

Annotated Bibliography notes

First, after recording all the bibliographic information in correct (Chicago) format, **Summarize** the article or source: What is this about? What are the main ideas, the important information? (It's useful to make a distinction between summary and synopsis here. The latter being a 'play by play' account of what happens in the article- typically sequential rather than global.)

Next, **Interpret** the information and ideas: What does it mean? What's significant or important or useful here?

Third, **Apply** the information and the ideas to something relevant to the class or the student. Connect the ideas to the ideas of other authors and thinkers. How can these idea, this information help understand something and/or do something with their own ideas or projects?

Having students leave each pulse summer with a collection of articles and annotated bib entries gives them practice in a fundamental research habit as well as continued access to their own thinking and learning from the summer.

Step one: write a concise SUMMARY of that particular Article/source. This leads into the analysis and discussion- the foundation of the more formal Literature Review.

Step two: write a concise paragraph INTERPRETING the article: put the ideas and meaning into your own words (these two steps were part of your course work this summer).

Step three step is APPLYING that meaning to your own work. Now repeat for the second article.

One way to think of the 3 steps process is three short paragraphs:

-The article said _____.

-This means_____.

-It connects to/informs my work by_____.

Siegel, Gloria B. "Junior High/Middle School Workshop: Creative Drama in the Junior High." *The English Journal* 66, no. 1 (1977): 110. Accessed November 16, 2018. doi:10.2307/814800.

Summary:

In the article *Creating Drama in the Junior High*, the author Gloria B. Siegel describes what she defines as a “growing problem” in education. This problem is that too much emphasis is placed on outcomes and “getting the correct answer” and not enough emphasis is placed on process and imaginative students responses. Junior high teachers are often expected to maintain rather strict boundaries in their classrooms in order to reign in the energy which often accompanies students of this age. Teachers hesitate to try new activities which may upset the balance between order and chaos and which are not driven by outcomes that can be instantly measured. Siegel states that improvisatory drama exercises based on real-life events “stimulates the imagination, awareness of speech, sound, body control, and the self in relation to others”. She also states that drama “increases self-confidence and improves concentration”. She goes on to list ten example drama exercises, along with their projected outcomes, that a teacher could use with their junior high students.

Interpretation:

In the article *Creating Drama in the Junior High*, the author Gloria B. Siegel describes how creative drama can help to teach students how to embrace their individuality, awareness of self and others, and awareness of process. In a school culture that is very focused on outcomes and standardized test scores, there is little focus, at the middle school level, on teaching students about process and how to think through a situation creatively. She goes on to give ten example exercises, along with their objectives, that teachers may use with their middle school students. Some of the objectives that are covered by Siegel in these exercises include: (1) stimulating awareness through the senses, (2) creating comprehension of the way in which “body language” implies mood and attitude and (3) conveying information through gesture. Siegel explains that the goal of these exercises is not to get the correct answer. She also reminds the reader that there still have to be parameters to these exercises and that the “freedom to be creative does not mean an abandonment of all rules”. I find this article to align with my personal experiences in teaching as well as with my philosophies on teaching. I find it very interesting that this article was written in 1977, and it is still as true today as it was then, if not more so.

Application:

The best way that I can think of to use the information in this article in my work is to take the exercises Siegel lists and modify them to fit our play.

For example, for Session IV activity, which states: The teacher shows a photograph of a person(s) to students who must silently convey information based on the picture such as:

- (a) Where are the people?
- (b) What they are doing?
- (c) What is their relationship to one another?
- (d) How do they feel, happy or sad?
- (e) What time of the day is it?

I can show the students a photograph of a painting by an artist from each of the musical time periods. This not only achieves the above objective, but also gets them thinking and using their imaginations regarding the characters of these time periods.

Gullatt, David E. "Enhancing Student Learning Through Arts Integration: Implications for the Profession." *The High School Journal*. 91, no. 4 (2008): 12-25. doi:10.1353/hsj.0.0001.

Summary:

In an age when the United States is struggling to keep up with other countries in the educational arena, many are advocating arts integration as a vehicle to unlocking student potential. While it remains important that our educational system continue to offer traditional arts education and art for art's sake, where students can learn the specific skills associated with a given art form, the value of arts integration as a means by which students can practice higher order thinking skills needs to be given full consideration as well. In the current educational model, emphasis is placed on the mathematical/logical and linguistic forms of intelligence, while the other six forms of intelligence (kinesthetic, musical, spatial, interpersonal, intrapersonal, and naturalistic) are largely ignored. Arts integration allows students to access these other forms of intelligence, thereby giving them more perspectives through which they can experience content. In this article, Gullatt gives examples of schools that are using arts integration and how those schools have had positive results. The author also cites the works of other authors who have written about arts integration and restates some of their goals and outcomes for arts integration as well as some of his own. Gullat acknowledges that implementing meaningful arts integration into our school systems will take much planning, budgeting, and collaboration, and he is calling upon all of those involved in these processes to take into account the data on the benefits that arts integration has on student learning when planning for the future of education.

Interpretation:

As the United States seeks to keep up with other countries in education, curriculum planners and policy makers are seeking for more rigor in our educational curriculum. Some say, including the author, that arts

integration is the key to finding this rigor. Arts integration allows students to access content through different lenses, therefore enriching and deepening their understanding of the material. According to research, intra and interpersonal skills, spatial and mathematical reasoning, visualization of content and imagination are just some of the areas that are positively aided by arts integration. Gullatt gives specific examples of schools that either have or are currently using arts integration, as well as the outcomes it has seen, which are overwhelmingly positive. Gullatt also lists some specific goals that educators and administration should aim for when implementing an arts integration approach, as well as what the people involved in curriculum planning and budgeting, both on the state and national level, should keep in mind while planning for the future.

Application:

This article informs my work in a few ways. First, it gives me some research that I can show to my administration if I ever find myself in a situation where I need to defend my decision to use an arts integrated approach in the school. Second, it strengthens my resolve and reasons for choosing to create a play for the purpose of teaching about music history. Third, it gives me some very concrete goals and assessments that I can use.