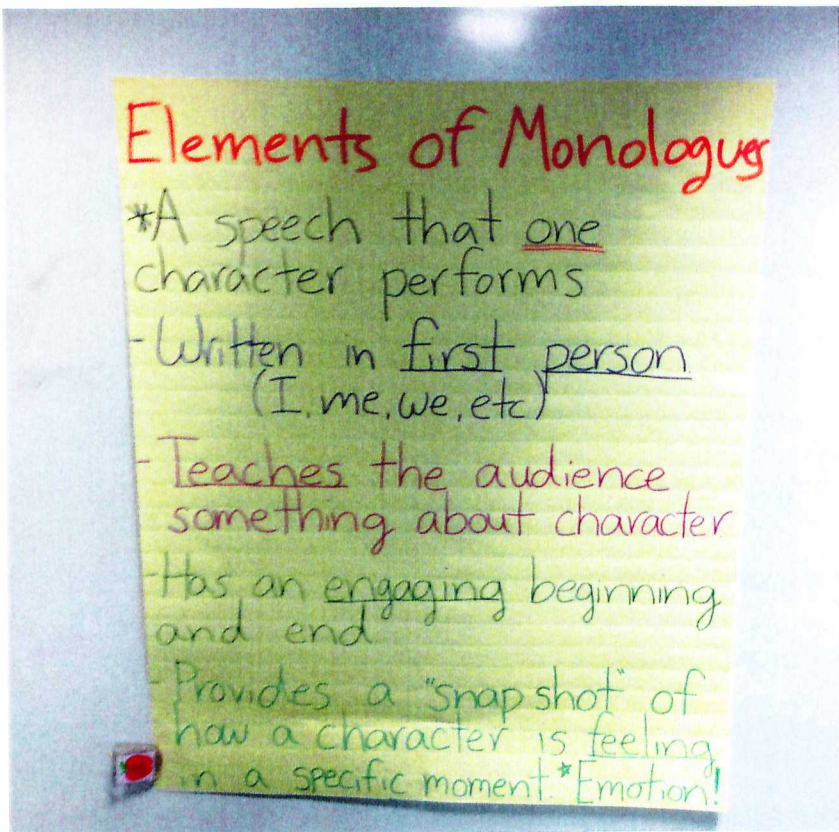
Theatre: 5.9.1 *Interact with skilled actors.* **5.6.2** *Investigate and create characters and plots from a variety of resources.*

Speaking and Listening: 5.SL.2.1 *Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.*

After designating these learning objectives, I decided to begin this project by first providing my students with a foundational understanding of the explorers. To accomplish this, beginning on November 10th, I dedicated three days of social studies instruction to an activity called "Secret Explorer Groups," which was essentially a small-group intensive study on two different explorers. For their "Secret Explorer Groups," students were randomly assigned into heterogeneous groups of four, and were given two explorers that they had to research as a team (but they had to keep their explorers a secret from the other groups). Using only their social studies textbooks, they had to research what country their explorers were from, why they decided to explore in America, why they settled where they did, and what impact(s) their explorations

had. Answers had to be recorded in each group, and every team member had to be actively participating. As the students were working in their teams, I would meet with each group to review their research (both as a group and individually), and to inquire about their preferences for explorers. I used these meetings as an informal assessment piece; in addition to serving as a formative check-in, they helped me to further gauge each student's individual reading and writing abilities. After spending three days on research, our class came together for a whole-group instruction on the different land and water routes of the explorers. Each student was given a blank map of the United States, and as we discussed the different routes, the map was colored in and labeled with all of the land and water routes. During this lesson, students revealed which explorers they had been assigned, and each team served as the "experts" on those explorers when their land and water routes were mentioned.

On the following day, I implemented the next phase of my design for instruction: providing my students with a foundational understanding of the elements of monologues. As a way to engage my students and begin our whole-group conversation on monologues, I asked the students to recall famous speeches in *Romeo and Juliet*, and to think about what it was that made them enjoyable to the audience. What was it about them that made them memorable? What purpose did they serve in the play? After discussing these points of inquiry, I revealed to my students that these speeches were called *monologues*, which I then defined on an anchor chart. For the next twenty minutes of our whole-group instruction, I created an anchor chart with my students on the "Elements of Monologues" (depicted below), which served as a guide throughout the course of our project.



“Elements of Monologues”

After creating this anchor chart with my students, I had a professional Indianapolis actor, Butler Theatre graduate Tyler Ostrander, visit our class to serve as an “expert” for my students. In addition to talking with my class about the importance of monologues in the professional theatre world, Mr. Ostrander performed a monologue from *Romeo and Juliet* and held a Q&A session. Many of the questions revolved around the character development and performance of a monologue, but some children also inquired about acting as a profession. In addition to providing my students with a real-life example of a performed monologue, Mr. Ostrander’s visit served as a way to introduce my students to the idea of working with real actors. In addition, once it was revealed to my students that they would be writing and performing their own monologues while collaborating with real Butler Actors, they found a deeper level of meaning and professionalism in their task. Towards the end of this lesson, I assigned each student an explorer--which was structured so that 2-3 students would be writing about each explorer-- and I provided each

student with a copy of the rubric I would be using to grade their monologues. (*Note: these rubrics can be found in the **Data** section of this thesis.) I concluded this lesson by briefly discussing each point of the rubric, and answering any final questions that the students had.

After reflecting on the observations I had made during my previous lessons on explorers and monologues, I decided to incorporate some additional instructional support for my students in my overall project design. For one thing, after reviewing the individual research that each student had completed in their small groups, I decided to provide each child with an outside resource--an article on their specific explorer-- based on their individual reading levels and explorers. These articles served two purposes: they were an additional reference for historical facts to be used in conjunction with their research, as well as an artistic example of how to write creatively about the explorers. In addition to these articles, I decided to provide my students with two additional resources to help guide and support them in their writing: 1. a concrete example of an explorer monologue, and 2. a structured graphic organizer based on our anchor chart and rubric. (*Note: both my example monologue and graphic organizer can be found in the **Data** section of this thesis.) As a way to introduce all of these new resources to my students, I conducted a fifteen minute mini-lesson in which I displayed my example monologue-- a piece I had written myself on Sacagawea-- on the overhead, and our class went through and highlighted the parts that satisfied the requirements on the rubric. Furthermore, after going through this monologue all together, I displayed the graphic organizer on the overhead and modeled how each part of the monologue could be broken down into the graphic organizer. As a way to conclude the mini-lesson, I performed my monologue for my students and modeled how one could play with the different emotions of a character. Furthermore, I provided each student with a copy of

my monologue, a blank copy of the graphic organizer, and their individual articles on their explorers.

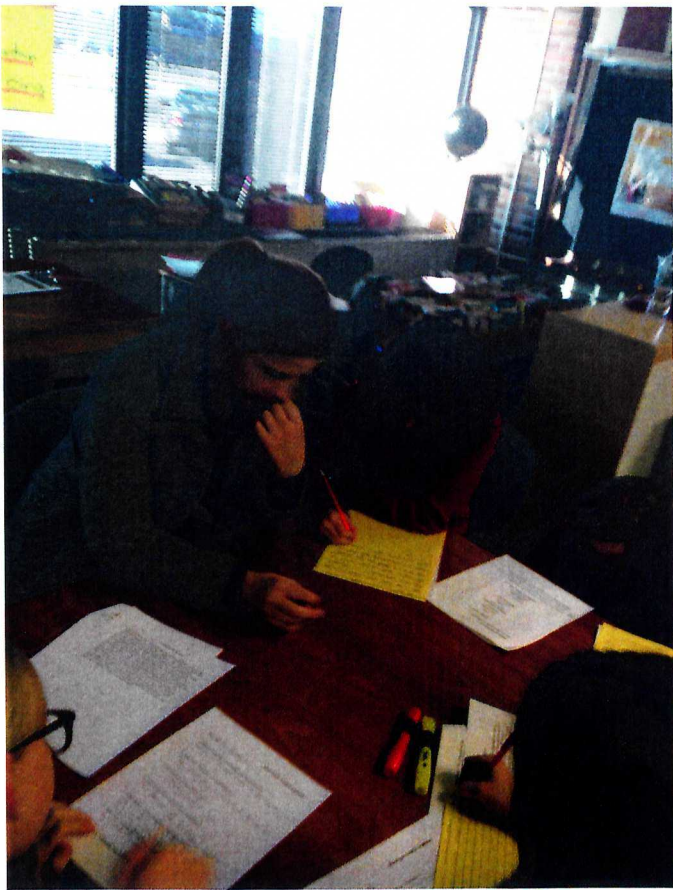
Creation and Collaboration

Prior to the day of our “Butler Actor” visit, I contacted the students of Butler’s Theatre Department in search of volunteers who might be interested in working with my students. Although many theatre students expressed interest, only four had the freedom in their schedules to come to Wallace on the necessary date. These students ranged in age (19-21), and represented the Sophomore, Junior, and Senior classes in the theatre department. In preparation for the collaboration lesson, the Butler Actors were given a brief summary of the work that had been conducted in my class thus far, and I provided each actor with a digital “explorer cheat sheet” to help them keep historical facts in order. Furthermore, each actor was given a digital copy of the rubric I would be using to grade the monologues, and they were each asked to sign a consent form stating a. the nature and duration of procedures and b. potential risks and benefits of partaking in the lesson.

On November 21st, the day of our collaboration lesson (pictured below), my students were assigned into small groups around the room based on their individual writing abilities and needs. Each student had his/her copies of the rubric, his/her explorer article and research, his/her graphic organizer, and yellow paper to write the monologue on. When the Butler Actors arrived, they were given hard copies of the “explorer cheat sheet” and rubric, and I assigned each of them a small-group to be their starting point. The expectation for the students was that they would write their monologues on the yellow paper, and the expectation for the Butler Actors was that they would discuss the contents of the students’ monologues with them (both academic and artistic), and offer possible suggestions for their performances. The lesson was an hour long, and each actor spent a total of fifteen minutes with each small group. At the end of each fifteen

minute time period, I alerted each group that it was time to rotate. While the students were collaborating with the Butler Actors to write their monologues, I assessed the students through individual conferences with the fifth graders, individual conferences with the Butler Actors, and informal observations of each group. As the lesson drew to a close, each Butler Actor was given a set of reflection questions to answer about their personal experiences, and the remaining few students who had yet to finish their monologues were asked to complete them for homework.





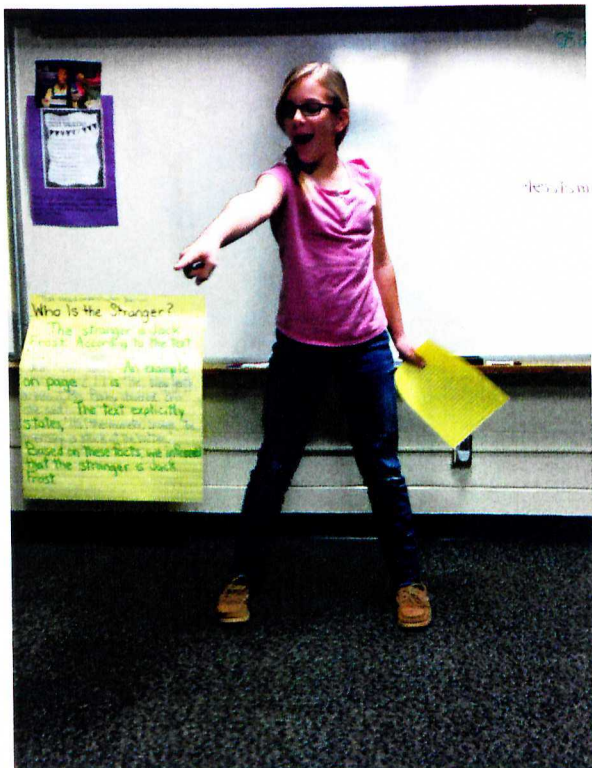
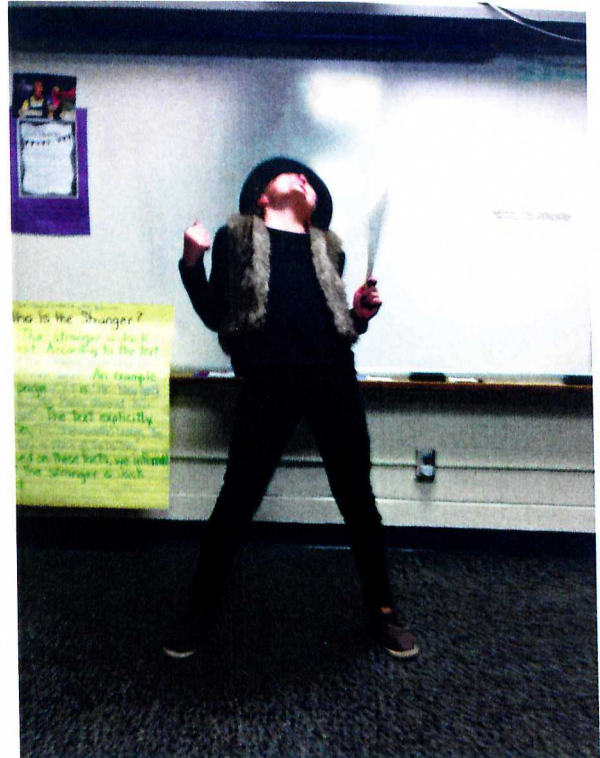
Performance and Reflection

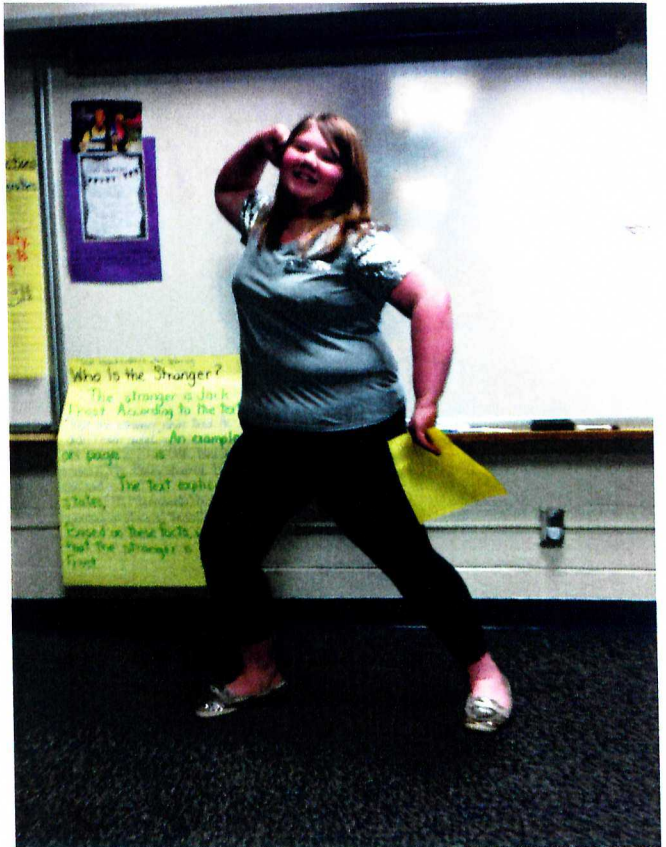
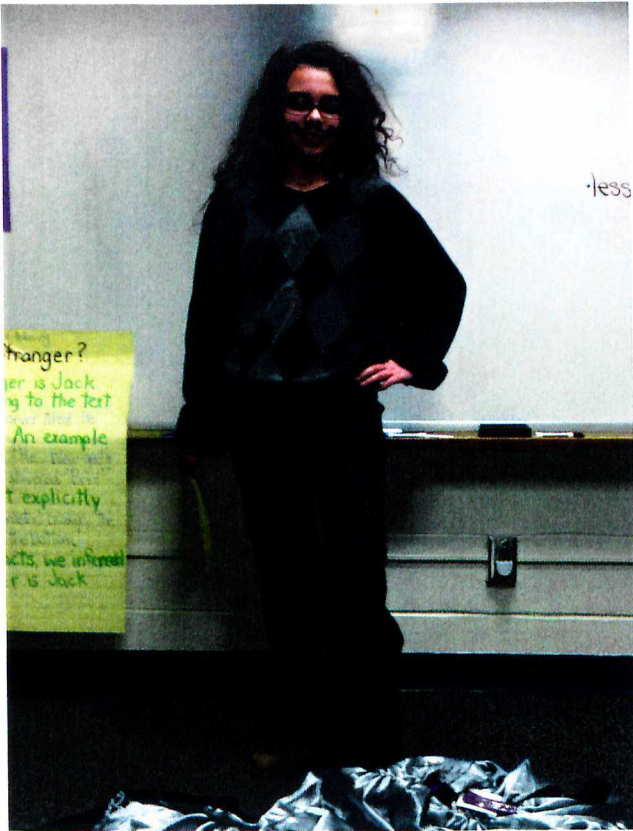
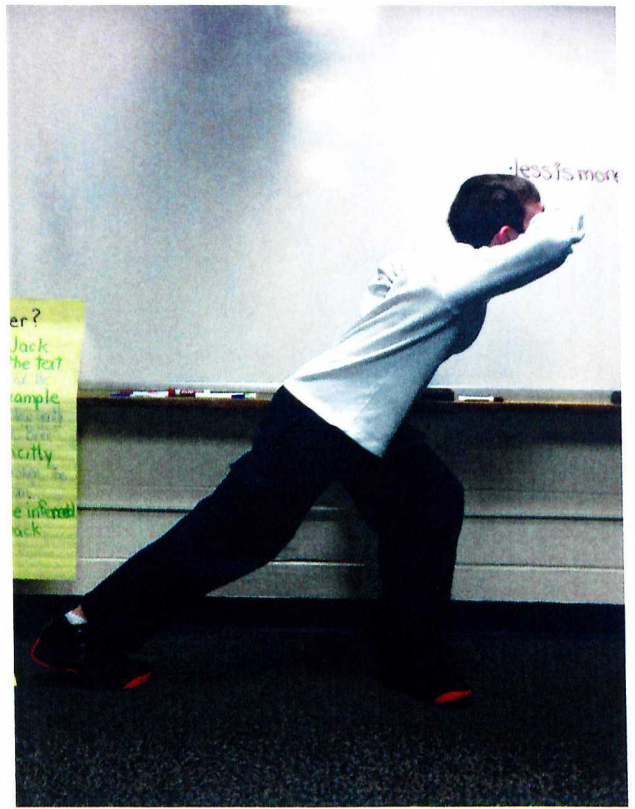
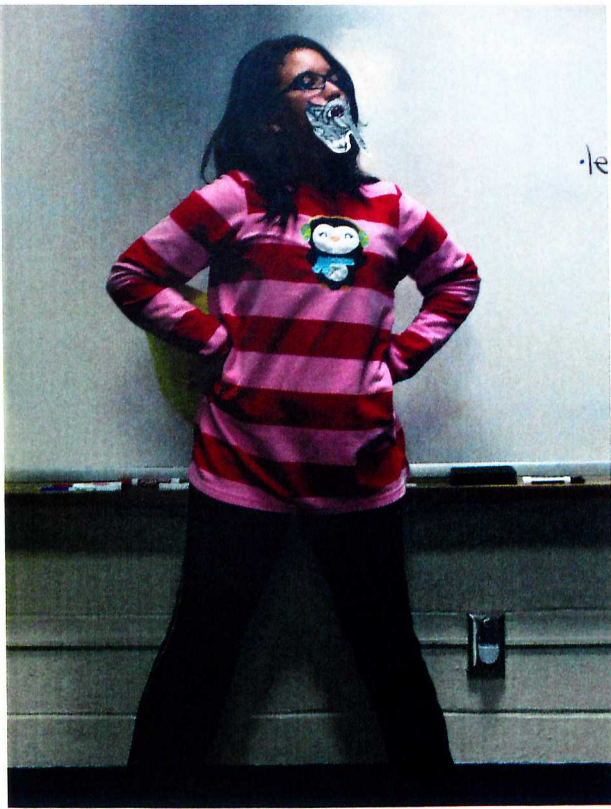
On November 25th, each student came to school prepared to perform his/her monologue for the whole class. As students entered the room, they were given a guided note-taking packet that would aid them in recording important facts on the explorers. To begin my instruction, a brief whole-group conversation was held in which our class discussed and identified the behaviors of good audiences and good performers. During this conversation, I made my expectations for the students clear in terms of active listening and recording, and we solidified the time limit that we had to cycle through the performances (roughly an hour and a half).

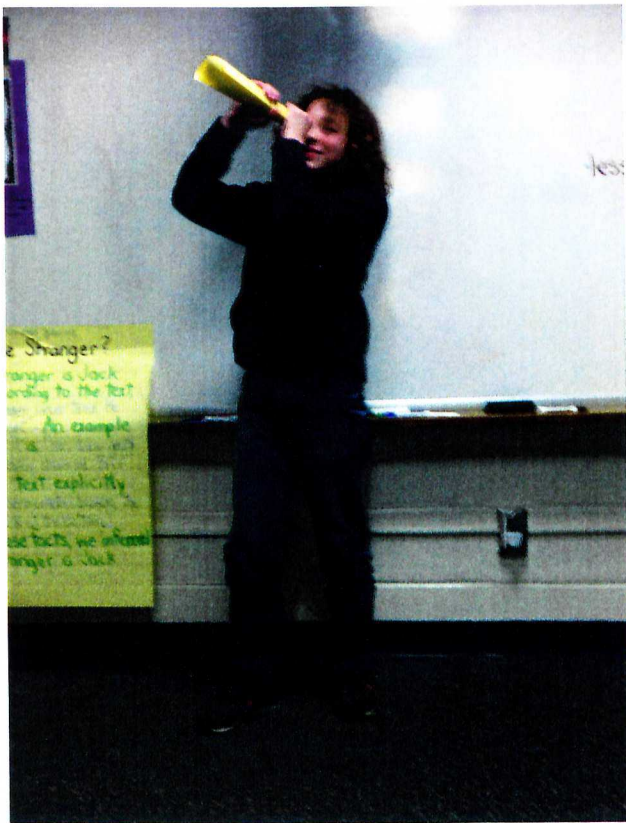
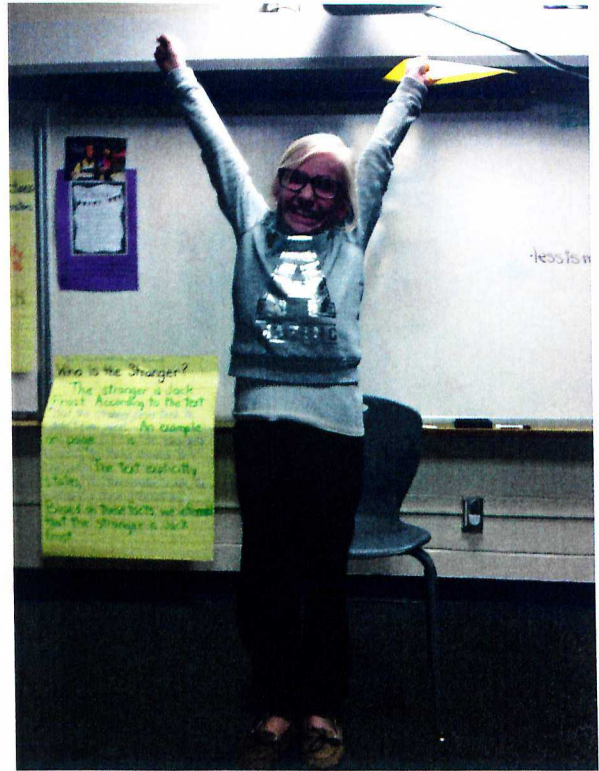
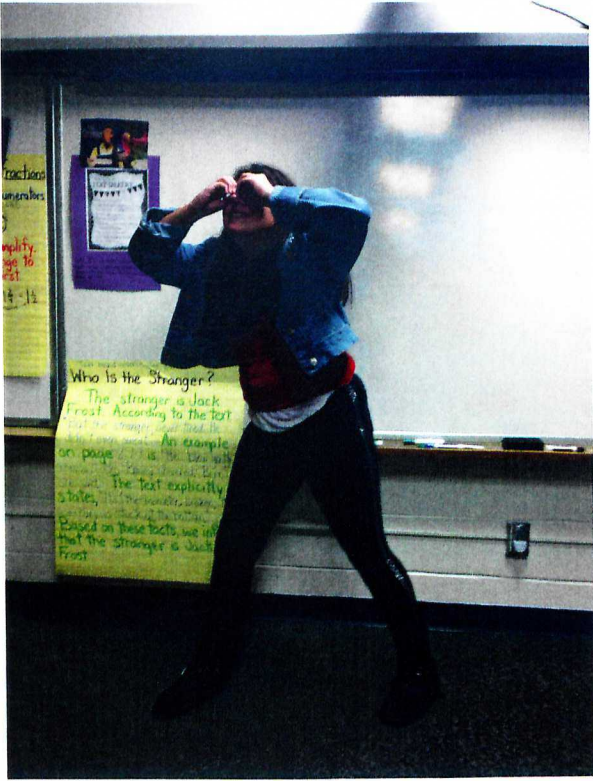
As a way to structure these performances, the following procedures were put into place: to establish a fair order, I drew the names of students out of a bucket. When a student's name was called, he/she had to come to the front of the room, pose as his/her explorer for a photograph (examples of which can be seen below), state the name of the explorer he/she would be portraying, wait for my signal (a sign that I had started videotaping), and begin to perform the monologue. After a student had performed his/her monologue, each table group would have approximately two minutes to collaborate and add information on that explorer to their guided note-taking packets.

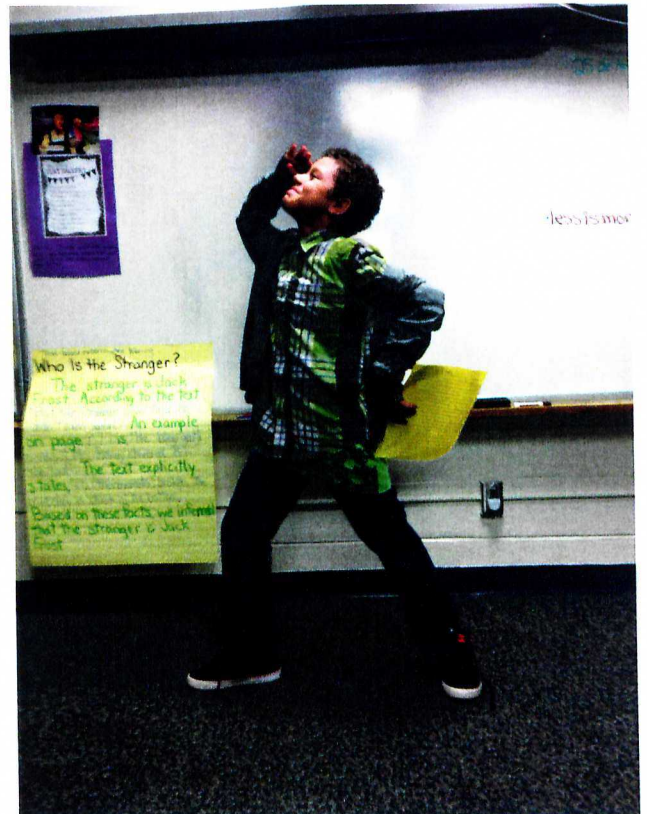
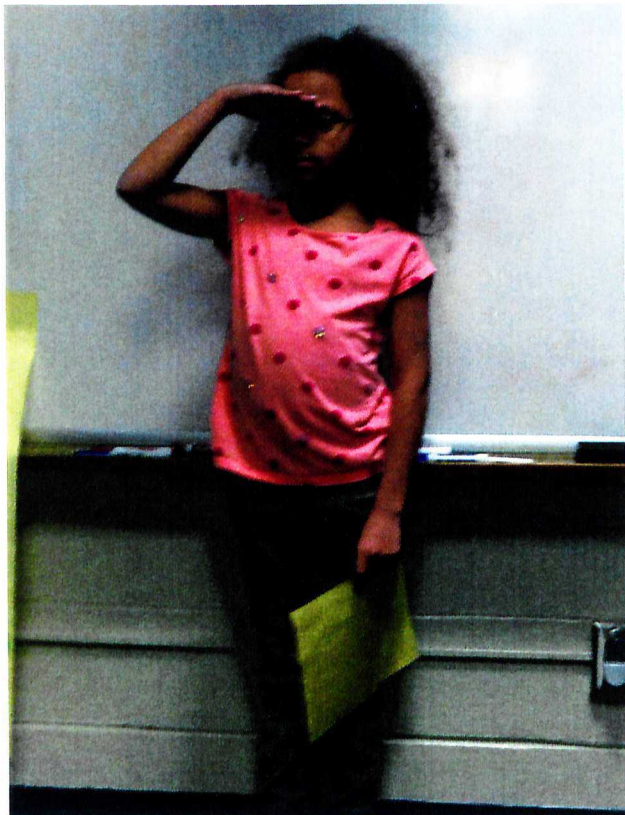
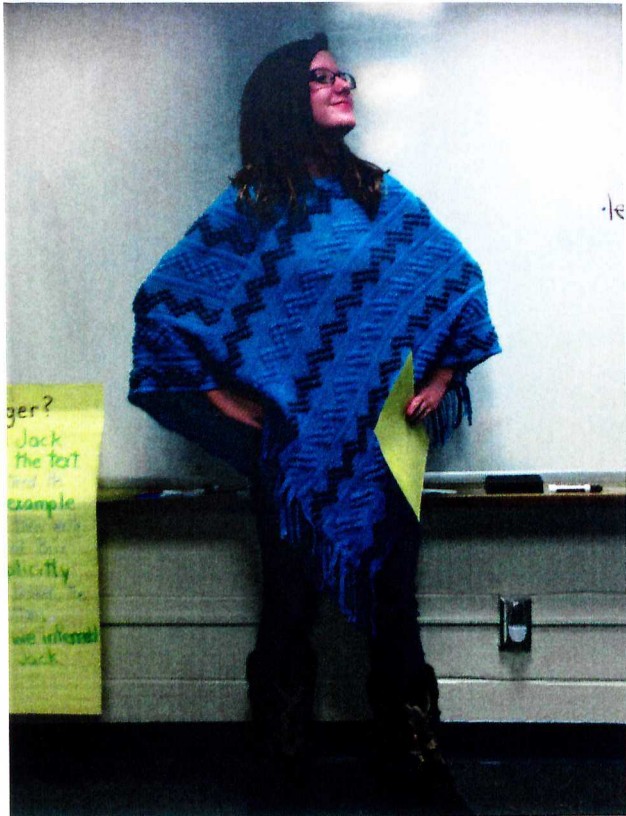
When all of the performances were finished, each student was given a set of four reflection questions that inquired about their overall experiences with this project. (*Note: these reflection questions and answered can be found in the **Student Data** section of this thesis.) As they pondered these questions and recorded their answers, I went around the room and checked each of their explorer packets for accuracy and completion. At the end of the lesson, each student

turned in their written monologue and rubric to be graded, and all of the reflection questions were collected.









Student Data

Table of Contents

In this section, the documentation listed below can be found in the following order:

1. Example Monologue and Graphic Organizer on Sacagawea
2. Graphic Organizer for Monologues
3. Rubric for Monologues
4. Student Monologues
5. Student Rubrics
6. Student Reflections
7. Butler Actor Reflections
8. Fifth Grade Teacher Reflections

Sacagawea Monologue

I cannot believe this-- Lewis still won't go out on a date with me! I left my Shoshone people in the Great Basin region for him! I traveled thousands of miles through blistering heat and bitter cold for him! I talked my way through countless violent Indian tribes for him! And still, nothing? You know, my people told me that if I went on this journey with Lewis and Clark, I would go down in history as a famous interpreter and guide. I was told by my friends that I would be a role model for women. I was told that my face would be printed on money! Nowhere down the line did anyone ever tell me that I would be shot down by some guy with a ridiculous hat and a bad sense of direction. I just don't understand! How could Lewis not want to date me? Because of me, we can all see how this country has doubled in size. I'm the reason Lewis and Clark were able to find the Pacific Ocean. And thanks to me, those two are going to be famous for exploring the western territory! They wouldn't have lasted a week out here without me! Ugh, men. I wonder if Clark is seeing anybody.

Monologue Graphic Organizer

Character: Sagagawee

1. What is happening in this scene with my character?

Sagagawee is thinking about the fact that Lewis will not go on a date with her, despite everything she has done for them.

2. What is my "engaging" opening sentence?

"I cannot believe this — Lewis still won't go out on a date with me!"

3. What country is my explorer from?

Shoshone tribe in the Great Basin region

4. Why did my character go on his exploration?

She went on her exploration to be an interpreter and guide for Lewis and Clark.

5. What impact did my character's exploration have?

- Pacific Ocean
- Country doubled in size
- Western Territory

6. How does my character feel in this scene? Why?

Annoyed, because Lewis won't date her

7. What is my "engaging" closing sentence?

Clark seeing anybody

Monologue Graphic Organizer

Character: _____

1. What is happening in this scene with my character?

2. What is my “engaging” opening sentence?

3. What country is my explorer from?

4. Why did my character go on his exploration?

5. What impact did my character’s exploration have?

6. How does my character feel in this scene? Why?

7. What is my “engaging” closing sentence?

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	/2 points
Teaches the audience: -What country your explorer is from. /2 -Why they went on their exploration /2 -The impact their exploration had. /2	/6 points
Clearly indicates how the explorer feels	/2 points
Is written in first person	/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	/2 points
Total Points:	/14 points

Comments:

Ferdinand Magellan

-
- I am dieing but I need to finish my
- jounery. What if I never get to
- see my home town Portugal. I found
- out that the world is round and I
- need to tell everyone. I am going to
- be so sad if I don't finish my
- trip. I am about to die good bye
- croul world I never got to complet
- you.
-
-

- Finally, after a long day of exploring
- "I can't go to bed wait"
- What, are you telling me that I to
- have to find a stupid place called
- "Northwest passage" who said, oh
- the King ^{from} / Opps OK I'll go. OK
- I am finally here, w-a-i-t this
- looks nothing what I thought it
look like.
- wouldv Darn this is not the right
- place and I left Italy for this.
- OK so day two were here this still
- looks nothing like the picture in my



- Look, look! Land it's asia, wait crew members I don't think this is Asia.
- Oh, I came all the way from Spain
- and people are thinking I'm crazy.
- My wife thinks I'm dead, but wait it's
- new land. Oh yay when we returned I'm
- going to get credited by the americas
- European colony zatin, You know
- what, I'm going to name this land India
- Hey and I'll call that guy a indian.

~~indent~~ I'm so nervous. Jaques Cartier Nicole #4

• Okay King Francis is sending me to the New World

• in search of riches and a new route to Asia. Giovanni da

• Verrazano tried three times in search of the same things

• as me and he couldn't find them. King Francis is expecting

Jaques Cartier a man from France

• me to find riches and a new route even though Giovanni tried

• and failed three times. When a King sends you somewhere

• you have to go no matter what, so that means I have to

• go and at least try. I don't know what to do!

• What if I don't find anything and then King

• Francis doesn't like me anymore? What if I don't

• find anything then he doesn't want to send me out on

• another voyage? I have to try to settle down about

• My journey to China was very spectacular, or may I
opening sentence

• even say awesome! I'm a very, very excellent explorer

• not too brag on anything I mean the best, I'm very

• grateful for that. I was born in Venice, Italy in

• the year of 1254. I'm the one and only Marco Polo.

• "The pool guy?" No not the pool guy here, I'll give you some information.

• Genghis Khan sent me, and my family to China, to

• go and recruit priests. My dad's 11th century

• my travels were influenced by adventures and

• merchant routes. I was journeying to China -

• was disappointed, because we were forced to

• cut through challenging ^{and sometimes} harsh territory. || Actually I've been

thinking, "Am I the best?"
Draft Paper

Marco Polo

- This is outrageous! I, Marco Polo have tons
- of things named after me, a hotel, a bridge,
- a city, and even a pool game! But I STILL
- don't have a day named after me. I mainly went
- to Asia to explore and adventure! I influenced
- later adventurers and merchants. And I thought
- the people of Italy would literally name a day
- after a very influential, ehem, and handsome
- man like me. But no, I guess wrong! Good
- luck getting an hour named after you, Columbus.

- I can't believe I just found the Mississippi
- River! It's so beautiful! Even though it's not
- gold or silver, I still found a river! I can't
- wait to go back to my home country in Spain and
- tell them about my discovery of the Mississippi
- River and taking over Peru! I will go down
- as the greatest conquistador ever!

Amerigo Vespucci

Dear Christopher Columbus, 5/2/1508

- I Love you! No, No, to Far Fetched.
- OK! Let's start over! Thank you So, So
- so, so, so, much! for discovering America
- and naming it after myself. Are
- you in my Hometown, Florence, Italy
- Right now? Because if you are,
- Say Hi to my mamma! How did
- you get King Manuel of Portugal
- to let me go on my voyages?
- Well, I wanted to tell you, in the
- First Place that I discovered!

- Present-day Rio de Janeiro and
- Rio de la Plata, plus, I got to
- Name the New World, South
- America. I was so excited when
- I got this voyage assignment.
- All of it is thanks to you.

your Friend
Amerigo Vespucci

- I Found Land! Oh its water.
- Wait, I bet Asia is over there.
- I am about 50% percent sure its over there. I know for sure I don't want my hometown England to know me as water boy!
- I sure hope I can complete my exploration on finding the Northern passage to Asia. Oh well I guess at least I can provide information on the North American water routes. Ah...
- Why is there still water!? We have been sailing for a month! Oh well I just hope

• on my next voyage if I have one

• that I can find land.

•

•

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•

Christopher Columbus

- It all happened in 1492. When I
- sailed the ocean blue. My name is
- Christopher Columbus. I was born
- in 1451 in Italy and I became an
- explorer. Because there was only a few
- ways to get to other countries, by land
- or by boat, I decided to sail my ship
- to try to find an easier way to get where I
- wanted to go. I had planned on going to the
- East Indies but would have to go through
- Japan to get there. In Japan I could
- set up trade of spices and other things.

- What I found was not Japan or the
- east Indies but a new land called the
- Bahamas in the Americas. I was not the
- first person to visit these lands but
- I was the first person to set up trade
- with the people that were already there.
- And was able to explore and make
- colonies for other Europeans to come
- to. It was an exciting journey to new
- lands and even though it was frightening to
- be some where I had never been I was happy
- to meet new people and do some thing good for
- for my country and the world.

Christopher Columbus sailed the ocean blue at 1492 to find a route around Africa to China, Japan and India. But what I ended up finding was America. The island I thought that I was on was India so I named the natives Indians.

- When I returned to my home town Spain
- I was a hero. The people wept my way
- gave me Gold, a new Ship, and I had to
- be brave and strong so yha I deserved it
- a I went down in history as the
- Finder of America.

Francisco Vasquez de
Coronado

By: Brooke

Why!? Why!? I've searched
for two years, and nothing! I came
all the way from Spain, to find those
seven Golden Cities, when it was
a lie. Well, at least I found
the Grand Canyon. I'm not a
loser. Oh, who gives a crap. I am
so a loser!

Amerigo Vispucci

Land ho! What? I said land ho. Why?
y? you know why. Why? Ugh! It's for when I
find land on my voyage. Why? That's because
when captain sparrow found land he... wait!
never mind! I am from florence, italy.
Why are you even going on a fourth trip?
That's because King Minwell the first of
portugal told me to. I can see why he asked
you to go again because last time you found
day Rio de janeior and Rio de la plata.
Hey. sorry for yelling at you juan ponce
de leon jr. I hope you can forgive me. OK

on one condition you take me with you on
your voyage. Nooooooo!

Giovanni da Verrazzano

- Ugh! This stupid King Francis^{the 1st} keeps on
- making me go on all these ridiculous
- journeys to find the "Northwest Passage"
- and this is my THIRD time looking and I
- still haven't found^{it}! IF I do not
- find this ^{river} place soon I am going to go
- crazy! But while I was on my journey
- I did find the Atlantic coast of North
- America. I am a man from Italy, and
- I don't ^{even} remember why I ever came here
- in the FIRST place! Why can't I go
- on my own journeys! Instead of doing

- everything for the king? I know that
- I still haven't found what the king
- wanted me to. Maybe I can discover
- a bridge and name it "The Verrazzano"
- to complete my DREAMS! Whop, I
- better go the Natives are coming and
- last time we met they tried to kill and
- eat ME!

Ferdinand Magellan

• Why?! Why?! Why?! I kept asking myself. They all think

• I'm crazy! But when I prove to them the world is

• round then they will be the crazy ones. I need to leave

• Portugal and get a life. Maybe just maybe I

• could travel all around the ROUND not flat world!
6 months later (turn around)

• Finally! I am done. Well now all I have to do is

• go tell everyone I sailed all around the world

• and that it is definitely positively absolutely

• Round.

•

•

•

I was visiting a tropical rain forest

which is now Panama. I had a dream of

making great cars, but I ~~put~~^{was} that aside

to become an explorer. I was born

in Spain. When I was taking a nice

long swim, ~~when~~ I got a fax from

Francisco Pizarro all the way from Peru.

I swam back 106 miles and fought the

Inca Indians in wet underwear. I died May 21, 1542,

but I put my exploring in charge

of Luis de Moscoso Alvarado

Hernando de Soto

John Cabot

- Ok guys listen up were not in
- Asia. I know, ~~I~~ know I told you ^{because we wanted to find north way port}
- that were in Asia, but were in
- Canada. which is almost as good
so lets claim the land
- as Asia. Listen between you and me
- if the king or Queen ask say
and don't tell the guys
- we found Asia. Hope the Queen ^{and} King ^{and} don't find out.

find
of
the
port
of
the
north

Juan Ponce de Leon

- Ugh, why can't I find the mythical fountain
- of youth. I have searched everywhere and
- I still can't find it. I have traveled
- all the way from my home town in
- Spain. And the whole reason I have
- been
- looking for the mythical fountain of
- youth is because I want to stay
- young and beautiful forever.
- Because I am the most handsome boy in
- my whole entire town, I have decided
- to go to a place and build a colony
- here. Ah a Native American shot in the

Gh, I must have seen a thousand
all of Spain
people and none of them fit
as my exploration team! Took
bt. those guys in rags, they're
coming towards me act natural.
Hey dudes whats up? You
seriously want to be on my
team? Awesome! Now since
I have a team we need
to try and find the seven
gold cities! I've grown up hearing about them
It will take a
long time so bring a lot of
clothes! 2 years later.

I can't believe we found the
Grand Canyon, and we named
it! All in 2 years. But I am
sad we didn't find
the 7 gold cities

- Uh, it has been years since I took over
- the Aztec empire, yet I still feel guilty
- for nearly wiping out their race. I left
- my home in Medelling, Spain to get
- gold for king Charles and what do I
- get in return? Fame from hatred?
- I had to fight Tlaxacan and Cho-
- lula warriors to get here. The only
- thing I'm proud of is finding His-
- paniola. I wonder if there is any
- way I can repay the Aztec.
-

- After all I did for you people, and after all
- these long unpleasable ~~456~~ years, no praise! My young 15 ~~and~~ and $\frac{4}{365}$ of a stinkien
- life as an explorer led to the defeat of the mighty Aztec empire and, yet I went on and gained Mexico for the crown of Spain. Who cares if I became Governor of stupid New Spain, I want worship! The people at home say "Hi, Cortes," and "Bye, Cortes" but never do they say "Oh look at the wonderful and almight Cortes!" Now I see that a good king must rule with authority! I once was poor, but now a noble!
- No one disrespects Hernan Cortes, not even Velazquez, who "canceled" my journey. I went! And I'm a Champion for it! I will top Ponce dumb Leon and Christopher Crazy! Cortes is a ruler! (and single)

• I'm nervous. I am known chiefly for exploring the St. Lawrence River and giving Canada its name, and I'm still nervous. I'm from Saint-Malo, Brittany, France. I was sent by King Francis to a new world to search for riches and a new route to Asia in 1534. My exploration of the St. Lawrence River allowed France to lay claim to land that will be Canada. What if the King does not like it, he might put me in the dungeon. Hopefully I will find the northwest passage.

Jacquenc

Cartier

John Cabot

- I wonder who I am going to
- be sailing with? So, I am
- going to be sailing with Christopher
- Columbus. I found Asia! I
- found Asia! Oops! It is Canada.
- ~~My~~ mistake. I
- I can not be leave that
- Christopher stole my fame
- and riches! I am going to
- my home land Italy,
-
-

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), <u>spelling</u> , etc.)	1/2 points
Total Points:	13/14 points

Comments:
 I love the emotion you have in this monologue, Jillian! Great job!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	0/2 points
Total Points:	12/14 points

Comments:

I love how engaging your opening and closing sentences are! Well done!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2 1/2 -The impact their exploration had. 2 1/2	6 1/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	0/2 points
Total Points:	12 1/14 points

Comments:

I love the line "my wife thinks I'm dead!" Great emotion!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

Fantastic job, Nicole! Very well written! 😊

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), spelling, etc.)	1/2 points
Total Points:	13/14 points

Comments:

I love how your character's emotion changes at the end of the monologue! Great job!

Lucas

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

This is a fantastic monologue, Lucas!. Your idea for the scene was very clever, and your witty writing style really brought the character to life! Great job! 😊

Molly

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

I love the emotion you chose to bring to this character! Great job!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, <u>punctuation</u> , title (character's name), spelling, etc.)	1/2 points
Total Points:	13/14 points

Comments:

This is a great monologue, Eva! I love the emotion you brought to this character!

Myah

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), <u>spelling</u> , etc.)	1/2 points
Total Points:	13/14 points

Comments:

I love the detail and emotion you have in this monologue! Great job, Myah!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	0/2 points
Total Points:	12/14 points

Comments:

I love the personality you gave to your character in this monologue! It really brought your performance to life! Great job, Garvin!

Brooke

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

Wonderful job, Brooke! I love the emotion in this monologue!

Micah

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person (This seems to be written as two people instead of 1)	1/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	1/2 points
Total Points:	12/14 points

Comments:

I love how you decided to open your monologue with the phrase "Land ho!" Great job, Micah!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

I love how you included both King Francis and the Native Americans in your monologue!
 Excellent job, Amaya! 😊

Maisy

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

I love the line "I need to leave Portugal and get a life!" Very engaging and informative! Great job, Maisy!

Ashlyn

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2 / 2 points
Teaches the audience: -What country your explorer is from. ^{2/2} -Why they went on their exploration ^{0/2} -The impact their exploration had. ^{0/2} <i>had to be historically accurate</i>	2 / 6 points
Clearly indicates how the explorer feels	2 / 2 points
Is written in first person	2 / 2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	1 / 2 points
Total Points:	9 / 14 points

Comments:

Very creative and engaging! 😊

Kaitlin

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	0/2 points
Total Points:	12/14 points

Comments:

I love the idea you had of speaking to your crew in your monologue! Very clever and engaging! Great job, Kaitlin!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (<u>grammar</u> , <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	0/2 points
Total Points:	12/14 points

Comments:

I love how you gave your character a motive for his actions! Very creative and engaging! Wonderful job!

Emily

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, <u>punctuation</u> , title (character's name), <u>spelling</u> , etc.)	1/2 points
Total Points:	13/14 points

Comments:

I love how you included "acting natural" and "Hey dudes, what's up?" in your monologue! Very entertaining! Great job, Emily!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

I love your idea of having your character feel guilty for his actions! Very clever and engaging! Wonderful job, Rogelio!

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

This is a fantastic monologue, Brayden! I love the style you wrote this monologue in; it was very entertaining, engaging, and informative from beginning to end! Wonderful job!! :)

Paris

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 2/2 -The impact their exploration had. 2/2	6/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	2/2 points
Total Points:	14/14 points

Comments:

You did a wonderful job on this monologue, Paris! The emotion is very strong, and the information is clear! Great work! 😊

Katie

Your monologue must include:

Elements of YOUR monologue	Points
An engaging opening and closing sentence	2/2 points
Teaches the audience: -What country your explorer is from. 2/2 -Why they went on their exploration 1/2 -The impact their exploration had. 1/2	4/6 points
Clearly indicates how the explorer feels	2/2 points
Is written in first person	2/2 points
Conventions of writing (grammar, punctuation, title (character's name), spelling, etc.)	1/2 points
Total Points:	11/14 points

Comments:

I love the emotion in this monologue! Great job!

First Name: Jillian #1

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I liked it I got to learn
more stuff about explorers

2. Name three things that you liked about learning about explorers using monologues.

world was round not flat

3. Is there something that you didn't like? If so, what was it?

NO NO NO NO

4. Is there anything else that you want to tell me about what you thought about this learning experience?

Yes thank you for helping me
and thank you for letting me meet
your friends

First Name: Chaleigh

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I got better information.
they were a big help,

2. Name three things that you liked about learning about explorers using monologues.

1. Who they were
2. Where they were from.
3. What they found.

3. Is there something that you didn't like? If so, what was it?

NO

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I thought that it was fun
I thought everybody was
awesome when they were
performing I had fun.

First Name: Loxi

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

We got more ideas

2. Name three things that you liked about learning about explorers using monologues.

how they died how they felt and what they felt

3. Is there something that you didn't like? If so, what was it?

how a lot of people said bad things about my explorer

4. Is there anything else that you want to tell me about what you thought about this learning experience?

that I like how we had funny stories

First Name: Nicole

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

They helped me understand monologues better and helped me think of how to explain my character in the monologues.

2. Name three things that you liked about learning about explorers using monologues.

I liked that we wrote the monologues in first person because, it was like we were the explorers. I also like that we acted out our monologues.

3. Is there something that you didn't like? If so, what was it?

I didn't like thinking of a beginning and end.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

No there is nothing else I would like to tell you.

First Name:

~~Leavation~~
Leavation

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

They affected me in a big way!

2. Name three things that you liked about learning about explorers using monologues.

It helps to learn, write better and give a story
to the class.

3. Is there something that you didn't like? If so, what was it?

Nothing I liked.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

Yes, it was very good!

First Name:

Lucas
Marco Polo

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I really enjoyed it, Tyler was funny and inspiring.

2. Name three things that you liked about learning about explorers using monologues.

I enjoyed how creative the class was, I enjoyed how some people dressed up, and the jokes some people had on their monologues.

3. Is there something that you didn't like? If so, what was it?

No, I liked it all.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

It was fun to interact with history by reading a monologue.

First Name: Molly

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

They helped me learn a lot about monologues.
They inspired me and helped me think of how to start and end my monologue

2. Name three things that you liked about learning about explorers using monologues.

- I liked how we got to combine acting and learning.
- I liked how people were going into detail about their explorer
- I really liked how we got to act instead of just reading our social Studies book.

3. Is there something that you didn't like? If so, what was it?

I didn't like when I was writing, I couldn't really think of anything for my beginning and end.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I really liked when we performed that I didn't really feel nervous like I usually do and I got to express myself.

First Name: _____

Madelyn

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

• learned a lot of things on Acting.

2. Name three things that you liked about learning about explorers using monologues.

- Funny
- writing
- ~~Acting~~

3. Is there something that you didn't like? If so, what was it?

~~Nothing~~

Saying it in Front
of People.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

NO

First Name: Eva

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I was great.

2. Name three things that you liked about learning about explorers using monologues.

Acting
Creative
Visitors

3. Is there something that you didn't like? If so, what was it?

4. Is there anything else that you want to tell me about what you thought about this learning experience?

It was really fun. I want to do more.

First Name: Myah
Christina
Clarke

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I felt good because they helped me alot and helped me Resear

2. Name three things that you liked about learning about explorers using monologues.

- I liked that we could perform the way we wanted to.
- I liked that it was creative.
- I liked that it was at 5000000 was street

3. Is there something that you didn't like? If so, what was it?

No Nope Mup Nuu Nu huh
♪ NO ♪ Zip Zero No... No... Noos!

4. Is there anything else that you want to tell me about what you thought about this learning experience?

only one thing... IT was

AWESOME

First Name: GAVIN

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I got a better understanding

2. Name three things that you liked about learning about explorers using monologues.

What they went through their explorations.
What they did
What country

3. Is there something that you didn't like? If so, what was it?

I like it all.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

no.

First Name: Brooke

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

It was big help.

2. Name three things that you liked about learning about explorers using monologues.

- learning
- performing - writing

3. Is there something that you didn't like? If so, what was it?

No!

4. Is there anything else that you want to tell me about what you thought about this learning experience?

It was very fun.

First Name: Michah #14 11/25/11

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?
I think it really helped me to learn about monologues.

2. Name three things that you liked about learning about explorers using monologues.

They have funny names they were cool and they all had at least a lot of hair on their chin

3. Is there something that you didn't like? If so, what was it?

NOTHING!

4. Is there anything else that you want to tell me about what you thought about this learning experience?

nope! I was all fan and cool.

First Name: Amaya #15

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

It was fun and inspiring because, they helped me with ideas. Also, they were really nice! 😊

2. Name three things that you liked about learning about explorers using monologues.

- Learning
- acting out
- no. 1. fun

3. Is there something that you didn't like? If so, what was it?

Nope, I liked every thing about em!

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I thought that it was a funner way than study. writing essays, and taking lec. I would like to do more like we did. I like every thing

First Name: Maisy #6

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)? I got to learn about acting and monologues. And they helped me learn more about my explorer and what to write in my monologue. It was also very fun.

2. Name three things that you liked about learning about explorers using monologues.

It gave me information that I would need for class. It was also very very fun. I also got to learn about my classmates moods and writing and reading experiences.

3. Is there something that you didn't like? If so, what was it?

I liked everything!

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I think everything we did was perfect and nothing should be changed.

First Name: Achlyn #8

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

It helped me not act weird or stupid when performing

2. Name three things that you liked about learning about explorers using monologues.

- all the cool things they did
- when all of the explorers turned on Christopher Columbus
- how they found things and why

3. Is there something that you didn't like? If so, what was it?

NO

4. Is there anything else that you want to tell me about what you thought about this learning experience?

First Name:

Kaitlin
John

Cabot

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

me feel like I made
I - new a lot.

2. Name three things that you liked about learning about explorers using monologues.

what they did
How they made it sunny
Where they came from.

3. Is there something that you didn't like? If so, what was it?

NO

4. Is there anything else that you want to tell me about what you thought about this learning experience?

can we work with them
again and I really liked it

First Name: Sierra #20

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

The impact for me is they helped me a lot and for me to see them act and what to do when you mess up.

2. Name three things that you liked about learning about explorers using monologues.

1. We get to act

2. We show how the explorers felt

3. its fun and better than a test and different papers.

3. Is there something that you didn't like? If so, what was it?

I am just stage fright.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I like to tell you I love to act.

First Name: Emily

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?
They helped understand better what we were supposed to do.

2. Name three things that you liked about learning about explorers using monologues.

1 We were able to dress up

2 We acted them out

3 We got 2 explorers

3. Is there something that you didn't like? If so, what was it?

4. Is there anything else that you want to tell me about what you thought about this learning experience?

I would love to do it again!

First Name: Rogelio

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

and I benefited my grammar was able to use more details.

2. Name three things that you liked about learning about explorers using monologues.

- where they're from
- why they explored
- what they found.

3. Is there something that you didn't like? If so, what was it?

NO

4. Is there anything else that you want to tell me about what you thought about this learning experience?

NO

First Name: Drayden

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?
I honestly felt a little overwhelmed with a couple of them and think that one in particular was way too critical.

2. Name three things that you liked about learning about explorers using monologues.

- I could feel emotion
- I loved the map
- Do what I felt like
- "the research"
- I could say I did it.
- interactive

3. Is there something that you didn't like? If so, what was it?

- One ^{actor} was too critical and felt intimidating

4. Is there anything else that you want to tell me about what you thought about this learning experience? I just loved the research and felt well afterward.

I just hope that if you do it again, make sure the actors are not just actors and just critics.

First Name: Paris

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?

I learned more about monologues and how they are used.

2. Name three things that you liked about learning about explorers using monologues.

The can be fun.
The are interesting.
I like the monologues because I learned a lot.

3. Is there something that you didn't like? If so, what was it?

I like everything about it.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

nothing

First Name: Hattie #27
Thon Cadot

Reflection Questions: Students

1. What was the impact of working with Butler Theatre students on this learning experience (~~both Tyler and the Butler Actors~~)?

I think I have learned more than I did before.

2. Name three things that you liked about learning about explorers using monologues.

where they lived, their impact, and what they found instead.

3. Is there something that you didn't like? If so, what was it?

I liked it all

4. Is there anything else that you want to tell me about what you thought about this learning experience?

no.

Reflection Questions: Butler Actors

1. What did you perceive was the impact of working with the fifth grade students on this learning experience?

It helped take their work in the classroom one step closer to real-world application, which seems pretty rare in an elementary school setting. By working with real theatre students/professionals, they had the chance to see where they could be if they chose to pursue theatre.

Also, by learning about explorers through the creation of monologues, students were able to make something that happened almost 500 years ago personal and relatable, which I imagine increased the amount of information they were able to retain on the topic.

2. Name three things that you liked about collaborating with the students on their monologues.

First, I enjoyed their enthusiasm. Their eagerness to learn and listen to ideas or advice quickly dissolved any apprehension I experienced coming into the situation.

Second, I liked the small-group environment. It made me feel like I was able to give each of them attention versus glossing over the people who had it down and focus only on students who were confused.

Third, I liked the variety of explorers they were studying! To be honest, I learned some things too. I wasn't familiar with everybody they were studying.

3. Is there something that you didn't like? If so, what was it?

Not that it could really be helped, because I know how elementary school goes, but I wish we had more time with them!

4. Is there anything else that you want to tell me about what you thought about this experience?

Keep doing you. This rocked. I wish I could have gone to Wallace as a kid.

Reflection Questions: Butler Actors

1. What did you perceive was the impact of working with the fifth grade students on this learning experience?

I believe that we have generated excitement and increased interest in the the wonderful world of theatre. We helped the students by just being examples of a greater understanding of the materials that they were presented with in the project, and I think that we provided an experience that the kids will remember going forward.

2. Name three things that you liked about collaborating with the students on their monologues.

I enjoyed generating and providing some feedback on their ideas, because I was blown away with their creativity. I liked that we got to talk to all the students and learn about their thoughts and ideas. I feel that are presence was a fun and positive motivator for facilitating learning.

3. Is there something that you didn't like? If so, what was it?

If there was one aspect that i did not enjoy was the constraint of time, but that is just unavoidable in an ever changing educational environment. I honestly wanted to hangout with the kids and hear more of their ideas.

4. Is there anything else that you want to tell me about what you thought about this experience?

I had an overall positive experience and I think the kids did as well. Your a great teacher and I want you to educate my future babies!
I loved your classroom environment, because the kids had so much love for the learning and respect for you as the teacher, it made me smile. They had a spark for learning and creativity that was expressed in the learning.

Reflection Questions: Butler Actors

1. What did you perceive was the impact of working with the fifth grade students on this learning experience?

I believe working one on one with the students gave them the personalized attention they needed to fully understand the process of writing a monologue. I also believe using monologues as a way to teach history is an amazing tool. Each student was able to learn in depth material about each of his or her explorers. By writing a monologue they were required to think of what situations each explorer may find himself in and what he would think and in each of those situations, this allowed the students to get a peek into the reasons why each explorer explored that specific area.

2. Name three things that you liked about collaborating with the students on their monologues.

- a. Hearing each student's specific idea about what the explorer was going through in their individual made up circumstances.
- b. Watching some of the students see their own monologues and explorers 'come to life'.
- c. Seeing the inventive ways that the arts were being used to teach several different subjects at the same time.

3. Is there something that you didn't like? If so, what was it?

The only thing I didn't like was that we did not get more time with them. I think we could have spent the whole day with them.

4. Is there anything else that you want to tell me about what you thought about this experience?

This was an extremely fun experience. I wish I could do it again. GREAT JOB, RACHEL!!

Reflection Questions: Butler Actors

1. What did you perceive was the impact of working with the fifth grade students on this learning experience?

They definitely seemed to look up to us as if we were experts on the topic. Some students seemed to have a better idea about how to write a monologue than I did and others needed more guidance. I feel like I was more helpful to the latter group of students.

2. Name three things that you liked about collaborating with the students on their monologues.

- Seeing the creative ideas that some of the students came up with.
- The students' obvious enthusiasm for the project.
- Seeing certain students make connections and get excited about what they had come up with.

3. Is there something that you didn't like? If so, what was it?

In the first group that I worked with, the students weren't very far in their planning process and I found it harder to help those kids who didn't already have a basic idea. Those with better developed ideas were easier to help.

4. Is there anything else that you want to tell me about what you thought about this experience?

It was so interesting and refreshing to see students getting excited about and using the arts to learn traditional material.

Reflection Questions: Teachers

1. What did you perceive was the impact of working with Butler Theatre students on this learning experience (both Tyler and the Butler Actors)?
 - It allowed them to hear examples of monologues.

2. Name three things that you liked about teaching about explorers using monologues.
 - It gave the children a specific purpose as they were researching their assigned explorer.
 - Art standards were incorporated in the unit.
 -

3. Is there something that you didn't like? If so, what was it?
 - The unit needs lessons on perspective and point of view to help the children understand the elements of a monologue.
 - Too much time and energy was focused on researching the person. Students did not stay on task (better, balanced time management)
 - Task was not differentiated. Every student did the same exact layout.

4. Is there anything else that you want to tell me about what you thought about this learning experience?

Analysis

Why It Matters

Throughout the duration of this project, my instruction and objectives were based on my desire for my students to construct and demonstrate an understanding of explorers through the theatrical medium of monologues. In terms of overall student learning, I was stunned to see the effects that this artistic approach and general experience had on their deeper levels of understanding and creativity. Rather than merely memorizing facts, my students developed personal connections to the explorers that they were studying. Through costumes, face paintings, accents, and enthusiasm, the explorers were brought to life in the eyes of our class. As the students developed their stories with their peers and the Butler Actors, they began to pull elements of themselves --their emotions, imaginations, thoughts, and curiosities-- into their work, which vastly expanded their attitudes and levels of engagement.

In regards to the collaborative element of my thesis, this project showed me the immense impact that professional collaboration can have on the learning experiences of my students. After speaking with a professional during our first lesson on monologues, the level of meaning behind this explorer study greatly deepened. My students felt a renewed sense of purpose in their work; a feeling that what they were doing was important. Similarly, working with the Butler Actors to write and perform the explorer monologues also inspired a unique sense of meaning. In collaborating with the Butler Actors, my students expanded their thinking both academically and artistically; being viewed as “co-creators” and fellow artists opened them to new possibilities, and rejuvenated their interest in capturing the significance of their characters.

In terms of professional teaching practices, this project gave me the unique opportunity to implement an arts integration approach in an environment that fully supports it. However, that is not to say that a project such as this could not be done in an alternative school environment. In fact, a teacher in any building can implement this type of learning experience in his/her classroom. Basic theatrical practices and terminology can be easily explained and experienced (should the theatrical route be desired), and countless mediums of art can be integrated into any aspect of a curriculum. While the collaborative component can be slightly trickier to navigate, it is important to note that “experts” on subjects --whether artistic or academic-- are not exclusively akin to being college students or local celebrities. Professionals can be found in every corner of one’s community; one merely has to reach out and contact local organizations, programs, businesses, or even families to find them. Furthermore, a project such as this can either be expanded or retracted to suit an educator’s specific academic goals. It can be carried out over the course of one week, or stretched out over a long period of time; there is no required time frame, which allows for immense flexibility. Additionally, this type of project can be integrated into additional parts of the curriculum as well-- not just social studies and writing. One could easily incorporate aspects of this theatrical explorer study into reading lessons, math lessons, or even science lessons. With its dual focus in academic and artistic standards, the possibilities for this project are truly endless.

Looking back, if I were to do this project again with future classes, there are a few adjustments that I would implement. For one thing, I would make sure to differentiate the initial “explorer research” small groups, as opposed to randomly assigning the groups. In doing this, I would hope to create a balance of differing personalities and reading levels in each group, which

would further support my students as they are building their foundational understanding of the explorers. In addition, I would attempt to find the financial means to provide my students with a field trip to a local theatre institution --such as the Indianapolis Repertory Theatre-- to witness a theatrical production first-hand. With this trip, my goal would be to not only enhance their general artistic experience, but also further establish their personal and professional connections to the artistic manner in which they were learning. Finally, I would do my best to integrate the academic content of this project into additional parts of the curriculum, such as by designing science experiences around the design of sixteenth century ships, featuring the names and dilemmas of different explorers in mathematical story problems, or adding some type of novel study that relates to the themes of adventure, exploration, and discovery. By integrating this project across the curriculum, it would be my goal to support my students' abilities to connect their learning through multiple disciplines, which I believe makes it all the more powerful.

In today's schools, the typical approach to arts integration is the teaching artist model. Although I can appreciate this model's attempt to expose students to the arts, it does very little in terms of student involvement. With its collaborative nature, professional elements, and dual focus on academic and artistic purposes, my thesis takes an entirely new approach to arts integration. A model such as the one I have developed and implemented has the potential to not only change the modern perspective of AAI, but also influence the advancement of AAI as an educational field. That being said, it is my hope to contribute the findings of this thesis to the current amount of available data. Teaching is an art, and it is time for educators to come together to create a masterpiece.

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