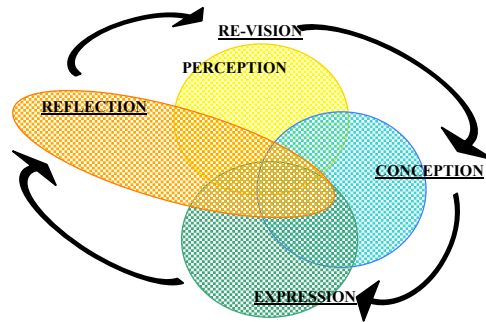


## Cycle of Artistic Inquiry



### World Music

Critical thinking is a dynamic and engaging process. Our Cycle of Artistic Inquiry often begins with generalized questions based on life experiences and observations. From there, questioning becomes increasingly specific as artist and students probe deeper into a creative problem. *The questions below are one example of how an artist goes about engaging students in discussion during a World Music class. They do not reflect what your artist may or may not ask in a class.* As the diagram above suggests, learning is non-linear; it ebbs and flows between perception, conception, expression, reflection and re-vision.

- 1) **Perception** initiates questioning that may draw from life experiences:
  - What is music?
  - Can music be made by striking two sticks together?
  - Can you hear the difference between striking the sticks randomly and striking them with a pattern or rhythm or beat?
- 2) **Conception** forms when students actively respond (in action or thought) to the details of specific questions:
  - When I strike the sticks in this rhythm what kind of music does this remind you of?
  - In Latin America these sticks are called Claves, which is Spanish for what?
  - Can we say then that Claves are used to keep time when we make music, sing or dance?
- 3) **Expression** invites students to make increasingly detailed choices as they perform before their peers:
  - Can you repeat the rumba beat and accent the 1<sup>st</sup> and last beats? Can you do the same with salsa?
  - Did you hear the accents? How does that change the beat?
  - Can we get the rumba beat in our bodies by clapping our hands, bouncing our shoulders, waving our arms? Can we do the same with the salsa?
- 4) **Reflection** challenges the audience to recall and assess student choices during performances:
  - As you clapped the salsa and rumba beats, did the accents make you move in a different way?
  - When I played the salsa and rumba music examples, did the musicians accent the beat?
  - When the student musicians were playing the Claves, did their bodies move to the beat?
- 5) **Re-vision** requires students to re-imagine their improvised solutions after internalizing the reflection:
  - When the student musicians beat the Claves at the same time, was the beat stronger?
  - Did the beat of the Claves make you want to move your arms and legs to the rhythm?
  - As the beat was much stronger the second time around, what were the musicians concentrating on?