

# **Artist As Teacher**

**Trainers' Manual**

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Workshop Developed by

**Mississippi Writing/Thinking Institute**  
**for the Mississippi Arts Commission**

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## Editor's Note

This *Artist As Teacher Guide* and *Artist As Teacher Trainers' Manual* are intended not only for schools, but for other sites as well, such as cultural institutions, universities, and community centers. The information and forms included may be adapted to the appropriate setting and audience.

Linda Irby

## Acknowledgments

We wish to acknowledge the many partners whose dedication to teaching in and through the arts has made the Mississippi Arts Commission Whole Schools Initiative a reality. The *Artist as Teacher Guide*. The *Artist As Teacher Trainers' Manual* and the subsequent Artist as Teacher training event that accompanies the model were developed by the Mississippi Writing/Thinking Institute and the Mississippi Arts Commission and supported by funding from the United States Department of Education Arts in Education Model Development and Dissemination Program.

This work has provided the beginning of a strong working relationship between the Mississippi Arts Commission and the Mississippi Writing/Thinking Institute—two organizations that share many common goals and visions. For that we are grateful. We would also like to recognize the work of the four primary developers, Lynette Herring-Harris, Althea Jerome, Sandra Cassibry, and Kaye Sullivan, as well as the advisory team. Much of the material presented in the guide and manual was the direct result of feedback from artists and teachers. The guide, trainers' manual, and training attempt to meet the needs of both. We trust that this work will have a positive impact on teaching and learning in and through the arts.

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## Artist as Teacher Advisory Team

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Note:

The Mississippi Writing/Thinking Institute is pleased to provide trained presenters for Artist As Teacher. Contact them at 601-325-7777 to set up a training event.

## Preface

The following pages provide an outline for professional development training to accompany the *Artist As Teacher Guide*. The *Artist As Teacher Trainers' Manual* includes activities and processes designed so that the presenters of the training (trainers) demonstrate or model skills that Artists, as teachers, will practice in the workshop and, hopefully, in their future presentations. The activities are intended to be enjoyable as well as informative. The activities contained in the Trainers' Manual utilize various arts disciplines. If different activities are chosen, remember to strive for balance among music, dance, drama and visual art disciplines.

One of the reasons the training is needed is to help bridge the gap between what artists do and what teachers do. Several activities emphasize the nature of working with groups of students and the challenges inherent in planning for that kind of work. Some participants may become frustrated, or get lost in education jargon. Your task as a presenter is to help the artists overcome fears and frustration as they

contemplate working with students, teachers, and other personnel. Try to be sensitive to the mood of the participants, and bring them along with encouragement.

Throughout the narrative, there are suggestions for activities and experiences. There are also some management methods threaded into the activities. These are not prescriptive, but are placed in the manual

as suggestions. They are spelled out clearly enough that if you wish to use them, you have enough information to do so. Suggested times are given for several activities. Understand that these are estimates. If you find that activities seem too rushed, the participants may not have the time they need for new knowledge to really take root. Be sensitive to the needs of participants with regard to following suggested times.

Trainers are encouraged to develop their own simulated, abbreviated arts experience to include in the training, so that those receiving the training have an opportunity to feel like participants would feel, and to examine the elements necessary to create interactive, interdisciplinary experiences. The most important element in the arts exercises is showing artists in the training how to conduct an experience that will actively engage participants while at the same time making valid curriculum connections.

Be sure to provide lots of copies of the various forms for participants. During the training, they will be writing on the forms given to them in their guides, so they will need clean forms to reproduce later in their work with schools. It is suggested that extra copies of the forms be placed in the resource section of the guide. Also,

have a section marked “Artist’s Journal” at the back of the guide, with lots of blank paper for journaling and note taking.

And now, a final recommendation: begin and end each session with some kind of personal touch. The arts themselves are teachers, and artists are often deeply emotional individuals. Strive to accomplish deep learning by touching the hearts as well as the heads of artists who choose to work with young people.

## Session 1

### Discovering the Power of Artists as Teachers

Have the Agenda posted on chart paper.

Suggested Agenda (6:00 p.m. – 8:30 p.m.)

- Dinner
- Welcome
- Community building
- Defining purpose of training
- Defining Artist, as teacher

Have all materials prepared ahead of time and greet each participant personally at the door as he or she arrives.

Welcome

Have appropriate music playing as everyone gathers. Display visual art that compliments your performance. Invite artists to sit in groups of four or five. Leaders, briefly tell who you are and your arts discipline.

**We welcome you to Session 1 of Artist As Teacher Training. I'm sure that you will enjoy our time together as much as we will enjoy leading you through these three sessions.**

Activity:

Community Building

“Illuminated Writing” and Bio-poems

**On the table in front of you, you should see some materials. We'll be using those materials to get to know each other better. We'll be using two different art forms to help us get started: visual and spoken word art.**

Lead the group through the “Illuminated Writing” activity.

**Now that we have our bio-poems made, let's spend a few minutes getting to know each other. Let's take a few minutes to mix and mingle. Get to know each other by reading each other's bio-poem and the information you've included.**

After about five minutes, call time.

**Would anyone like to share something especially interesting or touching that you read?**

Allow time for the participants to share with the large group.

Put up chart paper titled “Our Arts Discipline and Experience.” Down the left hand side are the arts disciplines. Across the top are the amounts of experience sharing arts experiences in schools. Place

artists' names in the grid to mark the level and area of expertise.

**To help us better get to know each other, I'd like to go around the room and have each of you tell your name, your discipline, and the amount of experience you have working in schools.**

**\_\_\_\_\_ will chart these as you share.**

Co-presenter charts information as participants respond.

**Thank you for sharing this. We're so pleased that you are here for this important training. You have been invited here for a special purpose. We want to learn more about presenting arts experiences in school settings and the resources that are available to us as artists in school settings. You will have the opportunity to critique this training at the last session. Your input is so important to this work. We need your suggestions and opinions to help us make this the best possible training tool that we can.**

Refer to the agenda on chart paper.

Hand out the *Artist As Teacher Guide*.

**We want this guide to help artists respond to the needs of schools and your expertise is valued. We'll be referring to this guide as we go through the training. It is hoped that this training and guide will become a standard for artists who work in school settings. Therefore, we really value your opinion of what we've designed.**

## **Now to the meat of this training time!**

Activity: Connecting

**At this session, we want to spend some time thinking about the arts disciplines we represent, ways to help educators see the value of the arts as learning tools, and how to make connections between the arts and the subject area curriculum that steers teachers' thinking. At the next session, we'll spend more time on these same topics as well as look at the business end of going into a school. We'll do some actual lesson planning. At the last session, we'll spend time reflecting on what we've learned, and learning how to work with schools on debriefing and "unpacking the experience," as we call it. Then we'll take some time for celebration.**

Large Group: "My Hopes and Dreams" Chart

**Let's begin with our own vision of what it means to be an Artist, as teacher.**

**What makes the role of Artist, as teacher, unique? What is important for school personnel to know when you are invited to a school? Think about your own experience with school visits.**

**Now try to narrow that experience to one specific school visit. It might be an experience where everything worked out perfectly. It might be an experience where the students or teachers just did not respond the way you had hopes that they**

**would. Get a good picture of the circumstances of that visit in your mind.**

**What did you know about the school? What did you want the students and teachers to be able to do with the art experience that you shared with them? If you could share only one example of your art form with them, what would you choose?**

Give an example here from your own area of expertise.

**Why would it be important for them to be exposed to the particular piece you chose? When have you seen a participant “come alive” as a result of an art experience?**

**Take just a few minutes to think about this. Then, using words, symbols, or both, express the things you are thinking on paper. Please take about 6 to 8 minutes to do this.**

Set timer.

After about 7 minutes, give this assignment:

**Small groups of four: Take about ten minutes in your small groups to share what you've written or drawn and to brainstorm what is really important for school personnel to know and understand in order for an arts experience to be successful.**

Set timer.

As groups share, carry chart paper to each group. Appoint writers and reporters at each table. Circulate,

becoming a temporary member of groups, adding ideas as needed.

**We'd like you to share your ideas with the large group. Be as creative as you like in your presentation of your ideas, but make sure the presentation has a visual component and doesn't exceed two or three minutes.**

Allow each group to present its chart to the large group.

Large Group: **Let's see if we can draw some conclusions from our presentations. What is the role of an Artist, as teacher?**

Jot items onto chart paper as the group responds. Encourage them to discuss how the arts can weave into school curricula and help teachers teach their subject area materials. Encourage them to discuss the importance of crafting a presentation to fit the needs of the school audience and schedule.

Put up "Big Question" Chart. Post these questions from the paragraph below and add any others the group develops.

**Now, what do we have to do in our role of Artist, as teacher, to help educators see that learning goals can be met through an arts experience? How do we help educators understand the value of the arts as a learning tool? How do we give educators the tools and knowledge to try other arts experiences? What materials and resources**

**do we need to furnish when we visit a school? How do we offer children and teachers quality arts experiences so that teachers don't think we are taking away valuable teaching time?**

**As we go through this training, we are going to try to address these questions. Are there other questions you have about working in schools that you would like added to this list?**

Add questions to the Big Question Chart as they arise during the training.

**At the next session we are going to try to address some of these questions as well as questions about the logistics and business that goes with visiting a school.**

**Breakfast will be at \_\_\_\_\_ at the next session, and we will start our training session at \_\_\_\_\_ sharp.**

**Please be sure to bring your guide with you. If you have a chance to read through your guide, it would really help for the next session, but it's not necessary to read the whole thing before then! Please look over the pages in the introduction before you come back. It's pretty easy reading that will only take a few short minutes.**

**Until next time!**

## Session 2

### The Artist Teaches the Arts Experience

Suggested Agenda (8:00 a.m. – 4:00 p.m.)

- Breakfast
- The Experience Begins: Planning
- Lunch
- Helping the Experience Grow

Have agenda posted.

Have music playing as participants enter the room. Have bio-poems from last night displayed around the room. Have up a poster that says, “An Artist, as Teacher, is a teacher of teachers.” Add, “The Four Lenses of Artists, as Teachers.” Start at 8:30 sharp! Have materials ready to go beforehand so that you may actively and individually greet each participant as he or she arrives.

**Welcome and good morning! We're so glad to see everyone! The last session was packed full and so is today. We will be stopping for lunch around \_\_\_\_\_ and then try to close out the day around \_\_\_\_\_.**

**At the last session we spent some time thinking about what an artist needs to do to help the artistic experience be as meaningful as possible to students and teachers. From those questions, it becomes obvious that the Artist, as teacher, is a teacher of teachers—whether the artist is an artist in residence or a visiting performer. We're going to**

**examine the role of Artist, as teacher, today through four lenses.**

**But, let's start at the beginning, as the song says. How do artists gain access to schools, and what does an artist do when a school calls? This is covered in your guide on pages \_\_\_\_.**

Activity: Regrouping

Small groups of five: Hand out cards that have dots. Have five sets of five cards that are the same color. Hand these out randomly.

**To help us get started today, we're going to regroup. Look at the card that is in front of you. No one will move until I finish instruction. If your dot is blue, you will sit at table \_\_\_\_.**

Continue through the colors.

**You will need only your card for this activity. Now, I'm going to give you thirty seconds to move to your correct space. When you hear the music, start to move. When the music stops, be ready to listen.**

Set timer.

Play music as the group moves. Turn the music down at the end of 30 seconds. In private, ask one or two groups to plan ineffectively.

Activity: Role-play

We're going to start the morning with role-play.  
Here's your scenario:

**An Artist, as teacher, gets an initial call from a local school administrator. The only thing the administrator is positive of is that there is money in the school budget to invite an artist to visit once each nine-week grading period. The administrator has the artist on a conference call with several teachers to discuss the artist coming into the school. The Artist, as teacher, isn't really experienced with going into schools. Their phone call is the pre-planning they do to get ready for the artist to come to the school.**

**You'll have 10 minutes to create your own role-play and be ready to perform. We'll give you a two-minute warning. Each group will then have two minutes to perform for the large group. I know this isn't much time to truly be creative, but do your best with the time you have!**

After role-play, ask the participants to discuss through focus sharing.

**To help us discuss the role-plays you've seen, we're going to use a classroom management technique called "focused sharing." You will need a partner. I'm going to give you 30 seconds to choose a partner and be ready to listen.**

Set timer.

**Now, who will be the color red and who will be the color blue? If you are red, raise your hand. Listen carefully to your instructions. You are going to be the listener. Once we begin, you will be expected to actively listen for 30 seconds.**

**If you are blue, raise your hand. Once we begin, you will be expected to share for 30 seconds. After 30 seconds, you'll reverse roles. Do you have a question about your role?**

**Here's what I'd like you to talk about.**

**What did the scenes have in common? If this phone call is the only pre-planning done, what might happen when the artist arrives? What examples of effective planning did you see? How did the groups that were asked to role-play ineffective planning differ from the groups that were asked to be highly effective?**

**Before we begin talking, I want you both to take 30 seconds think time.**

Set timer for 30 seconds of think time.

**Now, that we've had a moment to gather our thoughts, blue, it's time for you to share and for red to listen for 30 seconds. You may begin.**

Set timer for 30 seconds.

**Stop! I realize you aren't through, but that's okay. You'll have something to talk about at**

**break time. Now, this time the blues will be active listeners and the reds will share what you think will happen during the school visit.**

After 30 seconds, stop the group again.

**Let's stop for just a minute and talk about the classroom management tips we just used. If you were working with a group of students, how might focused sharing help you with classroom management? How did we group for role-playing? How can a simple strategy like dotted cards be effective in grouping students for a presentation?**

You may have to help the participants think about this. Who got to talk? Why was there think time before being asked to speak? Why give only 30 seconds? Why stop in mid-sentence? What about the grouping strategy? Why use music to stop and start action? Why give colored dots? How could this be used in your presentation? What is the value of using a timer?

Allow time for large group discussion

Put "Focused Sharing" and "Colored Dot Grouping" on a chart that is titled "Classroom Management Techniques." Additions will be made throughout the training.

**"The Experience Begins" section of the guide focuses on the business end of being an Artist, as teacher. The contracts and**

**invoices are important, but a well-thought out pre-visit planning form is essential to a successful school visit. Take a few minutes to look at this section of your guide.**

**In your small groups, take a few minutes to talk about the contracts, invoices, and pre-planning guide. As you talk, please share your level of experience with school settings with the group. Then share how you handle the logistics of the business related to a school visit.**

Model this by briefly sharing your experience and how you deal with contracts, invoices, and pre-planning. Give each group a sheet of chart paper after they begin their conversation. Ask each group to put their best tips for tending to the business of being an Artist, as teacher, on the chart paper to share with the large group. (Calling cards with accurate info, rehearsing initial phone calls, keeping computer files for invoices, payments, etc.)

In about 15 minutes, use the “If you can hear me say ‘one’” classroom management tip.

**Before we have a large group discussion about contracts, invoices, and pre-planning, let’s take a minute to talk about this classroom management tip that’s been used from kindergarten to high school. However, it’s highly effective with little people. Rather than ordering everyone to get quiet, the counting catches the children’s attention,**

**and when there is that quiet pause to see what's going on, you jump in.**

Add, "If you can hear me say 'one'" to classroom management tips sheet.

**Now, let's share what we learned about contracts, invoices and pre-planning in our small groups with the large group.**

Give each group time to share the poster they made.

**As you look at your guide, remember that these are samples. Adapting them to your use is what will make them effective. Just remember, as the guide points out, if you don't tell school contacts what you need, why you need it, and what you expect, don't be surprised when the teachers aren't supportive. It is the Artist, as teacher, who must go out of the way to make sure that proper planning and communication is given to the school.**

Lunch

HELPING THE EXPERIENCE GROW

Activity: Mirror Imaging  
"A Rosey Piece"

Have lyrics posted on chart paper.

Lead the participants through “A Rosey Piece.” At the end of this, have participants sit by art disciplines.

**Once we’ve pre-planned, we know the logistics and environmental conditions for the arts experience. Taking that information and planning is one of the most integral parts of being an Artist, as teacher. What do you think is the most pressing issue for classroom teachers today?**

Give the group a few minutes to discuss this.

**High stakes assessment and accountability are high on the list. With new laws, teachers must show that students know how to do the things included on state assessments or the teachers will lose their jobs. It really is true in today’s schools that teachers are worried about student performance on one-shot tests. As a result, those teachers may feel that the arts are superficial or too touchy-feely. They may feel that the arts are just something more they have to do.**

**If we want the arts experience to grow, then we have to make sure that what we are doing is relevant to the teacher. In other words, how does the art form that I’m presenting help her or him to teach the state benchmarks for his or her subject area?**

**We’re going to spend time this afternoon working on a lesson plan template, sharing**

**it, and then getting feedback for improving the lesson plan. We'll be guiding you through the template and talk about some ways to think like a teacher who is under the gun to prove his or her performance. Learning to speak the teacher's language will open doors for us as arts advocates.**

**On a sheet of paper, describe the arts experience that you most often share in schools. Be as specific as possible. Remember things that would be included in pre-planning. Look on page \_\_\_\_ of your guide. There you'll find a pre-experience planning reflection guide. On your blank sheet, answer the first five questions right now.**

Give time for this. Check the temperature of the group to see when to go on.

**Now, look on page \_\_\_\_ of your guide. We're going to combine what you've just written with this template to build a lesson that school people value and understand. It may seem strange to have to be this specific and this detailed, but if it helps us to get into schools and to be invited back, then it's worth the time. Before we work with this template, we want to share some models with you. Remember that during our last session we did illuminated writing and spoken word.**

Hand out copies of “The Illuminated Manuscript.”

**This is Sandra Cassibry’s plan for that. This is what she would work through three to four weeks before the actual arts experience. The teachers would have contributed to the planning during an artist- teacher conference at least two weeks before the planned event.**

Hand out copies of “A Rosie Piece.”

**You also see an example of Kaye Sullivan,’s lesson plan, called “A Rosey Piece,” which we performed earlier.**

**The lesson plans are not identical be any means, but they contain the same elements.**

**Many of you already have wonderful lesson plans developed, so this isn’t something new. It’s just a matter of developing a form that teachers and administrators know how to “read” and value. It moves the arts experience from “fluff stuff” in the educator’s eyes to something of important substance.**

Give the group time to look at the templates.

**Let’s start to work on our own templates. We know that the plans you make will have to be customized for the actual school you’ll visit, but completing this template here will give**

**us time to really think about how we plan and also to get revision and feedback from fellow artists.**

**To help with this, we've provided subject area curriculum guides. One set is lower elementary, one set is middle school, and one set is high school. There is only one set per table, so you'll have to share. I'd suggest that you look at these guides as you work. Your plan in its entirety should address one of these levels. All of us will be available to help you as you work. You will be asked to share your plan later in this session.**

**Also, while you have the curriculum guides: remember that we promised to help you learn the teacher's language? If you look in the curriculum guides, you will find some helpful vocabulary lists. Before you know it, you, too, can be "edu-speaking," using terms like "competencies," "objectives," and "benchmarks" in no time! If you would like your own copy of a Mississippi curriculum guide, they are available to be downloaded free at [www.mde.k12.ms.us](http://www.mde.k12.ms.us).**

Post website on chart paper.

**Now I know you are anxious to start writing your lesson plans, so, let the fun begin!**

Give plenty of time for this activity. In about 30 minutes, ask participants to share in their groups.

**You may not be completely through, but let's take just a few minutes to share the work with your group. Group members, as you listen to the plan, please offer suggestions for resources or ways to integrate the arts experience into the curriculum.**

Participants share their plans within their groups.

**Would anyone like to share his or her plan with the whole group?**

Let one volunteer share his or her plan.

Have long sheet of chart paper taped up horizontally. Title it "Stellar Lesson Plans."

**Thank you \_\_\_\_\_(volunteer) for that stellar plan! Would you tape your plan up on the chart?**

**Now, would everyone else tape your plan up on the lesson plan chart?**

Allow everyone to post charts. Start the "If you can hear me, say 'one.'"

Debrief:

**Let's debrief a minute about what we did this afternoon. Why did we work in small groups?**

**How did we get assigned to those groups this afternoon? What's the significance of using the state curriculum guides? What's the purpose of debriefing? Why use chart paper? How did we publish our work? Why publish? What is the significance of starting and ending the session promptly? We will begin our last session at \_\_\_\_\_. Don't forget to bring your guides back with you, and I hope that you will have finished reading them by the time we meet again.**

**Before we leave today, take a walk around this gallery of lesson plan presentations and observe the fine work of your colleagues!**

## Session 3

### A Final Look

Suggested Agenda (8:00 a.m. – 12:00 p.m.)

- Breakfast
- The Experience
- Unpacking the Experience
- A Final Look
- Sending Forth
- Lunch

Have agenda posted. Have all materials ready beforehand.

Greet each participant as he or she arrives.

Play background music as participants arrive. People are getting better acquainted, so enjoy the networking and conversations, but start promptly at the stated time.

**Hello everyone, and welcome to the final session of our training.**

**In this workshop we will focus on the arts experience and what follows the experience. If you have looked at the chapter in your guide called “The Experience,” you know that there are several levels for artists to design experiences for schools. During this session we will participate in a simulated arts experience and learn how to deal with some challenges presenters encounter. We will look at what happens after the**

**experience and how to evaluate what we do. We will discuss resources and places to learn more after the training.**

**Finally, we will create a celebration to commemorate new knowledge and new relationships.**

Activity: Music Performance

**Now, once again, become an actor by imagining that you are a student in an elementary school. It's time to become music makers, and participate in an interactive, interdisciplinary arts experience.**

Simulated, Abbreviated Level Three Arts Experience: (Target audience, Grades 2-5)  
The presenter leads the participants in the following process\*.

- Invite the participants to sing the familiar song, *Twinkle, Twinkle, Little Star*.
- “Describe what the song sounded like.” Call on at least three individuals. Accept and validate all reasonable answers describing the sound.
- “When would you sing a song like this?” Call on several additional individuals, again validating all plausible answers.
- Inform the group that we will be listening to the song and thinking about the music, the performers, and the song. Tell the participants that you want them to make some discoveries about what they're hearing as they're listening to the sample.
- Play a recorded version of the song. The listening sample used is a recording that includes children's

voices, instrumental musicians, and jazz improvisation.

- “Let’s evaluate the children’s singing. How did it sound to you?” (Loud, out of tune, not together, etc.)
- “Now let’s discuss the playing. What instruments did you hear? What style of music?” (Saxophone, drums, etc; jazz)
- “Let’s perform with the recording by playing chopsticks in a rhythm pattern: | beat, beat, beat, beat | beat, beat, half— | (as in the first line of the song).” Practice saying, and then singing the beat pattern.
- “Point the chopsticks at the ceiling, one in each hand, until given further instructions.” Distribute a pair of chopsticks to each participant. Practice playing the chopsticks like drumsticks, on a solid surface, rolling the sticks on long sounds, and tapping the sticks on short sounds. Give cues to begin playing and to stop playing; be sure participants observe cues during the practice time. Encourage and coach performers along the way.
- Begin the recording; play chopsticks, continuing the prescribed pattern until the improvisation begins. During the improvisation sections encourage participants to “drum” in their own rhythm and style while performing with the recording.
- Challenge participants to alternate performing the prescribed rhythm pattern with singers on the recording, and changing to improvised patterns on the instrumental choruses.
- Show the book *Twinkle, Twinkle, Little Star*, by Iza Trapani. The author has used the familiar poetry on the opening pages. After that, the author creates (improvises) new verses to the pattern of the

familiar poem. Read one or two sample verses of the newly composed poetry from the book.

- Draw the connection between improvisation in music and creating additional verses of poetry following a pattern such as the one in the poem. Ask pairs of participants to create a new verse to share with the group; sing the newly created verses.
- “There is a connection between poetry in music. Many poems are written with a rhythm in the words that sounds like a beat in music. If you have a favorite poem, you can set it to music. If you have a favorite song, you can make up new verses by creating new poetry, like the players created a new way to play *Twinkle, Twinkle Little Star*.”

\*The procedures in this abbreviated experience were used with a group of artists in a training session. The process is included here to demonstrate ways to involve the participants in interactive/interdisciplinary learning. There are opportunities for participants to think about the music and to respond to the music, and there is an opportunity to think about the poetry. There is problem-solving and listening discrimination required in the chopstick performance, when music makers must decide whether to play the prescribed pattern or to improvise a pattern. There is a connection made to skills that are specific to the music discipline, and skills that are specific to language arts. Connections are made between the disciplines of music and language arts, as well. Finally, the participants are challenged to take what was learned from this experience and use it in a new way through making choices of their own.

Trainers are encouraged to develop their own simulated, abbreviated arts experience to include in the training, so that those receiving the training have an

opportunity to feel like participants would feel, and to examine the elements necessary to create interactive, interdisciplinary experiences. The most important element in this exercise is showing artists in the training how to conduct an experience that will actively engage participants while at the same time making valid curriculum connections.

**Lets debrief the experience we've just completed.**

Suggested discussion questions:

How was the experience introduced?

What knowledge did the participants need in order to be involved *at the beginning*?

How were the participants included or engaged in the experience?

How did the presenter make certain that most participants answered questions?

How did the presenter respond to participants' statements or ideas?

How were the participants actively involved in the experience?

What methods did the presenter use to ensure the success of the participants?

What kind of feedback did the presenter give the participants during the experience?

What management techniques did the presenter incorporate during the experience?

How did the presenter suggest that participants extend the experience?

**Please look at the Arts Experience Checklist in your guide. Turn to your neighbor and discuss with one another how you would respond to the questions.**

**When you hear the sound cue** (established by the presenter at this time), **turn to a new neighbor and begin sharing your responses to a new question.**

Set timer for two minutes. Continue the “turn to your neighbor” pattern two more times, allowing two minutes per pair.

Activity: “What If?”

**Before we move to evaluating the experience and ourselves, let’s play a game of “What if?” In this game, you’re going to do some problem solving with your peers. You will be divided into groups of three by using pre-made card sets. Individuals will find their two other counterparts. You will have one minute to find your mates and be seated together.**

To make card sets, print the following on card stock, separate into one-word cards:

	Three	
	Blind	
	Mice	
	Peter	
		Paul
		Mary
Bach		
	Beethoven	
		Brahms
	Chocolate	
	Strawberry	
		Vanilla
Papa Bear		Mama Bear
		Baby Bear

Larry	Curly
	Moe
Itsy	Bitsy
	Spider
Red	Yellow
Blue Circle	Triangle
Square Jolly	Green
Giant	

Set timer for one minute.

**Now that you've found your group, each group will decide how to solve a problem that might occur while you're conducting an arts experience.**

*Hand out one card per group of three participants.*

**You have four minutes to respond to the scenario. You may want to make a list of suggestions on paper. Decide who will speak for the group.**

Set timer for four minutes.

Scenario cards (printed ahead of time) contain the following:

- A student says, "Do we have to do this?"

- A student says, “I didn’t get a turn.”
- Two students start arguing during your session.
- A student who is not participating says aloud, “This is boring.”
- A student says, “Can I go get a drink of water?”
- One student always wants to answer, but pouts when you don’t call on her/him.
- Two students get a little too active when you ask them to move in a certain way.
- One student frequently interrupts while you’re giving instructions or speaking.
- A special needs student has been brought to your presentation in a wheelchair.
- One group of students finishes a task sooner than the majority of the class.

**Let’s start with the group nearest the door. Please read the scenario card and tell all of us how you will handle the situation if this should occur during your arts experience.**

Continue through groups, facilitating the discussion so that it moves quickly.

**Thanks to each group. You had some great ideas, and we have all learned some techniques to manage the unexpected while we’re presenting.**

**Now let’s consider what happens *after* the experience. In the *Artist As Teacher Guide*, the fourth lens is called, “Unpacking the Experience.” Do you remember the abbreviated experience from earlier in the day? There were some questions asked after the experience. They guided us to**

**reflect on what we did during the experience. We were unpacking the experience, or debriefing, together when you responded to the questions.**

**After an arts experience, it is helpful to ask participants to complete an evaluation. It is also beneficial to have a conversation with the site contact person. In the guide you will find a sample evaluation form and some suggested questions and methods to reflect on the experience while it is still fresh on your mind.**

**When you've finished an arts experience, there may be questions you will want to answer before your next presentation. Perhaps there is something you would like to learn more about. In your guide there are some resources listed to provide help or answers. Lets look at them now.**

Let participants complete Change Journey Map Reflective Guide. A Change Journey Map Presentation has been included at the back of these notes for reference and background information only.

**Our time is nearly over, and we want you to have an opportunity to create an artifact to take with you as a tangible reminder of the training you have received during these sessions together. There are art supplies on the table. Each of us will make a "scepter" that will serve as a visible reminder of the "power" we obtain from new knowledge and training.**

Allow at least 15 minutes for participants to create a scepter. Play quiet, moderately fast instrumental music

during the art activity. Give a 3-minute warning to end the work period.

**Scepter Directions:** Use a piece of 9 x 12 construction paper to make a “wand.” Roll the long edge into a dowel shape. Tape the edge, or wrap it with string, raffia, or yarn. At the top of the “wand” place a ball of modeling clay (Crayola Model Magic works well). Attach decorative items to the top of the scepter that reflect your personality or your own, individual artistic expression. Suggested materials that may be applied to the clay ball include: pipe cleaners, feathers, seashells, beads, pompons, etc. Be sure to have plenty of art supplies on hand for creative people.

**Now it's time for a group reflection ceremony. Please bring your scepter and form a circle. Now that we are gathered here, we will each give a one-word reflection of our time spent learning together.**

(Start some bold, theatrical music, or continue the music from the art activity.) Ask someone to start. If a participant hesitates, give them the option to pass and/or speak later.

**Thank you for sharing your reflections.** (Make any other comments you deem appropriate at this time).

**Now, please return to a place in the room where you will complete an evaluation form for the training experience. In six minutes you will hear some parade music. If you've finished with your evaluation, pick up your scepter and join the celebration parade!**

Set timer for six minutes.

At this time, participants move to the room where lunch is served.

In the closing moments be sure to thank sponsors, partners, hosts, fellow presenters, AND the participants.

(This is included for reference and background information only.)

## Change Journey Map Presentation

### I. Introduction: What is a Journey Map?

The journey technique is loosely based on “casual mapping” methodology developed by qualitative researchers to depict and explain the relationships among key variables in a study (Miles and Huberman, 1984).

A “journey” is a drawing, map, or other representation that answers the question: How have you gotten where you are today? The focus of the journey may be at any level – community, school, or individual. Every journey has a framing question: it may be about the development of a program, the changes at school, the work that has been undertaken to become a learner – and learning-centered district, etc. For an individual, an example of a framing question might be: How have you developed as a teacher using authentic assessment? Today’s Framing Question is: How have we developed as an artist using *The Artist As Teacher Guide*?

### II. Process/Steps of Creating a Journey Map

- A. What is the purpose? Decide the purpose(s) you have for the journey and how developing the journey fits into ongoing work? Our purpose is to create a journey map that will show others how we have developed as artists using the *Artist As Teacher Guide*.
- B. Who creates the journey? Small Groups work best.
- C. How do participants create journeys? Using pens and post it notes, groups will discuss and write responses to questions on chart paper.

- D. What questions should be asked to shape the journey? Include dates where applicable.
1. What does “Artist, as Teacher” mean?
  2. When was the *Artist As Teacher Guide* created? Why was it created?
  3. What are key events or milestones that have brought us to where we are now? List the good, the bad, and the ugly.
  4. What obstacles have we overcome?
  5. What support and/or influences (positive and negative) have there been?
  6. What have been our accomplishments and setbacks?
- E. After everyone has responded to all the questions, assign each group a question to clean up (eliminate repetitions) and report findings.
- F. Reflect on the journey.
1. Orally recognize how much you have accomplished and handles over time.
  2. With whole group, discuss major area or stages that the journey divides itself into.
  3. In small groups or as individuals, complete reflection handouts.
- G. Optional- Share responses with larger group. Take up responses to be compiled.
- H. Create a visual map of journey using responses.

## The Change Journey Map

**Introduction:** An oral history is an excellent way to capture a valuable perspective about the past. Often, important information is lost because it is not officially recorded. In a school system, for instance, the only records may be notes of meetings sanitized for the official record. The Journey is a way for teams to record events of the past in a visual or graphic way. In addition to being a creative way to track past activities and events, it is a valuable planning tool, especially for anyone who wants to avoid “reinventing the wheel.”

**Purpose:** A journey can be developed for several purposes, among them to:

- Identify key events, milestones, factors, and influences that have been important over time;
- Develop a shared sense of history among a group of people;
- Honor how far a person, group, or organization has come and serve as a basis for celebration;
- Orient new staff among their colleagues;
- Foster an awareness of developments over time in newcomers and outsiders;
- Activate prior knowledge and experience order to begin making connections to new work and next steps – to set current activities into context;
- Allow a person, group, or organization to explain to others what has happened;
- Use a more “right-brained” approach to complement the “left-brained” production of text; and
- Document and reflect on change, development, and learning

Both process and product of journey development foster reflection.

## THE CHANGE JOURNEY MAP

Field advisors will facilitate the creation of a change journey map with staff from the school. It is anticipated that the map will be revisited and revised each year.

Please note:

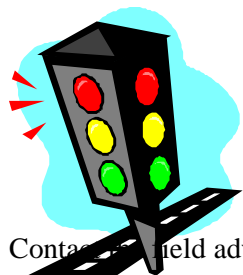
- Your school may add to the already existing map
- The school may start a new Change Journey Map each year.
- Returning schools should focus on the current school year.
- New schools may want to begin with events prior to actually receiving the grant.

### PURPOSE OF THE CHANGE JOURNEY MAP

**The change journey map prompts staff to identify key events, milestones, and influences that describe the school's approach to implementing the Whole Schools program. It not only provides a visual representation of past history but also acts as a stimulant for further reflection about future directions.**

### GETTING READY

#### Words of Wisdom



Contact your field advisor to set a date to begin working on the Change Journey Map.

#### STOP!

- The project director and field advisor should not create the map by themselves. Work in small groups. Try to include all stakeholders (administrators, teachers, parents, students, etc.).
- Don't wait. Give your school enough time to complete the map before the summer institute.

#### CAUTION!

- Involve other people. Make early contacts with key people (principal, teachers, parents).
- Use your Whole School Initiative's advisory committee.

#### GO!

- Align the Change Journey Map with the school's mission statement.
- Collect data, information, photos, and relevant artifacts.

#### Set the Date

Schedule the initial work session prior to the end of January (due date for mid-year report).

## WHOLE SCHOOLS INITIATIVE

### Schedule Time

**Make sure adequate time (approximately one to two hours) is allowed to complete the tasks of brainstorming and reflection and to begin the creation of the change journey map. Some teams will complete the map during the initial session, but others may have to finish it at another time. An agenda for a *one-hour* session might look like the following:**

I.	Introductions / Setting the Purpose	4 minutes
II.	Brainstorming	
	A. Preliminary Reflection	9 minutes
	B. Brainstorming	
		9 minutes
	C. Organizing Ideas	
		9 minutes
	D. Reflection	
		9 minutes
III.	Beginning the Map	
		20 minutes

### Select Participants

**It is recommended using four to eight staff members who bring different perspectives to the task. Schools may also want to include other stakeholders (parents, students, community members, etc.). The group must be willing and able to commit the time (approximately one to two hours) to understand the task, create the school's journey map, and reflect on its meaning.**

### Secure Other Opinions

Post questions around the school prior to the meeting to create the Change Journey Map. Write questions on chart paper and/or provide post-it notes to allow staff to comment on the various topics [see questions under "Reflection" sections and "Brainstorming"].

### Assemble the Materials

Make sure the appropriate materials available:

*For Brainstorming:*

## Artist as Teacher Trainers' Manual

- Blank paper for notes
  - Post-it notes
  - Chart paper
  - Colored markers
- To Create the Map:*
- Butcher paper or bulletin board paper
  - Crayons
  - Colored construction paper
  - Scissors, Tape, Glue
- Fun stuff (ribbon, feathers, glitter, stickers, etc.)

### THE PROCESS

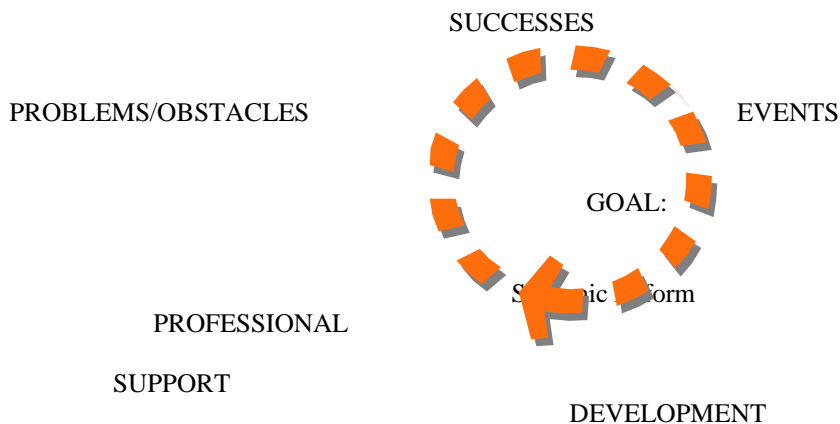
#### STEP 1. ASK FRAMING QUESTIONS:



- What has happened this year? (Keep the school's mission in mind). What is different for students? Staff? Parents? Community?

#### STEP 2. PLAN FOR GROUP BRAINSTORMING:

##### Issues to Consider



Using chart paper or post-its, brainstorm concerning the following topics as it relates to the school:

- What successes have you experienced?
- What special events were scheduled/conducted?
- What support have you had (in the school, from parents, in the community)?
- What professional development did you have to support the project?
- What problems / obstacles did you face?

#### STEP 3. ORGANIZE IDEAS:

Assemble ideas and depict them in some order to capture the flow of the school's story.

#### REFLECTION PRIOR TO CREATING THE MAP:

- What have we learned?



- What else do we need to know?
- How much progress have we made?
- What are we proud of?
- What other goals do we have (keep the mission in mind)?

What do we do next?

#### STEP 4. CREATE THE MAP:

The workgroup must decide how to present what they have learned. Each map should take on its own character so it is difficult to suggest any model. However, consider how to capture major activities in words while using a visual image.

- Decide on an image that is the metaphor for the journey.
- Begin sketching the visual elements you will use to describe each stage of the journey.
- What details enhance (tell more) about overall image?  
What “helps” and/or “hurts” the image?
- What colors, shapes, textures relate to the image and details?
- What materials can you use to “show” the images?
- Remember the content to be used in the map.
- Leave room on the map for events in February – May.
- Make the map easy to read – not too busy (less is more).
- How are you going to put it all together (think of portability and display potential)?  
Will the pieces be sewn, glued, stapled, taped?
- Put the key words on the image.



#### REFLECTION AFTER CREATING THE MAP:



- What have we learned from doing the map?
  - What do we need to do next?
- How will we share this?

#### USING THE MAP

**The completed Change Journey Map will be displayed at the Whole Schools Initiative's Summer Institute and shared with the other schools in the initiative. Remember that the Change Journey Map is more than a piece of artwork to be displayed at the Institute. The real value of the map is to reflect on what has been accomplished at the school and what still needs to be done at the school. You may find these suggestions helpful as you look for meaningful ways to use the Change Journey Map you have developed:**

- Use it to promote dialogue about the school's instructional focus.
- Display it publicly as an important archive of the school's reform history.
- Use it as an orienting guide for new staff, parents, or the community.
- Share it at a faculty, PTA, or school board meeting.

Publish it in the school newsletter.

#### Dance Across the Curriculum

Title: A Rosey Piece

Standards:

Language- Reading comprehension

Social Studies- Historical origins of language used

Math- Graphing of musical notes

Dance- Basic movement elements, creative process

Music- Music is sung acapella, in the round

Drama- mirroring action

Objective:

Combine several curriculum subjects into one arts integration activity

Goals

Students will:

Have some knowledge of language origins

Know other curriculum subjects are integral parts of creativity

Collaboratively create a movement piece

Activities:

Warm ups- Isolations (Science)

Learn to sing the song

Discussion of the language in the song

Physical mirroring of movement while singing

Product: A study in music and dance

Product assessment:

Authentic assessment

Mississippi Fine Arts guidelines (Dance)

Theme: Multi-discipline Collaborative Work  
Title: "A Rosey Piece"

Objective: Combine several curriculum subjects into one arts integration activity product.

Space: Classroom

Music: A Round, Sung Acapella

*Rose, rose, rose, rose  
Will I ever see the wed?  
I will marry at thy will, sire,  
At thy will.*

Lesson: Students are asked to read the above words from posted chart paper or overhead. Repeat several times. Look at the words. When and where have you known *thee* and *thy* spoken that way before? What about the word, *wed*? What does that mean? (Students could possible answer, the Bible, middle ages, medieval times, England, historic times, etc.) Therefore studying the words makes this an English and a History lesson.

Music is now given to the words the song is sung in the round. A graph is written on how high and low the notes are to the first line: \_\_\_\_\_

This now becomes a Music and Math lesson.

Ask a student to draw a picture of a rose on the chart paper or on their own paper and color it if possible, or find a picture of a rose and post it, or bring an artificial or fresh rose to class: This is now a Visual Arts lesson.

Have students pair up and perform mirroring exercises with one student taking the lead for a while, then switching around, allowing the other partner to lead for

a while. Begin using hand movements slowly (more of the body can be used as participants get used to the mirroring process). Dance and Drama utilize gestures in movement and these movements take energy: This lesson now becomes Dance, Drama, and Science (Kinetics).

**Artist as Teacher Lesson Plan Guide**

Title of Lesson: The Illuminated Manuscript

Target Audience: This lesson can easily be adapted for K-12  
±.

Curriculum Links: Visual Arts, Language Arts, Social  
Studies, Math.

Time Needed: 45 minutes

Music, Dance, Theatre, and/or Visual Arts Objectives:

National Visual Arts Standard 5: Reflect upon and assess the characteristics and merits of their work and work of others.

Mississippi Visual Arts State Standards:

#3. Produce recognizable objects, images, and symbols to communicate ideas, using different media, techniques, and processes.

#6. Examine works of art from different time and culture.

#7. Make connections between the visual arts and other disciplines.

Language Arts, Science, Math, and/or Social Studies Objectives:

Language Arts Standards

#3 – Gather and organize information using a variety of resources and present it through writing, speaking, and various art forms.

#7 – Experience a variety of literary forms and styles to discover the meaning and beauty of language.

Math Arts Standards

Strand 2 - #2.1 – Create, describe, and extend patterns...

## Strand 4 – make and use measurements

### Literature, Materials, and Other Resources:

Black Construction Paper

Crayola Gel FX Markers

Crayola Metallic or Construction Paper Crayons

Rulers

Fantastic Alphabets by Jean Larcher

[www.columbia.edu/cu/libraries/indiv/rare/images](http://www.columbia.edu/cu/libraries/indiv/rare/images)

[www.encarta.msn.com/find/Concise.asp?ti=03DC5000](http://www.encarta.msn.com/find/Concise.asp?ti=03DC5000)

### Vocabulary:

manuscript

leaf

illuminate

vellum

## Background Information for Illuminated Manuscript:

Before the invention of the printing press, books were hand made. Books made during this period were called manuscripts. An individual page in these books is called a leaf. Individual sheets of paper or vellum (animal skin) that are part of the manuscript contained highly decorative designs, lettering, and fancy borders, often incorporating gold leaf and silver. Monks spent hours creating these leaves. Often the first letter of the first sentence that appeared on the leaf was very decorative or illuminated, sometimes illustrating the message contained in the written words.

During the Middle Ages, when manuscript making was considered high art, illuminators decorated their writing in several ways. The book often opened with a carpet page – so called because its abstract designs resembled an Oriental Carpet. Sometimes it began with a portrait of the book's figures and scenes, and at times shaped into animal-like forms. In other manuscripts, columns of writing were surrounded by botanical decoration, or the margins were filled with playful birds, animals or imaginary beings.

### Process:

1. Give background information.
2. Decide what you want to illuminate – ABC book, book of rules, a poem, etc.
3. Measure and draw a one-inch border around black construction paper. Trace lightly with metallic colored pencils.
4. Fill border with decorative patterns using metallic pencils, crayons, or markers.
5. Draw a square in the upper left hand side of the black paper with the one-inch border.

6. Look at graphic letter styles (fonts) in books or on computers. Try to use a lettering style that complements your message. Lightly draw the first letter of the first word in the statement, filling square in corner.
7. Use metallic crayons, pencils, or gel FX markers to fill the large letter and the space surrounding it with lines, shapes and color.
8. Write your idea (abc book, poem, etc.) next to and filling the remaining black space. Sign and date your leaf.
9. Collect all the pages to make manuscript.
10. Decorate cover, title page, etc.
11. Share the results.

This lesson was adapted from Crayola's *Dream-makers Program Guide*.