



PRESENTATION TEMPLATE

Creativity in Court and Community Schools

Outcomes

Throughline:

How can we better understand ourselves and our world through a hopeful, active, critical pedagogy that leverages the arts and creative strategies and which embraces a raising of consciousness and an inclusive perspective that values students' voices, needs and individuality?

Understanding Goals:

1. How can a deeper understanding of the complicating factors that impact a court and community school network help us to better navigate the interconnected systems of inequity and oppression - as we envision the possibilities for change?
2. How might we employ critical pedagogy and arts learning (through integrated curriculum) that promotes self-understanding and agency in youth, while interrupting prevailing societal paradigms that promote stratification based upon class, race, economics and gender?
3. How do we embrace sadness, frustration and uncertainty, while still working to build a more democratic learning community that values divergent ways of knowing, authentic engagement, and hope?

Outcomes:

- A. Participants in this module will be understand the current and historical complexities of working with incarcerated youth and will learn strategies to best serve the academic and social-emotional needs of incarcerated youth
- B. Participants in this module will know how to leverage opportunities in Arts Integration Strategies and Common Core Plus aligned curricula to increase student engagement and learning.
- C. Participants in this module will gain strategies to differentiate instruction, teach to multiple learning styles and develop flexible teaching methods

Audience(s)

- Teachers working with students in the Juvenile Justice System
- Teaching Artists working with students in the Juvenile Justice System
 - Administrators in Court and Community Schools
- Probation Department employees and non-teaching court school staff members

Grade(s)

Middle and High School

Time How many minutes will this part of the training module take?	Content What content will the training/presentation address? List the main focus areas/topics, and bullet the subtopics.	Presentation Methods How will the content be presented? Methods include but are not limited to Lecture, Hands-On/Group Activity, Q/A, Demonstration, and Discussion.	Participant Activities What specific activities will participants engage in to learn the content? Identify the name of the activity and provide a brief description.	Reflection, Assessment, & Evaluation How will the presenter engage participants in debriefing or reflecting on their experience/learning? How will the presenter know/assess what participants have learned and to what level of quality? Name the specific strategies, structures, and/or processes to be used.	Support Materials What materials will the presenter and participants need? This includes but is not limited to handouts, supplies, equipment, and multimedia resources.	VAPA Standards Identify the targeted VAPA standards addressed by this part of the training. **	Common Core & ELD Standards Identify the key Common Core (language arts and/or mathematics), Next Generation Science, and ELD standards addressed by this part of the module. ***	Outcomes Which outcomes does this portion of the training address? Refer to the list of outcomes specified at the top of the template.
30	Throughlines & Understanding Goals	Lecture, Q/A, Discussion	Participants will learn about the purpose and theory behind Understanding goals and review the understanding goals for the two-day workshop.	-	Chart Paper, markers	-	CCR6-12.R2	2, 3
30	Opening	Group Activity, Kinesthetic	Welcome/ Meditation Follow the Leader	-	-	-	-	3



		activity, Demonstration and Discussion	Name Game					
30	Introductions: What is Culture and What's in a name?	Group Activity, Hands on Activity, Demonstration and Discussion	1. What is culture - What's in a Name? A part of your story... share the story behind their name (identity) 2. Who we are ? (Planning Workshop Facilitators) 3. Self Intros/Artist Introductions 4. Write Autobio in 6 words and add to Think wall	Group sharing	Post-it notes, index cards or paper & tape	T2.0 Creative Expressio n – creating, performin g and participati ng in Theatre	CCR6-12.SL6 CCR6-12.W2	1, 3
30	Setting the Frame/Container: Learner/Teacher Paradigm	Lecture, group activity, discussion	1. Review Daniel Wilson's 4 tensions of adult learning communities as a frame for working together in this workshop: Participants will silently reflect on where they are on spectrum / continuums. 2. Going over group norms & metacognitive processes	Discussion of understanding	4 tensions of adult learning infographic http://www. artiseducati on.org/sites/ default/files /daniel_wils on_infograp hic.pdf	-	CCR6-12.R10	3



			Daniel Wilson's 4 Tensions of Adult Learning are: • Knowing (know it all <<>> know nothing) or total Certainty <<>> total Uncertainty • Believing all <<>> total skepticism • No Trusting <<>> Overly trusting • Following <<>> Leading					
10	Who is driving this work?	Lecture, discussion	1. Discuss and establish CCSESA grant intentions and place in a statewide context 2. Introduce agencies involved	-	-	-	-	1, 2
5	Overview of logistics in Juvenile Justice System	Lecture, Discussion	Short introduction of logistics and rules of the Juvenile Hall and the classrooms within. (more detailed discussion to follow later and in day 2)	Verbal assessment through share out and group discussion	-	-	-	1
55	What is the School to Prison Pipeline?	Lecture, Discussion	School to Prison Pipeline data and lecture. Discuss: How kids who haven't done anything wrong end up "inside"	Verbal assessment through share out and group discussion	School to Prison Pipeline: http://prezi.com/fjxthkv	-	CCR6-12.R8	1, 2



			the walls." Participants are encouraged to question the dominant narrative. What do you already know? (Mine their experience) What is the raw data? vs. What is human element Data and research provided. Large group dialogue (20 minutes) followed by a group activity on Intersession Youth Success & Share Out (35 minutes).		rvz2u/?utm_campaign=share&utm_medium=copy			
40	Lunch (Facilitators should note any emerging questions on Thinking Wall)	-	-	-	-	-	-	-
40	Create Journals	Hands on activity, discussion	1. Participants will have time to create a journal/sketch book. 2. Quick write about one of the Understanding Goals – how does it speak to you about why this work is important?	Created products	Cut paper, glue, tape, any crafts supplies to decorate the journals	VA2.0 Creative Expression – creating, performing and participating in Visual Art	CCR6-12.W1	2, 3



60	Theories & Frameworks	Lecture, Discussion, Hands on activity	Defining Critical Pedagogy: lecture with slides (theory in the classroom) Other frameworks to keep in mind: 1. Culturally Responsive Pedagogy 2. Teaching for Understanding 3. Studio Habits of Mind, activity	Verbal assessment through group discussion	Prezi: http://prezi.com/_vosxzmxvzyzn/?utm_campaign=share&utm_medium=copy	-	CCR6-12.R9	1, 2, 3
30	Mental Health Director Clinician and Probation	Lecture, Discussion	Discussion with Mental Health Director Clinician: Understanding and Empathy. Unpacking the issues of students: meds, mental health, ptsd, Discussion with Probation department: Understanding of what to expect in terms of procedure, etc. Question and Answer Time	-	-	-	-	1
15	Take temperature Final Reflection & Burning Questions	Group Discussion	Group discussion of reactions, thoughts and feelings related to what has been presented today	Verbal assessment through share out and group discussion	-	-	CCR6-12.SL6	3



15	End of the day Movement:	Group activity, hands on activity	Whole Group breathing Shake It Out Follow Me	-	-	D1.0 ARTISTI C PERCEPT ION Processing , Analyzing , and Respondin g to Sensory Informatio n Through the Language and Skills Unique to Dance	-	2, 3
15	Homework:	Independent work	Independent writing activity: Review the Facility Rules and Culture: How do we work within these constraints?	Turned in assignments on day 2	Facility Rules and Culture Handout (specific to each setting)	-		3
Day 2								
	Coffee/Tea Making Learning Visible: Review the Thinking Wall	-	-	-	-	-	-	-



			Meditation					
15	Welcome Meditation, Sculpting Power Words	Group activity	Reflect on what you see and what you thought about last night. Come up with three power words related to your experience yesterday. Post the on the Thinking wall and create a bodily sculpture for one of your power words that will be shared with the group.	Performances of understanding through sculpture	Index cards, markers	-	CCR6-12.W2	
60	Who is REALLY in the room?	Group activity	Group discussion and sharing: 1. What do you do? 2. What/where do you teach? 3. Primary Art form? What else do YOU want us to know about you?	Verbal assessment through share out and group discussion	-		CCR6-12.SL1 CCR6-12.SL2 CCR6-12.SL3 CCR6-12.SL4 CCR6-12.SL6	3
30	I love my neighbor (benign to critical)	Kinesthetic learning, group activity	The group gets into a big circle and the person in the middle of the circle says the statement: I love my neighbors who... Each time a new statement is said, those who match the statement move to a new spot in the circle. The last person to get a spot is left in the middle	-	-	D1.0 ARTISTIC PERCEPTION Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance	CCR6-12.SL2	2, 3



			to come up with another statement.					
10	BREAK	-	-	-	-	-	-	-
20	Review Teaching for Understanding	Lecture, Discussion	Participants will review the following terms and concepts and have a chance to discuss how they might use each of these in their classroom. 1. Throughlines 2. Generative Topics 3. Understanding Goals 4. Performances of Understanding 5. Ongoing Assessment	Verbal assessment through share out and group discussion	-	-	CCR6-12.W5	2, 3
55	LUNCH: (Take your STUFF! & Walk to Camp Sweeney)	-	-	-	-	-	-	-
30	Brain Dance & Movement Strategies	Lecture, Kinesthetic learning, hands on activity	<i>Introduction to brain science/neurology. To move is an important way to get in touch with emotional states. Creative movement: Remind folks to let the intellect be in service to/with the heart.</i> 1. Movement Activities 2. Dance (Folk, Folklorico/Heritage/ Ethnic, Cultural) 3. Kinesthetic Engagement Stretch Breaks (Music & Movement ideas)	Group reflection on learning	-	D1.0 ARTISTIC PERCEPTION Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance	CCR6-12.R7	2, 3
90	Write your OWN	Group	This afternoon, we	Evaluation of	Journals,	-	CCR6-12.W7	2, 3



	Understanding Goals for teaching in Intercession	collaboration, individual work time	will... 1. "Identify Performances of Understanding" & determine "Evidence of Learning" 2. Brainstorm/Plan Activities, Exercises, and Experiences	produced materials and ideas	paper, pens			
30	Evaluation Logistics and PD Eval	Lecture, discussion	How will students, peers and observers be evaluating the teaching and learning?	-	Handouts of evaluations	-	CCR6-12.R2	2, 3
30	Review PD Understanding Goals	Group discussion	1. Review Tools and Resources 2. Review Next Steps	Verbal assessment	-	-	-	3
15	Props & Appreciations & Closing	Group activity	Appreciation circle. Each person is appreciated once in a circle	-	-	-	-	3
Research Base What research supports the key ideas of this training? Provide the citation and a brief description (1-2 sentences).		Research Citation		Annotation/Description				



Section: Region 4

Section Title: Creativity in Court and Community Schools

A Professional Learning Module Designed for: Teachers and Teaching Artists

CONTENT OUTLINE

Purpose:

This module demonstrates recruitment and training of teaching artists who will be offering weeklong classes to students in County Court and Community Schools. The module focuses on using Artistic Studio Thinking Frames to deepen student learning for our most at risk and underserved students.

Arts experiences allow young people who are often seen in negative ways to express themselves, be seen in a positive light and combat stereotypes about them. The interweaving of the Common Core State Standards and research based arts integration strategies will help the teachers and teaching artists who experience this module to empower and engage youth. It will also positively impacting the school cultures by incorporating creativity and performance based assessment across the curriculum.

Time: 12 hours over two days

Grouping: large groups and small groups. The ideal number of participants is 15-20

Standards:

Please refer presentation outline for standards alignment

Slides: Please refer to PowerPoint presentation for slides

Handouts:

Please refer to handouts in the research section

Materials:

Projector, computer paper, markers, index cards, chart paper, pens, lined paper

Media Resources:

Please refer to links in the resources section for media needed.



Section: 4

Section Title: Creativity in Court and Community Schools

A Professional Learning Module Designed for: Teachers and Teaching Artists

PROCESS/ACTIVITY

Please refer to the PowerPoint and presentation outline for description of activities and alignment with standards



A Professional Learning Module Designed for: Teachers and Teaching Artists

CREDITS

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Funded by the California Arts Council and the William and Flora Hewlett Foundation

Creativity in Court and Community Schools Grades 6-12

*Developed by Alameda County Office of Education
and Teaching Artists Guild*



“Access to arts education is a valuable resource for all children and adults; for those in marginalized groups; it is an act of social justice.”

-Mary Stone Hanley, author of Culturally Relevant Arts Education for Social
Justice

Sections of this Module

1. Identity and Community
2. Understanding the System We Are Working In
3. Examples of Practice
4. Program Implementation

Identity and Community

This module is about bringing teaching artists and court and community school teachers together to integrate arts thinking skills across the curriculum in support of common core adoption, positive identity formation, and creating a sense of agency and purpose within our students.

Understanding Goal for the module: How can we better understand ourselves and our world through a hopeful, active, critical pedagogy that leverages the arts and creative strategies to raise consciousness and develop curriculum that values students' identity, voices, needs and individuality?

“What our children need is love and the arts. Love, so that they know their value; and the arts so they can express that value.”

- Haki Madjabuti, celebrated American poet and arts activist.

Critical Pedagogy

The arts are key to empowering students, connecting to young peoples' lives, learning to reflect on personal or collective experiences and helping people make meaning of the world around them.

Critical Pedagogy

In a spoken word class student can investigate broken systems and look for ways to heal, repair and make new again.

In a visual art class, students have the opportunity to express their ideas that may be challenging to talk about.

Critical Pedagogy

The arts are teaching in new and novel ways that put the student at the center.

[Click here for a link to a prezi with more information on what Critical Pedagogy is](#)

Critical Pedagogy

The arts and arts integration help students think and learn in creative, deeper ways.

Dance, Music, Theater, Visual Art and Media Arts all offer ways for students to collaborate, think creatively and critically, and communicate clearly.

In our court and community schools, we are serving the highest risk students, who in many cases have been let down by our social and educational institutions.

This should not be seen as an insurmountable problem to be overcome, but rather, as an opportunity for improvements in our institutional responses and for student redemption and revision

Supporting people to develop positive identities and build strong communities is central to the success of this module.

“Rather than being criticized for their culture, artists are empowered by their cultural knowledge, enabling ownership of learning, which stimulates intrinsic motivation, curiosity and imagination.”

-Mary Stone Hanley, author of Culturally Relevant Arts Education for Social Justice

We recognize that the students in court and community schools, just like all young people, are highly aware of insincerity and can easily become disengaged if they feel their teachers are simply actors in a system that is keeping them incarcerated.

To address this issue we have designed a module that helps teachers and teaching artists access their truth, identity and strengths so they can help young people go through the same process.

Integration of the visual and performing arts with English Language Arts in this module are designed to promote social and emotional trust, and alignment with new Common Core standards to reinforce speaking, listening, reading, writing and critical thinking skills.

We ask participants in this module to “go toward the real,” meaning to give themselves permission to talk about who they really are.

This process helps teachers see the power of authenticity and helps them see how it can improve student learning.

Some of the signature practices that build strong, positive identity and community, are:

- Mindfulness
- Reflective Journaling
- Thinking Walls

Mindfulness

To get participants prepared to learn, sometimes we need to establish a safe, calm space. This is especially true when working in an institutional setting like court and community schools.

We use breathing exercises and mindfulness to establish a mind-body connection and to center ourselves so we can learn and be reflective.

Reflective Journaling

We use journaling and pose questions that help participants to recognize and value their own personal experience and history.

It also teaches people metacognitive skills and an understanding of how sharing personal experiences can build community.

Thinking Walls

A thinking wall is a space where classroom goals are posted, and ongoing reflections by both students and teachers are made visible to the whole class

Thinking walls are a way to make the process of teaching and learning transparent. They are records of shared experiences that help us make collective meaning of what we're learning.

Other Key Strategies

We establish transparent **understanding goals** for the workshop that are publicly posted.

Understanding goals are like learning objectives but they specify not only what students will be able to do, but also what they will learn from what they are doing and why those learnings activities are important.

(further explanation of Understanding Goals is available in the resources section of this module)

Understanding the System We Are Working In

Working in the juvenile justice system brings up many unique issues that are important to be aware of

When working with youth in court and community schools we recognize that many of the students have experienced dissatisfaction, disengagement, and trauma in their schooling history.

We are also aware of the ways this history with school takes place on a personal level for students as well as on a systemic level.

“The arts are the best insurance policy a city can take on itself.”

–Woody Dumas, former Mayor of Baton Rouge

We want to develop a shared understanding of some key ideas for the participants in this module.

The term, **School to Prison Pipeline** is a descriptor of the phenomenon that many students, especially those from low income families and communities of color face institutionalized challenges in our systems of schooling and that can lead to higher rates of involvement in the juvenile justice system and incarceration.

Click here for more information on the [School to Prison Pipeline](#) from the ACLU

We also recognize that one of the goals of the court and community school system is to ensure that youth who have been incarcerated get an understanding of the system and the opportunities to change circumstances that may have landed them in the juvenile justice system.

This module takes the approach that all students, no matter what their history in school may be, have the capacity and right to re-engage in learning and that arts integration strategies hold the keys to facilitating that re-engagement.

“The arts help disrupt the walls that obscure spheres of freedom.”

- Maxine Greene, author of *The Dialectic of Freedom*.

Examples of Practice

The following activities are designed to recognize and respond to experiences and knowledge of the people in the room. We are, building community and deepening connections between participants while providing strategies about how to do this with their students and classes in our court and community schools.

“What’s in a Name?”

Participants are asked to tell the story of their name in small groups or pairs.

The telling of personal histories is an essential, and often overlooked component of building community and valuing identity development.

It is important for participants in the module to go through this process so they can build this into their teaching practice when working with young people who may feel alienated from a system that feels like it does not value them as individuals.

“What’s in a Name?”

The most essential lesson of this activity is about how important reflection is in all kinds of teaching, regardless of the context.

By telling one of many possible stories about their names, participants are encouraged to select particular details to discuss. In debriefing the activity with participants it is especially important to make the connections to the common core, with its emphasis on making evidence based statements, and the ability clearly convey complex ideas.

***W.CCR.2.** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.*

This activity is also related to the Studio Habits of Mind (please see resources section for further explanation) by helping participants practice the habit of Expression, about a topic that all participants have access to prior knowledge about.

It is important for participants in the module to experience this activity so they can guide their court and community school students through it.

“Who is in the Room?”

Introductions are a valuable tool for building community. In this activity, participants are encouraged to share their experiences working with youth as well as their experiences in school to genuinely value the diversity of perspective and experiences each teacher or teaching artist brings to the group.

Connections to Teaching the Common Core:

This activity is a great opportunity to increase awareness of the English Language Arts standards.

By pointing out the connections to 5 of the 6 Speaking and Listening, Common Core ELA Anchor Standards, we demonstrate how this activity is useful both in this module and when teachers return to their classes to work with students.

***SL.CCR.1.** Prepare for and participate effectively in a range of conversations & collaborations with diverse partners, building on others' ideas and expressing their own clearly & persuasively.*

***SL.CCR.2.** Integrate and evaluate information presented in diverse media & formats, including visually, quantitatively, & orally.*

***SL.CCR.3.** Evaluate a speaker's point of view, reasoning, & use of evidence & rhetoric.*

***SL.CCR.4.** Present information, findings & supporting evidence such that listeners can follow the line of reasoning & the organization, development, & style are appropriate to task, purpose, & audience.*

***SL.CCR.6.** Adapt speech to a variety of contexts & communicative tasks, demonstrating command of formal English when indicated or appropriate*

“Movement for Empowerment - Power Poses”

Participants brainstorm a list of power words, then work in small groups or pairs to demonstrate those words through “body sculpture”, or positioning the body to illustrate the word.

This activity helps people make meaning and delve deeper into their connection to ideas, through kinesthetic connection.

Common Core Connections: Applying understanding to novel situations and appreciating multiple ways of solving a problem.

“Movement for Empowerment - Power Poses”

This activity is, in part, another example that the work we do together as educators can be used directly with students. Creating meaning and finding novel ways to express that meaning, in addition to the work with a partner who must try to understand and help express that idea, is a practice which clearly transcends the notion that one set of activities is good for students; another for their teachers.

We all, in order to be successful learners and actors (people who take action with purpose), need to develop the trust, sense of community, and innovations skills required of this activity.

Regardless of our level of education, this exercise supports the Common Core standards reinforcement of listening and critical thinking skills, enhanced by the use of movement, to help students make meaning of the things around them.

“The Tensions of Adult Learning”

Reflection and Critical Thinking:

Participants gain a familiarity with Daniel Wilson’s **4 Tensions of Adult Learning** as a way to better understand themselves as learners, and to recognize how mood, context and history can impact people’s openness to learning.

We discuss how understanding these tensions can be useful in teaching artists’ own learning but can also be vital to the success of a classroom and should be carefully considered when planning curriculum.

(a chart of the 4 tensions of learning is included in the resources section of this module)

“Agency is clearly in play as artists or the activist makes decisions about dynamic layers of meaning, media, purpose, and audience to create and express, to transform.”

-Mary Stone Hanley, author of Culturally Relevant Arts Education for Social Justice

Program Implementation

Suggestions for implementation of this module

1. Plan far in advance for the PD to get the most participation
2. Be flexible with the agenda. When things go off track due to the strong emotions that may come up, it can lead the group to very fruitful discussions
3. Provide food!
4. Involving a diverse group of facilitators in terms of their skills and cultural backgrounds is essential
5. Conduct the training at the court school facility if possible
6. Building in co-planning time can be extremely helpful for teaching artists, whether they are teaching similar art subjects or not

The Process of Finding and Vetting Teaching Artists to participate in this training:

We first asked for recommendations of teaching artists, and then sent requests to teaching artists to apply. We created:

- an application online that asked for experience and history, proposed curriculum, and importantly, why a TA was interested in the program.
- a rubric by which to look at experience, interest, and the impact or potential impact of the teaching artist's proposed curriculum.
- a panel composed of ACOE staff, master teaching artists, and formerly incarcerated individuals, to choose the teaching artists.

(these tools are included in the resources section)

Other Considerations

It is important to acknowledge that court and community schools are unique and may present certain unique challenges.

- Students may be entering and exiting classes at any time
- There are strictly enforced rules about physical contact that may impact the ability to do movement, dance and theater activities.
- There are strictly enforced rules about materials that can or cannot be used in classes.
- There are strictly enforced rules about what can and cannot be documented and shared from the student's work

Quotes from Participants

“I would just like to say that as an arts education practitioner working at a non-traditional arts organization, it was just really amazing to have some time to step back from the intensive day to day non profit routine and reflect on my practice with such amazing representatives of the field. The entire experience, from orientation to evaluation, was truly incredible and I would very much hope to participate again in the future, should the opportunity arise.”

-Maeven McGovern, Teaching Artist, Youth Radio

“I loved the group of contributors and the new experiences. I felt encouraged to see that attitudes are changing and Art in some form is being encouraged with this population.”

-Marty Meade, teaching artist with 28 years experience working with “At Risk” Youth.

Creativity in Court and Community Schools Grades 6-12



**Very special thanks to the people who
collaborated to develop this module:**

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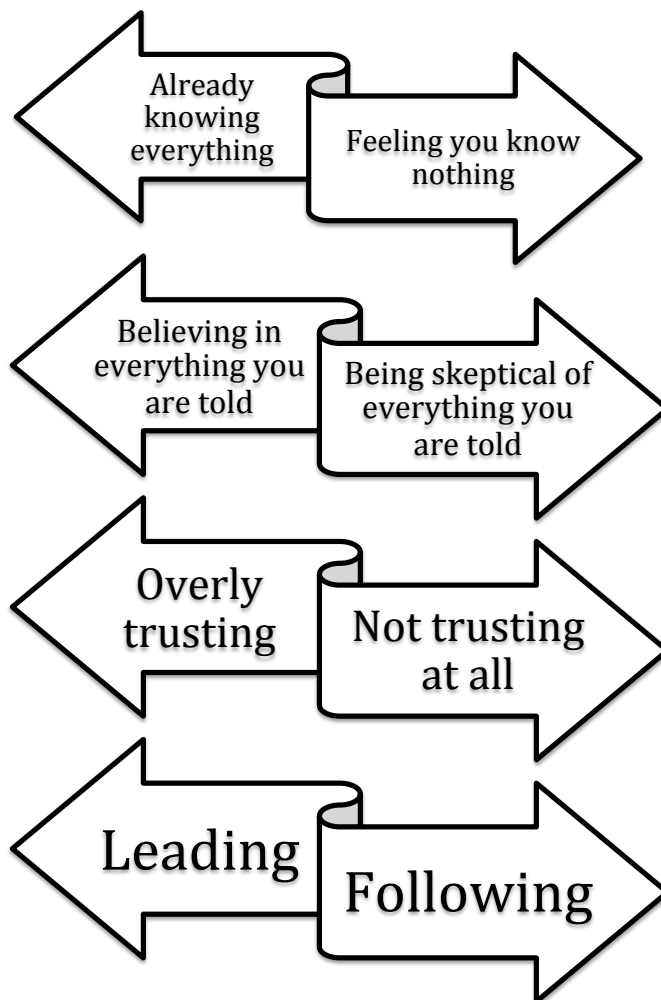


HANDOUT

Title: The Four Tensions of Adult Learning

Handout #: 1

Content:



Daniel
Wilson's 4
Tensions of
Adult
Learning
Communities

Remember that each of these tensions is on a continuum. Rarely is a person all the way on either end of any of these tensions but most adult learners will grapple with at least one (if not all) of these tensions.



HANDOUT

Title: The Four Tensions of Adult Learning

Handout #: 1

Content:

Tableaux:

Exercises that prep students for Tableaux.....

Domino Choreography

The class is standing in a circle. The teacher makes a shape with their body that the student to their right copies. The student to that person's right copies the shape and it travels around the circle. Once the shape has traveled 1/2 way around the teacher sends another one and so on.

Handshake Shapes

In this game students are divided into pairs and spread around the room. They shake hands and then freeze. One actor lets go and takes a step back. The other stays frozen. The actor who has let go, looks at their partner, and then makes an abstract frozen shape with their body that is somehow physically connected to their partner's shape. Once the partner senses that the first one to move is frozen in a new shape, they step back and move away. They then make a completely new shape that is connected to their partner's shape and so on. Both actors continue to move in and out of the frozen shapes and make new shapes and relationships with each move. It is particularly magical to play music while playing this game.

I am a Tree

This is a fun game that builds teamwork, risk taking and physical acting skills. The first actor enters the middle of the circle and announces, "I am a tree." A second actor enters the circle and says, "I am a bird." (Or anything else that might go with a tree... a root, the dirt under the tree, a squirrel, the wind, a leaf, etc.) A third actor enters the circle and announces, "I am a nest." (Or anything else that makes sense with the first two.) Actors may play people, characters, objects, animals, forces of nature... anything at all. Once the three are in the middle, the first one in says "I'll take the" And takes one of the other two out of the circle. The one who is left starts the game over again. So let's say the bird is left. The bird says, "I am a bird" Another actor enters and starts a brand new relationship. "I am a feather on the bird's wing." The third enters. "I am the worm." And then the bird takes one out. The one who is left and starts the next scene should make themselves as neutral as possible for the new scene. Let's say the feather was left. They would not say, "I am feather on the bird's wing," but rather "I am a feather." This leaves the next scene open to more possibilities. Maybe it will be a feather on a boa or a feather duster? This game may be played for quite awhile and usually students are eager to jump in. I encourage them to let everyone have a first turn before they take a second one.

Holdt/Engdahl ©



HANDOUT

Title: The Four Tensions of Adult Learning

Handout #: 1

Content:

Family Portraits

A group of 6-8 students gather in a clump on stage as if they are posing for a family picture. The teacher pretends they are a photographer and calls out the names of the different families that the group should portray. The actors move as those characters for a moment and then freeze. An imaginary or real picture is taken and then the group relaxes and waits for the command of the next family to become. After a few rounds new actors come up on stage and portray some different families. Examples of families are: Happy, sad, angry, scared, shy, silly, messy, smelly, dirty, clean, proper, snobs, bums, basketball champs, cold, dead, hot, jumping beans... Or families at an event such as a wedding or a funeral or thanksgiving.

Tableaux

It is important that students understand that they are making pictures when they are acting and that the audience will read those pictures and give them meaning, whether intended or not. An actor playing a President but hiding up close to the whiteboard does not show the strength of a leader. It is therefore important students are introduced to basic principles of how to make pictures on stage.

- There are many variations of this exercise. It is a basal theater exercise that integrates with other curricular areas as well; it reinforces sequencing, it assesses comprehension, etc.
- *Solo variation.* Model this for student by telling a story in four tableaux; 1) looking at an ice cream freezer and selecting a flavor, 2) paying for and receiving an ice cream cone, 3) licking the cone, and 4) crying because your ice cream has fallen off the cone. Have students create their solo tableaux. They can easily be linked to other content areas.
- *Retelling a story variation.* In this exercise students review the action of a story, make decisions as to the important points in the story, and create frozen pictures or tableaux.

Tell students that they are going to tell the story of Cinderella in frozen tableaux. A tableau is a frozen picture, much like a photograph only made with living people. The actors do not move once they are posed.

Create an example with students. Select a scene from a story that the entire class knows, e.g. when Cinderella's family receive an invitation to attend the ball. Select five or so students to be actors. Ask the rest of the class:

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- What characters do you want in the scene? Cinderella, step-sisters, step-mother, page from the palace with the invitation, mice, etc.
- Should there be inanimate objects created by actors? Bucket, mop, fireplace, etc?
- How should they be posed?

Ask the following:

- Can you see everyone clearly?
- Is the meaning of the scene clear?
- Are the attitudes and feelings of the characters clear?
- Should we make adjustments?

Point out to students the importance of thinking about their poses. It is important that audience see everything that is going on and that the action is clear. The expressions on the actor's faces and their physical posture must show this as well. Characters who are downstage (the area of the stage closest to the audience) are generally seen by the audience better. Characters or action on stage right are generally looked at first, because we read from left to right.

Once students have an idea of how to create poses divide them into groups and have them create five poses from the story you have selected.

- Tell them that they must decide upon the five key points of the story. They need to write these down and justify their selections.
- Everyone in the group must be in every scene, whether they are a character or an inanimate object.
- It will be helpful if one student serves as the "director," someone who steps outside the pose and makes certain that everyone is visible and that the pose is clear.
- Tell them their transitions between poses will not be seen by others, as you will have the audience close their eyes and only look when the scene is ready.

Give students time to work. Then have them present the scenes. For presentation, have the audience close their eyes while a group sets its tableaux. Allow the audience ample time to view and understand the tableaux. This will seem to be long to the performers, but explain that the audience needs the time to see and understand. It is helpful if the audience discusses out loud what they see in each tableaux.

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OPTION: Building Dialogue - The Tableaux exercise can be used to build dialogue and more fully-fledged scenes. Ask one of the groups to return to their tableaux, e.g., when the invitation to the ball arrives. Have students improvise dialogue when you “unfreeze” the scene. The step-sisters may talk about their dresses, the step-mother may tell Cinderella that she is not allowed to go, etc. Then have students go back and create dialogue leading up to the scene, e.g., what happens before the invitation arrives. Then have students improvise the entire scene.

This step will take some careful guiding to begin to make certain that students understand the sequence.

From this addition tableaux can be added and scenes improvised around each one.

- *Original story variation.* Have a group of students create and tell an original story through five or six tableaux. Let the rest of the class guess at the story.
- *Primary Grade variation.* Use a picture book students are familiar with it. Read it on Monday. One Wednesday have the class sit on the rug and assess for memory and comprehension by asking, “Can you tell me what happens in *Rainbow Fish*?” On the board make a list of the actions. Then have the first two or three children to your side quickly create the pose from the first action, i.e. Rainbow Fish won’t share a shiny scale with Blue Fish. Move around the circle having students creating all of the poses. Students may verbalize the scene and not be frozen, but that is fine. In fact, it can be valuable to let them perform the scene in their own words.

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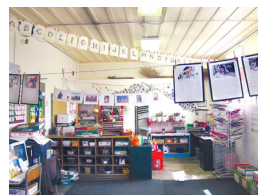


Making Learning Visible

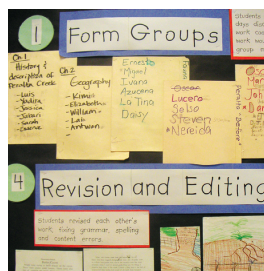
Making Learning Visible is a way of documenting student work that makes the learning transparent not only to the student and teacher, but to parents and the community. It provides a way for everyone to learn more about what students are actually thinking, what and how they are learning. As such, Making Learning Visible provides a vehicle for discussion that helps students build a meta-cognitive vocabulary and begin to understand their own learning processes.

Making Learning Visible Key Components:

- Big Picture
 - What are we learning and why?
- Chronological Description
 - What did we do in the process of learning? What happened?
- Documentation
 - What did the learning process look like in the classroom?
- Artifacts
 - What is the evidence of our learning?
- Student Reflection
 - What have we learned and what do we think and feel about that?
- Teacher Reflection
 - What have we learned as a teacher and a class and what do we think and feel about that?



Making Learning Visible helps teachers understand what is being learned by students and chart the course for future teaching, for that very day and for the next time the same material is taught. It gives parents and the school community a window into learning that captures the work and thinking that goes into creating drafts of works, works of art and finished projects. Making Learning Visible is a highly effective tool in the reflection process. It takes the traditional "bulliten board" displays of final student works to living displays of project learning *process* – that often go through multiple incarnations – each version adding layers that speak to the questions that were raised for students, teachers, parents and other viewers.



Making Learning Visible is a type of process documentation that emerged from the work in municipal preschools in Reggio Emilia, Italy, where documentation is considered the "second skin" of the schools. Project Zero at the Harvard Graduate School of Education worked collaboratively with Reggio educators to bring this important framework to the United States.

for more information visit www.artiseducation.org



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What is a thinking frame?

"A thinking frame organizes our thinking much as the frame of a viewfinder focuses and directs our compositions as we snap photos."

— David Perkins, Harvard Graduate School of Education

Teaching for Understanding

Classrooms are complex places! Thinking frames are structures to help teachers isolate those complexities while planning and teaching. Thinking more carefully about their choices brings more clarity to teachers' decisions, which helps them better support students in developing genuine understanding.

The Teaching for Understanding is a thinking frame developed by researchers at Project Zero and the Harvard Graduate School of Education. It helps teachers aim lessons and assessment directly at students' developing understanding with understanding defined as the capacity for students to use what they know flexibly in new situations.

Teaching for Understanding asks teachers to focus on three recurrent questions:

- What do students need to understand about this topic?
- What can students do to develop that understanding?
- What can stand as evidence of students' growing understanding?

The Teaching for Understanding shifts the focus of teaching and learning from *recall* toward *thinking*. As students address complex issues, of course they remember lots of facts; but they also learn how facts relate to each other, how to use facts to communicate with different audiences, and why those facts matter. Such thinking prepares our future citizens for the critical thinking tasks required to succeed in our ever-changing world.



Our vision in Alameda County is quality arts learning for every child, in every school, every day. Our program evaluation of Alameda County school districts revealed that, while there were pockets of quality arts learning, they were not systemic, sequential or standards aligned. Additionally the evaluation found that most teachers were not prepared to teach in and through the arts and that the essential role of the arts in learning was not widely understood.

Teaching for Understanding was piloted by arts teachers, classroom teachers and community arts providers in a three-year project, funded by the US Department of Education, among the Alameda County Office of Education, the California College of the Arts and Project Zero at the Harvard Graduate School of Education. These frameworks offer a common language across schools and between the education and arts communities about what can be learned in the arts and how and when that learning can be powerfully connected to learning in other content areas.

for more information visit www.artiseducation.org



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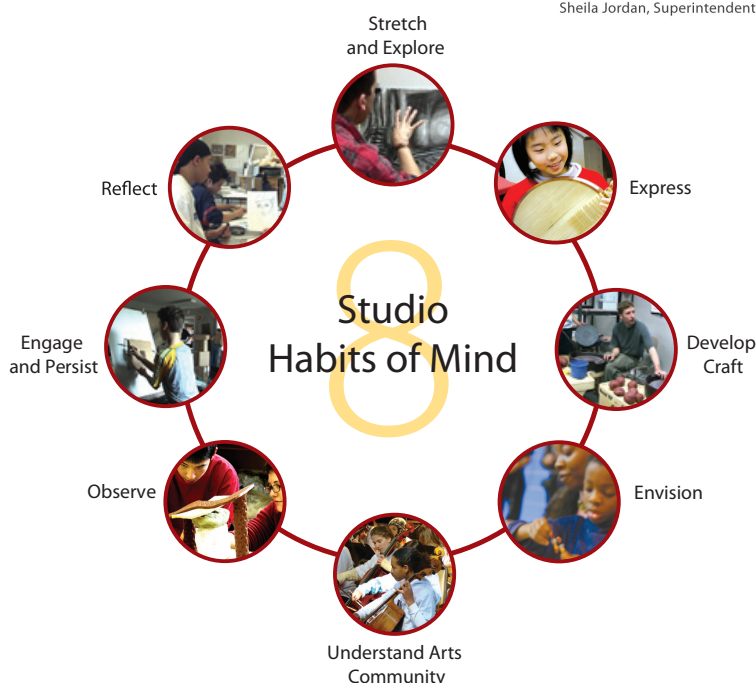
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Develop Craft: Learning to use tools, materials, artistic conventions; and learning to care for tools, materials, and space.

Engage & Persist: Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus conducive to working and persevering at tasks.

Envision: Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

Express: Learning to create works that convey an idea, a feeling, or a personal meaning.

Observe: Learning to attend to visual contexts more closely than ordinary "looking" requires, and thereby to see things that otherwise might not be seen.

Reflect: Learning to think and talk with others about an aspect of one's work or working process, and, learning to judge one's own work and working process and the work of others.

Stretch & Explore: Learning to reach beyond one's capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes.

Understand Arts Community: Learning to interact as an artist with other artists i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

Studio Habits of Mind from *Studio Thinking*, Hetland, Winner, et al, Teachers College Press, 2007.

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Vetting Process and Committee Description

Selection Committee:

Should be composed of 5 people:

One representative from ACOE with ILSP background, 1 representative from the teaching artist world, 2 invitees who have personally experienced court or community schools, or adult incarceration, and a person who is outside of the partnering organizations but is an expert in this field (arts education within this particular context).

Vetting Process:

- 1) Each person on the selection committee receives the rubric and copies of all the applications with resumes. All should be in agreement that the rubric and application process is fair and meaningful before they progress. If it is agreed, each screener then ranks choices individually.
- 2) In a group meeting with the other committee members, they compare rankings and results to determine invitees.
- 3) At this point, references are called. Assuming all are clear, each vetted applicant who has been approved receives the formal invitation, goes through fingerprinting, etc.



A Professional Learning Module Designed for: Teachers and Teaching Artists

RESEARCH

WEB RESOURCES

SOURCE	AUTHOR(S)	TYPE	WEB ADDRESS
Prezi Presentation on Critical Pedagogy	Derek Fenner		http://prezi.com/_vosxzmxyzn/utm_campaign=share&utm_medium=copy&rc=ex0share
Links to School To Prison Pipeline Information	ACLU		https://www.aclu.org/racial-justice/what-school-prison-pipeline
Links to School To Prison Pipeline Information	ACLU	Infographic:	https://www.aclu.org/racial-justice/infographic-school-prison-pipeline
Links to School To Prison Pipeline Information	ACLU	Educational game:	https://www.aclu.org/school-prison-pipeline-game
Link to Teaching Artist Application Form	Jean Johnstone		https://docs.google.com/forms/d/1GM80Qct2LC7Njnp1wtWsG0GNS3fn0b

BOOKS AND PERIODICALS RESOURCES

SOURCE	AUTHOR(S)	TYPE	HOW TO ACCESS	NOTES



STANDARDS TEMPLATE

Common Core Plus Standards	Identifier (Section, Number, etc.)	Text of Standard
Common Core – English Language Arts	This work is with teachers who have studied the standards to varying degrees. All standards are referenced and applicable	
Common Core – Mathematics	This work is with teachers who have studied the standards to varying degrees. All standards are referenced and applicable	
Common Core en Español		
CA Visual & Performing Arts	This work is with teachers who have studied the standards to varying degrees. All standards are referenced and applicable	
CA English Language Development		
Next Generation Science		