

UC Irvine

ArtsBridge America

Title

Bridging the Gap: A Teaching Guide for ArtsBridge Scholars

Permalink

<https://escholarship.org/uc/item/86m657p8>

Author

Fowler, Keith

Publication Date

1997-10-10

BRIDGING THE GAP

KEITH FOWLER, DFA

*A Teaching Guide for ArtsBridge Scholars
Claire Trevor School of the Arts, UC Irvine*



This manual began as a record of a panel discussion held on October 10, 1997, focused on preparing lesson plans, engaging elementary school pupils in arts projects, involving supervising teachers, and, in general, advising ArtsBridge scholars to cope with stress, share their vision and passion for their work, and become effective teachers of their arts.

Panelists were **Diane Brand**, Art Specialist (music), Irvine Unified School District; **Penelope Loetterle**, Vice Principal of Clara Barton Elementary School, Anaheim; **Janet Logan**, Art Specialist (art), Irvine Unified School District; **Damaris Molina**, Title VII Coordinator, Martin Heninger Elementary School, Santa Ana; **Kimberly Burge**, co-organizer of the panel, Department of Education, UCI; with **Keith Fowler**, Director of ArtsBridge, as moderator.

FIFTH DISTRIBUTION, SEPTEMBER 2001

This is the fifth edition, revised, of *Bridging the Gap*. It will be updated periodically as we learn from ArtsBridge experience.



TO THE ARTSBRIDGE SCHOLAR: AN INTRODUCTION

We congratulate you on your selection for ArtsBridge service. UC Irvine's School of the Arts bestows the financial award and high academic distinction of "ArtsBridge Scholar" upon those few students who are distinguished by their personal artistic excellence, top academic achievement, and strong faculty recommendations.

We believe you possess the passion and potential to teach your art to pupils in Orange County schools or to young people at non-profit youth organizations. Because prior teaching experience is not required, ArtsBridge provides this guide to assist you in preparing effective lesson plans, developing interactive teaching techniques, dealing with the challenges and stresses of teaching, and accurately gauging the impact of your presence upon your pupils.

—Keith Fowler, 1997

Bridging the Gap A DOUBLE MISSION

The "gap" in the title of this guide is two-fold. First, ArtsBridge addresses the gap in public arts education in Orange County. Funding limitations and curricular cutbacks have created a void in arts instruction in our local schools. ArtsBridge seeks to fill the gap by providing your service, and the services of your fellow scholars, to share your talent and university-honed skills with the youth of our community.

We cannot fill this gap alone. But we will teach as many pupils as we can reach and strive to motivate classroom teachers to use your ideas and techniques with their future classes. We also believe your creativity and hands-on artistic examples will inspire other college and university campuses to adopt our model, thus replicating our program throughout the state and nation.

Since the first edition of this manual, we have been joined by seven other campuses of the University of California. The UCI model was adopted by the California legislature in 1998 and funded to support chapters throughout the UC system. There are now nearly 900 UC ArtsBridge scholars, and “replication” appears to be closing the first gap.

The second “gap” lies in our relative inexperience in K-12 pedagogy. Intensive training in the teaching of the arts to elementary and secondary students is available to UCI students who specialize in Arts Education. We cannot expect to replace such specialists, but we can and must supplement their work. ArtsBridge sends you into the community *now*, and it is not realistic to expect a sufficient number of Arts majors to enroll in several months of education classes. Therefore the ArtsBridge director, faculty mentors, and senior scholar mentors accept the responsibility of providing advice, workshops, panels, site observations, evaluations, and written guidelines to prepare and assist you in working with your assigned teachers and pupils.

Despite the lack of formal teacher training, ArtsBridge scholars have established an enviable record of teaching accomplishment. Evaluations of our scholars’ work by their supervising teachers are generally very high, and testing of pupils’ progress shows clear growth.

We believe this excellent record is attributable to **two factors**:

○ Scholars are selected for intelligence and high achievement, traits which lead naturally to ***quick learning on the job***, and...

○ ArtsBridge ***will assist you; you are not alone***. We monitor scholars closely, track progress in lesson planning and testing, and offer teaching advice in various formats--panel discussions, mentor feedback, and

guides such as this.

Some of you will encounter difficulty in adjusting to the demands of teaching. Even with your best intentions, you may find resistance from teachers or be faced with administrative miscommunication from your host school, causing time to be lost. Be flexible, be persistent, and be a problem-solver. Your own pro-active planning and resilient and positive response to criticism will go a long way to solving problems. This guide will prepare you to deal with some of the challenges that will come your way. If you allow yourself to become discouraged by non-supportive teachers or disorderly pupils, you will experience stress and be tempted to lower your standards. Such a loss of affirmative attitude will lead you to problems in punctuality and organization and to low evaluations of your work. We believe this guide will help you avoid such pitfalls.

MAXIM. *If this is your first teaching experience, remember this:*

When faced with the choice whether to sink or swim, thrash vigorously!

Learn from those who are experienced in guiding pupils, and do not be afraid to innovate, to create your own variation of the principles and practices described below. *If you have taught before*, whether formally or as a youth leader, remember that the best teachers are those who regularly re-examine their techniques. The finest teachers learn from teaching; they learn from other teachers, and they learn from their pupils.

WHAT YOU WILL GAIN FROM THIS GUIDE.

Read the Sections Below to Learn...

○ What to accomplish in your initial meetings with your supervising teacher.

○ How to include your teacher in your project

and encourage him or her to continue your work when you are gone.

○ How to prepare a lesson plan and adjust it to your pupils' growth.

○ Practical ways of presenting material and interacting with pupils to win and maintain high interest.

○ Patterns of behavior and attention that may be expected at various grades.



SECTION ONE.

WORKING WITH YOUR TEACHER.

Teachers as Supervisors. Our host teachers are referred to as “supervisors” or “supervising teachers.” In schools K-12 they are the credentialed supervisors of the classroom. If you should be working at an institution other than a school, such as a community club or other youth organization, your teachers or leaders might not hold state credentials, but they are supervisors based on their greater experience working with the group and familiarity with the pupils' behavior.

While these persons are your supervisors and will be asked to provide an evaluation of your work, you are the responsible leader of your project. What, then, is your relationship to the supervisor?

You are a guest in your supervisor's classroom, auditorium, or community center. We ask you to approach your tasks with the tact and courtesy of an invited guest. Your ability to create and conduct an effective project depends on establishing a relationship of mutual respect with your supervisor. Many scholars and teachers become close friends

over the course of a shared project, a bond based on the initial deference of the scholar to the supervisor's role as manager and leader of the class or group.

We advise supervisors in advance of certain responsibilities they must fulfill in hosting an ArtsBridge project. At a minimum, we expect teachers to assist scholars by maintaining good order among the pupils. More importantly, it is hoped that teachers, whether or not they themselves are trained in the arts, will expand their understanding and appreciation of the arts and augment their teaching with new techniques learned by participating with Arts Bridge scholars' work.

Providing the Teacher with New Ideas. Teachers who are not themselves arts experts may discover, through your work, the means of including an artistic component in their future classes. Teachers who are specialists in your field can also gain something fresh from you. These are experts who have requested your service to supplement their teaching or to learn particular new practices from you. All of us stand to learn from one another, and teachers in particular are always on the lookout for fresh approaches and techniques.

BEGIN AT THE BEGINNING.

ArtsBridge has notified your supervisors that you have been appointed in response to their project requests. When you make your initial telephone contact with the teacher, make arrangements to go to the site for a meeting. (Be sure to ask for precise directions and whether you should check in at the main office.)

Starting by phone and following up with a meeting, there are **three main items** for you to discuss and decide.

(1) **Schedule.** You must work out a schedule

that allows you twenty-five hours of contact time with the pupils (or as many hours as designated in your appointment) on a schedule that meshes with the teacher's class calendar and your UCI commitments. *Report your schedule to ArtsBridge immediately, no later than your planning appointment, as we must pass this information to a mentor to see your work.* Be aware that circumstances at the school *will* cause schedules to change, so ask your supervisor to contact you directly if there is any need to cancel or postpone a session. In the past, teachers have forgotten to advise scholars of changes, so it helps to be proactive on this: call your supervisor a day or two before your session, to re-confirm that you will be coming. It can be very helpful to exchange home phone numbers if the supervisor is willing to do so. *Be sure to communicate any changes to the ArtsBridge director.*

(2) Goals. You should agree on the objective, specific goals, and general plan for your project. Read the Lesson Plan Standards included in your planning packet, and bring these to the teacher's attention. You will find that some teachers know exactly what they want you to do and wish your work to fit into their curriculum. This is especially the case when you are working with a teacher who is knowledgeable in your field. If your project plan fits into what the teacher wants, then agreement can be reached easily. You may, however, need to think of modifications to adjust to the teacher's wishes, and you may also ask the teacher to consider adapting to your plan. A negotiated agreement is often the best way to proceed. Teachers who are not trained in your specialty will be more likely to expect you to take the lead. In some cases a teacher might request that you connect your work to some other aspect of curriculum—history, for example—and you may find it

possible to dwell on aspects of your art that will illuminate a particular historical period. In the past, we have had drama projects in which pupils wrote their own plays on historical themes. We have also had dance and music projects that have taught dances or songs of specific periods or cultures. Be flexible, use your imagination, and do your best to accommodate all reasonable requests from the supervising teacher.

(3) Relationship. You should discuss your role and the teacher's role, how you will function together with the pupils. Be forthright in asking the teacher what kind of response you may expect from the pupils, whether there are any discipline or attention problems to be anticipated. Ask whether you or the teacher will begin each session, and whether the pupils already respond to special signals to come to order when good focus is needed. Make it clear that you rely on the teacher to help if things get out of hand. Also, be clear that you need the pupils to participate fully, and will appreciate the teacher letting you or the pupils know if their attention wanders.

Explain too that you will ask the teacher to help you in some aspects of your project, and *plan to do so.*



SECTION TWO.

HOW TO INCLUDE A RELUCTANT TEACHER

Most teachers are enthusiastic and welcoming of ArtsBridge projects, but a few, unfortunately, see your presence as a means of freeing themselves to do other things.

We want you to involve the passive or

reluctant teacher in your work. While we strive to send ArtsBridge projects only to institutions that will ensure teacher involvement, we find that some scholars must face the problem of drawing the teacher into the work. Realistically, we recognize that sometimes this is just not possible. But we believe that most teachers *will* become involved if the scholar knows how to include the teacher in the project.

How can you be sure the teacher takes an active role? In your lesson plan, include at least one segment for each session that ***relies on teacher support***. If your teacher is unfamiliar with what you will be teaching, you can explain in advance of each session one or more tasks that need to be shared.

This may be as simple as helping to distribute materials to the pupils. But consider ways in which the teacher may be drawn more actively into your demonstrations of artistic techniques.

○ **In dance classes**, you may ask teachers to mirror dance steps, count or clap the rhythm, or simply watch for the accuracy of pupils' step work. Such direct involvement is important, not only to keep the teacher involved, but to increase the pupils' engagement with the work.

○ **In art, crafts, and photography classes**, teachers may be given brief instruction in advance, so they may share in your teaching. You may ask them to create work along with their pupils, or ask them to offer their encouraging impressions of the pupils' work. All pupils want to know what their teacher thinks of their new creativity.

○ **In drama classes**, include the teacher in class exercises. If you are doing theater games or improvisation, the teacher can participate

directly in selected work. If the teacher is reluctant, you need not ask permission to devise exercises or improvisations which treat the teacher as a non-speaking or semi-involved participant--such as the silent "fairy godmother," or cryptic "oracle," or even the "dreamer" whose unspoken thoughts are played out by the pupils. In story telling, include the teacher in story-rounds, calling on him or her to contribute parts of group stories.

○ **In vocal music classes**, include the teacher in a choral song. Deal with reluctance by calling on the teacher to prove that no one is too shy to open up in song! **In instrumental work**, be sure the teacher does not assign you to always work alone with your instrumental group. Ask for regular feedback from teacher to pupils. Ask the teacher to help in demonstrations by showing (exaggerating) faults in fingering or breathing.

○ **In digital projects**, it is particularly important to include the teacher. You will need to rely on the teacher to demonstrate your techniques at other workstations while you attend to pupils at different stations. Be sure to spend advance time with the teacher to give him or her a head start on any new techniques; then take turns (you leading as long as necessary) showing pupils how to do the work.

○ **In Health ArtsBridge projects**, you will rarely have the same classroom situation as scholars conducting teaching projects. Your supervisor may be a director of volunteers or a child life specialist and may need to move between patients' bedrooms and a recreation room. In these circumstances, the supervisor will not be able to remain with you. It is still important to be sure your supervisor knows in detail what you are doing and that you arrange that the supervisor look in regularly on your

work. Ask the supervisor to accompany you, whenever possible, to a patient's bedside, so the child can meet you in the company of someone with whom the child-patient is familiar. You may also work with an individual patient to present artwork or other results of your visit as a surprise or gift to the supervisor. Sometimes a child's mother, father, or siblings will be visiting, and the child will want to include them in the work. But in the absence of family members, it is very important to the child-patient that art be used as a means of relating to the supervisor as the key hospital staff member, and as the child's approving audience.

○ **In Troubadour performances**, you will have a single opportunity to perform before an audience and to engage them *and their teachers* with your artistry. Troubadour concerts are not meant to be merely "shows" to entertain pupils. The "hands-on" aims of ArtsBridge can be achieved only through a well-defined interaction of scholars, audience, and teachers. Although performance skills cannot reasonably be taught by a single presentation, pupils can be stimulated to explore music or dance in the future by including them as a group and as select or volunteer performers of some simple aspect of the concert. Plan a portion of your performance to bring pupils *and* one or more teachers on stage to play simple rhythmic accompaniment, lead different sections of the audience in a sing-along, or participate in a dance or drama exercise. In question-and-answer periods, arrange beforehand for one or more teachers to ask *or answer* some of the questions.

The preceding ideas suggest only a few approaches that may be used. You can and should think of other ways to *maximize* teacher involvement. ArtsBridge does not just *talk* about art. Be sure to remind your pupils often, within the teacher's hearing, that art is

an active process, that artists learn by doing, and they learn from each other, and that you cannot teach unless *everyone* in the room joins in. You will know early on how ready the teacher is to play an active role—whether through physical participation or regular outspoken encouragement of the pupils. *Neutrality* on the part of the teacher undermines your mission. Always treat your supervisor with respect, but emphasize that it is important for the pupils to see the teacher's active participation in the art.

LEAVE YOUR GOOD WORK BEHIND YOU.

The concluding date of an ArtsBridge project is rarely predictable. Scholarships are generally awarded only one round at a time. When the round is done, we sometimes want to build on your good work by extending the project for additional rounds. (Consider this as you create your lesson plan: how would you follow up on the foundation you have built in the first round?)

Many projects reach a natural termination in a single round. In some cases, we must end a project because ArtsBridge resources are needed at another site. ArtsBridge hopes that your good work will not be an isolated one-time experience for your teacher's pupils. ***You are required to write and turn in to ArtsBridge your final lesson plans*** (See Section Three, next page). We review all final plans and send copies of the best plans to supervising teachers, so they may use them as guides in repeating part or all of your lessons for future pupils.

Of course we cannot *know* that your teacher will continue your work after you have departed. Your techniques may require skills beyond the teacher's ability to absorb in just a few weeks. On the other hand, a teacher may have picked up more than you know, or may be able to use some portions of your work.

With the gift of your plan in hand, the teacher will be able to make your art a part of future pupils' experience, and this can be the most beneficial impact of your ArtsBridge service.



SECTION THREE. LESSON PLANS.

All teachers use lesson plans, whether written or ingrained from years of experience. Inexperienced teachers (those with fewer than five years in the classroom) who do not prepare written plans are often victims of the “non-plan,” i.e. the attitude that one may improvise a lesson from moment-to-moment. The non-plan leads to repetitive instruction, insecurity, performance anxiety (which invariably increases stress), lack of focus on clear goals, and insufficient material to fill the time allotted for the lesson.

ArtsBridge asks scholars to prepare and file written lesson plans prior to beginning teaching. Do not view the plan as a burden, for it can ease your work greatly and guarantee that your pupils receive your full and responsible attention.

All scholars receive a printed form (the “Session Number” form) for a standardized lesson plan in their planning packets. You will read below how this standard form should be adapted to your work.

ArtsBridge requires *two* submissions of lesson plans: (1) initial lesson plans, and (2) finalized lesson plans.

AT FIRST, THREE LESSONS ONLY. At the start of your project, when you meet for your planning appointment with the ArtsBridge director, we require plans for the first

three lessons from teaching, coaching and HAB scholars.

You must be well prepared for the start of the project, but not locked into a rigid format. “Over-preparation” is wise when starting a project, but plans must be flexible, adaptable to the pupils after you get to know them and learn their potential as a group and as individuals.

A few scholars—particularly Health ArtsBridge scholars and those who serve as high school instrumental music coaches—will find that they cannot anticipate exactly which techniques and practices will be required until they are interacting with their patients or pupils. For these scholars, “model” plans are required, and instructions for preparing these are in their planning packets.

Troubadours are asked to turn in **one initial plan** that lists the program they will present.

Note that Part I of the planning packet requires you to submit your initial plans and Part II contains a blank for you to state when your finalized plans will be submitted.

FINAL LESSON PLANS. At the end of your project you are expected to record all plans and file the assembled lesson plans (including any revisions in your first plans) with the ArtsBridge director. This is the version that may be given to your teacher at the end of the round, as noted in Section Two above. ArtsBridge may also copy your final lesson plans to post on our web site and show our donors what work you have done, and the best lesson plans may be shown to future scholars for their guidance.

The Format of your Plan. ArtsBridge requires you to use a standardized lesson plan because this assures that all components are included and allows readers to move easily

from section to section. The plan is composed of time-defined lesson components organized to further the goals of your project. So, your first task is to state your goals clearly. What objectives do you intend to accomplish?

In addition to your initial plan, Part I of your planning packet also calls for a statement of your **Overall Objective**. It is helpful to repeat this on the Cover Sheet page of your lesson plans. This may be a broad, ideal aim, such as “to build appreciation for classical music,” “to provide painting techniques for personal expression,” or “to instill performance confidence through improvisation.”

Such large statements are helpful, as they remind you of your major purpose and establish a general direction for your efforts. But the achievement of large objectives is difficult to evaluate at the end of a project. It is hard to judge impartially whether your pupils have acquired a new love for your art, or a new appreciation of the world through art. Using the **Overall Objective** to guide you, select five **Goal Standards**, which you will aim to impart.

Just below your **Overall Objective**, (on Part I) you are asked to list your five **Goal Standards**. These are what you will teach to meet the five “strands” of the *California Content Standards* for your particular art. Read through the *Content Standards* and, in the blank provided on Part I following the title of each strand (“Artistic Perception,” “Creative Expression,” etc.), describe in a few words what you will teach to satisfy that strand. Enter the code number for each strand (listed in the *Content Standards*) after the word, “Code.”

You are to **attach three sample lesson plans** to Part I, and bring these to your planning appointment with Dr. Fowler.

At the bottom of the first side of Part I, you will find instructions for preparing a **pre-post vocabulary test** (see Appendix G for additional guidelines on devising the pre-post test) to gauge what your pupils know at the beginning of your instruction and at the end. A few words have been pre-selected for your pre-post test, and you are asked to choose more terms that are appropriate to your art and to your own ideas of what you wish to teach. Write your additional vocabulary terms on Part I, in the blanks provided.

The reverse side of Part I requires you to record the dates and times of your ArtsBridge sessions, and it contains additional information on the items that are due at the end of your project and blanks where you may describe at least one **goal document** you have decided upon.

More on Goal Documents.

Goal documents are objective records of your pupils’ accomplishments. The required pre-post vocabulary test is just such an objective device showing that pupils have learned the definitions of certain terms.

You must provide ArtsBridge with at least one goal document in addition to your pre-post tests. What constitutes a goal document? If you want your pupils to learn a particular dance step, you can make a video of the results as proof of their achievement. Video can also serve to document final performances of dance, music, or drama. Video is not the only way to record your pupil’s progress. Audio recordings of musical pieces, labeled to identify individual pupils’ “before” and “after” playing, are very good documents.

Do you want shy pupils to grow bolder in improvisation? You can ask your teacher to provide a written assessment of their new initiative and assertiveness at the end of the

project. Do you want pupils to learn how to compose landscape pictures? You can copy their photos at early and late stages in your project to show their growth in skill. These are typical goal documents, and you are urged to use your imagination to devise goal documents that provide the best measurement of your pupils' achievement of the **Goal Standards** of your project.

Step-by-Step through the Lesson Plans

For each session, you must file a separate plan. Examine the forms for the standardized lesson plans. These consist of a Cover Sheet and a Session Number form.

The Cover Sheet is to be saved to submit with your finalized lesson plans, but you will use the Session Number form for both your initial plan(s) and finalized plans. You should photocopy as many copies of the Session Number form as you need or, better, copy the *exact format* of the Session Number form onto your word processor, as it will be difficult to fit all of your writing for a session onto a single page.

Initial Lesson Plans

All scholars assigned to teaching projects must file three initial lesson plans, setting forth what they *intend* to do. (As stated above, Troubadours, Health, High School Instrumental Music, and Videographer scholars must file one initial plan, following the guidelines printed in their planning packets, describing what they *are able* to do in a typical session.) The Session Number form asks for you to fill in your name and other project-identifying information at the top of the page. It then calls for you to list *Goals for the session, Sequence of Instruction, Vocabulary, Materials, Procedures, Closure*, and to write your *Journal* account of the session.

In writing your session goals, you may

specify one or more of the **Goal Standards** submitted on your Part I form. Or you may want to write particular target goals that will enable your pupils to move toward your **Goal Standards**. If one **Goal** is, for instance, to “teach pupils to project their voices loudly,” you may have a session target goal of “teaching how to breathe from the diaphragm.” This session goal is attainable and will lead you and your pupils to a clear outcome for that session. Diane Brand, art specialist for the Irvine Unified School District, points out, “You should have an *outcome* in mind. Kids need that.”

Keep such targets, the session goals, in mind as you write out your *Sequence of Instruction* for each lesson plan.

Example: Sequence of Instruction.

For a first vocal music session, you may wish to cover

- (1) Introductions (10 minutes),
- (2) Recording a list of pupils' favorite songs (10 minutes),
- (3) Your pre-test (15 minutes),
- (4) Demonstration and teaching of a warm-up exercise (15 minutes),
- (5) Pupils' repetition of the warm-up on their own (5 minutes), and
- (6) Review (5 minutes).

Write these as your opening *Sequence*, knowing that each item seeks clear outcomes. “Introductions” break the ice. “Recording” gives you material to build future lessons. The “pre-test” results establish your starting-point. The “demonstration” is necessary to impart a particular skill to your pupils, which you can evaluate when they repeat it back to you.

Designate an approximate amount of time on your lesson plan to accomplish each part of the *Sequence*. Allow enough time to explain each part and to summarize them at the end of your lesson time. When using your

plan in class, tell your pupils what they will be doing. At the end of the class (see *Closure* below), you should state briefly and clearly what has been done. “Now I know a lot more about the kind of music you like to listen to, you have started to learn how we warm up, and you have helped me learn what you already know about some of these new musical terms.” Conclude by telling your pupils what the *Sequence* (embodying your goals) will be for your next session.

Once you have specified the goals for your daily plan, you can easily break the lesson time down into segments of activity. To plan your time efficiently, you must of course know exactly how long your sessions will be. The example above requires 60 minutes. But is your hour session actually 50 minutes? If you have a two-hour session, will there be a break time?

Remember throughout your planning that ArtsBridge is an active “hands-on/bodies-in” program. Start each session by telling your pupils what they will be *doing*, provide clear instruction for each segment, and remind them at the end of what they have *done*.

The *Vocabulary* section should list the particular words or terms you plan to introduce and explain for the session. These will include portions of vocabulary on your pre-post test, but may of course also contain additional terms you find helpful to teach your subject. Follow each vocabulary term with a brief definition.

Under *Materials* you should list any items necessary to carry out the lesson. If nothing is required, leave this section blank. But be sure to list even the most obvious instruments, such as paper and pencils, as well as special items like water-color sets, brushes, glasses with water, bibs or aprons, etc. For digital projects, list the type and numbers of

computers and software programs on your first lesson plan; then write “Same” on the following session sheets unless you need to add items used only at later sessions.

Follow the “Same” principle for any equipment that repeats from session to session, such as musical instruments, dance mirrors, and so on.

The *Procedures* section requires careful attention from all scholars. This is where you explain in detail *how* you teach pupils to do what they do. You need to describe your methods in a manner that can be understood by the intelligent *non-expert reader*. Dance scholars will need to find a narrative style that explains clearly how a dance is taught, phase-by-phase, and may choose to refer to charts (which should be included). Drama scholars will need to explain what is meant by “motivation,” and how it is taught by the particular exercise used in the session. Each arts specialty has its own methods, and ArtsBridge wants you to write them out in a clear, plain step-by-step style that removes the mystery of your *techniques* and makes them clear to the non-technical layperson.

A reader of your *Procedures* will not become a musician or an artist by studying your plans, but he or she should be able grasp clearly what you do in order to accomplish your *outcomes*. And when supervisors for certain elementary school projects (e.g., storytelling, basic photography, beginning art classes), and supervisors with some degree of experience in your specialty read these *Procedures* they will indeed be able to replicate some of your work.

The *Closure* section requires you to write a brief statement of what you plan to conclude your lesson. In order to keep a firm focus on where you are leading the pupils, this final exercise or brief lecture should be planned to sum up what they have learned

(what you have *taught*) and/or to heighten their anticipation and prime their curiosity for your next lesson.

The *Journal* section of your lesson plans serves as the place for your personal comments. On your initial plans you may leave the Journal blank, or use this section for personal reminders of what responses you will be looking for, or as a place for alternate exercises if you find that your intended sequence does not work as you planned. While your Journal notes may be minimal or non-existent on your initial plans, the Journal is an essential part of all scholars' final plans.

Finalized Lesson Plans.

For your final lesson plans, the Journal will be a running record of your thoughts about the progress of each session. The Journal is an excellent device for keeping track of your experience and allowing you to work out ideas on the page. Your final lesson plans - should be written shortly after each session, noting the date, the *actual* time Sequence, Materials, Vocabulary, and Procedures, and, in the Journal, descriptions of how pupils responded to the lesson and stating your personal feelings about the success or weakness of each component. (See appendices E and G for finalized plans formatted in the approved ArtsBridge style.) If you wish to make your final lesson plan a serious research document, you may devote a part of each Journal entry to a detailed record of the responses of a **core group** of pupils.

The core group. Over your first few sessions, select six of your pupils to write about. Pick two pupils who impress you as well-motivated and intelligent, two who seem to represent average ability, and two who appear to have difficulty or seem slow to respond. You may identify them by first names or code

names. By noting how the class responds generally, and then recording in detail how these six respond to your teaching, you can provide the reader with a very clear picture of the entire group's development.



SECTION FOUR.

MAINTAINING PUPILS' INTEREST

"A Series of Beginnings." The famed child specialist Arnold Gesell notes that six year-olds would be "continually happy if life were just one long series of beginnings."

Allowing for variations at different ages, this is not a bad philosophy for dealing with most pupils. Beginnings of projects are fun, and when the end is in sight, excitement returns. It is in the middle of a task that confusion and boredom enter, and guidance is most needed.

You can address this phenomenon by treating all tasks as a *sequence of beginnings*. Note the advice below (Section Five) about the arc of concentration. Pupils may get bored during a lesson and start testing their limits. This coincides with the middle of a task, when pupils may be experiencing confusion. Deflect confusion and frustration by being very clear about what stage you are at, stating what is specifically expected of your pupils at any given moment. Repeat instructions at regular intervals. Overcome wandering attention by designing your tasks as a series of fresh segments. If you are teaching a drama lesson and have seized your pupils' interest while explaining the ground rules for an improvisation, make it very clear when the improvisation is to start. As pupils begin their exercise, let them proceed a short time, and then interrupt to remind them that this is a

start: “This is how an improv begins, and you have started very well. You’ve given us something valuable to review. Now, how do you find the ground rules working for you, and where are they difficult?” Open discussion to the whole class. Then: “Let’s try something new. Begin again, and let’s see how much attention you can pay to the rule of characterization (or plot, or subtext, etc.).” It may help to emphasize each phase of the work as a fresh start by calling on pupils or the teacher to “direct” the next improvisation. Or you may try varying the physical circumstances, by beginning one improv seated, another standing, another outdoors, etc. **General rule:** *Keep in close contact with your pupils as they proceed through a task, and regain their attention regularly by treating each phase as a new start.*

“Imagination is the heart of learning,” according to Todd Oppenheimer in his study of the legacy of educational innovator Rudolf Steiner in “Schooling the Imagination” (*The Atlantic Monthly*, September 1999). “Imaginative wonderings can be just as educational as objective facts and conclusions, if not more so,” says Oppenheimer in his study of the methodology of Steiner’s Waldorf Schools. Nothing stimulates imagination so much as arts education—but artists must not make the mistake of teaching their discipline through lectures or demonstrations of finished products. Pupils *of every age* remain engaged with the subject so long as their curiosity is aroused and they are challenged to contribute to a result or solution.

Find ways to capitalize on the power of the arts to intrigue and engage the imagination. Encourage dreamy and comic answers to your questions. Guide your pupils *part of the way* through a project, but let them

complete it. Praise the unusual and the incomplete. Look hard at what appears unpolished to you: it may offer the seed of a different vision, a fresh approach. For every project you praise for a “professional” look, make a point of giving encouragement and approval to the amateurish and offbeat attempt. Steer your pupils to carry their projects further through fantasy. What different (unacceptable?) sounds can a musical instrument make? How can dancing express a dream? Why should a pupil NOT imitate a craft project? How do we overcome the formatting restrictions that computers impose on creativity? **General rule:** *Encourage whimsy and vision. Promote, and be prepared to accept and build on, responses and results you can’t predict.*

Instructional Aids. You may use various aids to provide condensed information, to reinforce important ideas. Videos (brief and to the point) are a means of varying instruction. Pupils of all ages respond to video instruction and illustration. As a rule, long videos (over 15 minutes) are less effective in holding attention than short ones. Videos must be presented *in context* to keep pupils’ attention on your instruction. Do not use videos to distract pupils, but do provide a brief introduction of your own regarding the video’s content, and prompt your pupils after each video to comment on what they have seen.

You may want to take video footage of your pupils at work. This allows you to comment on what they are doing as they watch themselves. Their attention is assured, as they are fascinated by observing themselves and classmates. Plan to show such videos at least two times. During a first viewing they will be more concerned with recognizing and reacting to themselves on screen. A repeat

viewing allows them to give greater attention to your comments on their work.

Colorful charts and graphics are appropriate for many types of projects and for all ages of pupils. If you have a talent for creating these aids, plan to include them in your instruction. Cartooning adds whimsy and humor to charts, which may be used, for example, to illustrate musical notation, dance positions, photographic composition, and types of theatrical stages--anything your imagination may conceive. **General rule:** *Use media to vary the means of holding attention, and colorful visual aids to summarize key points.*

Probably the best method for holding your pupils' strong interest is your own enthusiasm. Janet Logan, Irvine Unified Arts Specialist says, "Get excited about what you are doing." If you are truly thrilled about your art, and convey this to your pupils through your own active curiosity, an energetic voice, and positive responses to their growing interest, they cannot help picking up and sharing your zeal.



SECTION FIVE. DIFFERENT GRADE LEVELS.

Learning from your pupils...

You learn from your pupils as they learn from you. In your pupils' responses you will find a variety of ways in which your art is understood and perceived. You will also learn how clearly you can communicate by the

receptive signs they return. In order to reach them, it is important to know how pupils of various ages may be expected to react.

○ **Primary Schools.** Pupils at different grade levels respond in various ways, but all pupils want you to know their names. *Learn their names early in the process.* Talk with the teacher about ways to get the names down quickly. In younger grades, you may have them wear name tags for all your sessions. With older pupils, use a seating chart if you can. Exercise your memory to get their names. Use names often, and always address pupils by name when you want your words to be remembered.

Penelope Loetterle, Vice Principal of Clara Barton Elementary School, points out that first and second graders can be "very squirrely." They tend to move about a lot, and this may extend to third graders. Young pupils, grades K-3, are most likely to give you their attention if you give them yours--if you speak *to* them as individuals, not *at* them as one large group. If you use a cheerful and encouraging voice, speak loudly enough to be heard throughout the room, and keep them occupied with clear direction, they will give you their closest attention.

In some instances they may be hesitant to respond, or even resistant. Consider these examples:

○ If you are asking them to do things they feel are embarrassing, they may react with shyness. Girls are more likely to do this than boys, but both genders will show bashfulness at times. It is helpful to treat their shyness as a game, not to mock it, but to play-act with them. For instance, you can play this role: "When I was your age, and my teacher asked me to whistle and wiggle my ears, I felt more embarrassed than you do now! Do you want to know how I acted?" And then give a silly demonstration of yourself as the shyest,

simpering, most ridiculous child. Follow up the kids' laughter by saying, "Then I learned to be brave, and I felt so much better. If you give me your hand, I'll show you how to do this in a strong and brave way." Then work a bit with the pupil to get him or her to act as you do, even if just a little bit. Allow your own demonstration of bravery to count as theirs, and give them lots of praise for "being a real hero!"

○ If several pupils are inattentive, it is likely they sense you are not paying clear attention to them. This is often because you are not speaking loudly enough, but it may be because you are working with just a few of the kids, or because you really are focused elsewhere. Be careful not to turn your back as you work at a chalkboard or drop your focus for more than few seconds to read your notes.

Pupils will first allow their eyes to wander from you, then become focused on each other or on something else in the room, and finally begin to talk and interact with each other. If, during a general talk, you should concentrate for a time on only one or a few kids, always be sure to tell the whole group what you are doing, and have them focus their attention on those you're working with. If you have assigned kids to work at their tables on individual or small team projects, be sure to move quickly from table to table, speaking quietly for those at each table, and then loudly to the entire class while moving from one table to the next.

○ K-3 pupils need variety to hold their attention. You need to break their rhythm frequently. Plan your lessons in short sections, alternating talk with action. They will give focus for five to ten minutes to one task. Consider how your particular project can keep re-establishing attention. Example: Talk for five minutes to introduce the plan for

the day. Move them elsewhere (to dance positions, to tables for drawing, to line up boys and girls for a contest, etc.). Re-seat them for questions and answers. Have a small group come forward with you for a demonstration. Hand something out (photos, props, prizes, etc.) for them to explore and discuss. Take a stretch break. Keep minds and bodies moving.

○ Work with your teacher to provide an alternate point of focus. You may pre-arrange that the teacher will lead certain sections. The contrast between your style of presentation and the teacher's helps to *re-establish attention*.

Older elementary pupils (grades 4-6) can apply themselves for longer times to their work, but they still need time-segmented activities and clear direction throughout each activity. They may be more inclined than younger pupils to try to draw focus to themselves and away from you. There is a predictable arc of concentration in many older groups. They will start by giving you good attention, but at some point, perhaps halfway through, they will begin to initiate their own activities. You may sense that this is a test of your leadership, and to some degree it is. One or more boys will try "disobeying," either becoming hesitant or literally dragging their feet when you ask them to do something. Other boys will pick up this behavior to show they are not "going along with the teacher." Some girls will look to their peers to see that they are not standing out too much.

○ This is a good time for you to have a pre-arrangement with the teacher to start something entirely different, something else within your lesson plan. The pupils' waning response is not directed at you personally, but may be a test of authority generally. When they have had enough time to sense your

leadership methods and your rhythms, they are ready to probe your limits. Rather than engaging in a contest with them, it can be a wise move to shift their focus to another authority figure who has his or her own different methods and rhythms.

○ If you are faced with a particularly disruptive pupil, you may be dealing with a would-be leader, and it can help to make this pupil your chief partner. Give the pupil a special assignment that allows him or her to share authority with you while responding all the more closely to your supervision. This may be as simple as taking roll, checking assignments or equipment in and out, or checking that other pupils are performing tasks properly. One scholar gave a camera to a pupil to document segments of the group's work. Another assigned one girl and one boy to be monitors of half the room each.

○ If you must discipline a pupil *at any grade level*, do so in private. Brief admonishments are acceptable in public, but serious discipline must take place person-to-person. You may have standing rules that can be exercised in front of the entire group. Example: "Whoever does not dance (sing, draw, etc.) must sit in the back of the room. You may re-join the group when you're ready to be part of our team." Be sure to place such pupils out of the sight line of other pupils, so they cannot distract. *If* they do distract, then explain, "When you are not ready to be part of the team, you may not have our attention. Please wait outside the door." Pre-arrange with your supervisor to either speak with the pupil outside, or to take over the class while you speak to the pupil. If the pupil will not leave, there must be no physical ejection. Simply tell the supervisor, "Bob is not acting as part of the team and may not join us for our next session until he and I both agree."

○ **Secondary Schools.** Junior High (Middle School) and High School pupils present very different attention problems. Junior High pupils are experiencing the major changes of puberty and attendant social adaptations. High School pupils are young adults with clearly defined subcultures that demand respect.

Junior High and High School pupils are often highly motivated and capable of bringing both enthusiasm and individual skill to arts classes. ArtsBridge Scholars who work with pupils who have chosen to enroll in elective arts classes will find youngsters who are eager to learn. In these circumstances, attitude problems may sometimes occur if the arts instruction is perceived as "playing down" to the pupils, or is unnecessarily pedantic. If your pupils already see themselves as experienced in the art, tension will appear if you simply demand they alter ingrained habits and routines. Of course it is often important to teach young "experts" to re-think their procedures. But in doing so, you should explain clearly the rationale for new methods and *motivate* your pupils to accept them. Often it is helpful to offer examples of various professional approaches to the art and to explain which strategy you are using.

Negative attitudes are more likely to be encountered when secondary pupils have not chosen to be part of an arts class. Experience has taught ArtsBridge to avoid imposing a project on a classroom just because the school principal thinks it a good idea for the pupils to be exposed to dance, music, drama, or art. Nevertheless it sometimes happens that a scholar finds a situation where the pupils are uninterested and unmotivated. In such cases, it is wise to call upon the teacher to assist in maintaining order and to seek out and concentrate your attention on individual students who show a real desire to learn.

○ Criticism is an art in itself, and the manner in which you give feedback and advice to secondary school pupils will have a substantial effect on how much attention they will give you and how well they will take your comments to heart.

Secondary pupils are particularly sensitive to criticism. We all wish our work to be praised, but we grow suspicious quickly when praise is general, effusive, and unqualified. And no one wants (or deserves) to receive regular condemnation. Students in junior high and high school respond very well to positive and encouraging words when they are followed immediately by specific reasons why their work is good. Even when their artistic efforts show their inexperience, you can and should find particular points to praise.

If a dancer is having a hard time keeping a beat, you might praise her posture. If an artist cannot draw a clear line, you might approve his choice of colors. You can often include a specific corrective comment by coupling it to a point of strength. You may congratulate a violinist that a particular musical phrase sounds strong and sure, and note that the passage will be even more powerful when the player makes a certain bowing adjustment. This should not sound like “If only your **A** were as good as your **B**.” Rather it should come across as “You do so well with **A**, I know you can bring **B** to the same high standard.”

○ Jon Lindfors, drama teacher at Costa Mesa High School, advises that pupils in higher grades may require more repetition of instructions than a new ArtsBridge scholar may think necessary.

“When you tell them something once, don’t assume they have heard you. When you give them a printed instruction sheet, don’t assume they will read it.” Lindfors points out that it is necessary to tell students in advance

what you expect, then *show* them what you expect, then give verbal approval when they give you what you expect (or stop them and set them on the right course if they do not), and then tell them afterwards what it was they gave you *that you expected*.

○ In secondary schools, the social hierarchy may be very distinct. Leaders and aspiring leaders, followers, independent spirits and loners may present the scholar with a structure that can help or hinder good order. It is always best to relate to your pupils as individuals, using their names often to let them know you are aware of them as autonomous young adults. But it is also helpful to look for signs of hierarchy, and to guide the group by leading the leaders.

Young leaders who bring a positive attitude to the work can be extremely helpful in generating enthusiasm among their classmates. Take care that you do not rely too much on outspoken pupils who may wish only to please you but have not won the respect of their peers. Such pupils should be supported in their own desire to learn, but will not bring the class along with them. In certain cases, your use of self-appointed “monitors” can alienate others who may view the outspoken pupil as trying too hard to please authority.

Classroom leaders with bad attitudes may undermine good order through skepticism, sarcasm, or flagrant refusal to cooperate. Their negative influence may often be neutralized by your discovery and honest praise of their “hidden” talent (everyone has some private artistic strength), or by engaging them in aspects of your art that are sexy or cool.

You may also try assigning them specific responsibilities. In one instance an ArtsBridge scholar was sent to teach dance to a class of reluctant seventh-graders. A few of the pupils were interested (some had studied dance privately); some were neutral; and a few

(the “boys in the back”) were negative and verbally insulting. The scholar recognized the leader of the skeptical faction and assigned him to take a video camera, learn its operation, and become the videographer for the project. This elevated his status, motivated him to want the project to succeed, and resulted in some fine documentary footage of the work.

○ Middle school pupils (grades 7 and 8, sometimes including grade 6 or 9, an age range from 11 to 15) respond well to non-academic rewards for learning. Grades and a personal sense of academic achievement are not alone sufficient to motivate good learning habits in many of these children. Schools often offer trips to Disneyland to classes who perform well. Smaller treats like pizza parties or cookies and candies are used. Personal approval from the scholar or teacher can work too, but this depends on the degree of respect for the adult’s opinion that has been established. Your approval of a pupil has a better chance of being valued if it is joined to an assignment that pupils desire. For instance, in teaching a video class, your approval may be shown by assigning top-performing pupils to be camera operators, a responsibility that most pupils want.

○ Middle school pupils tend to be inward-focused, more attentive to one another than to a scholar or teacher. It is particularly important for the scholar to learn the names of pupils in order to draw their individual attention. Middle school pupils have a phenomenal capacity to remain oblivious to an adult calling for attention. Sometimes a name must be repeated two or three times to gain a pupil’s focus and even then he or she may give attention only so long as it is demanded. This can be very frustrating, particularly when you believe you have been clear in your

instruction but a pupil acts as though the instruction had never been heard. In attempting to cope with “forgetfulness,” many teachers resort to scolding a class and lecturing them on responsibility. In a state of emotional frustration, the teacher may give in to outbursts of anger that reveal despair to the pupils. A class will suffer such hysterical eruptions in silence, but individual pupils’ responses will range from resentment to pity for the teacher, diminishing the group’s respect for an adult who apparently “can’t take it.” In these situations, it is better to make provide an active demonstration of what it is you need from the class. For example, if a class is not prepared for a test, it is futile to simply lecture them on being prepared. A better course is to call for their complete attention (“Look at me; let me have your eyes and ears”), then define a portion of the test material that they are to study and assign them a period of time (10 or 15 minutes) to study while you observe them closely and maintain order—and then test them on the defined portion. Promise immediate rewards for the highest scores on the tested material and penalties for poor scores, and carry out your promises. In this manner you “walk them through” an experience of precisely what it is you want them to learn to do on their own. If you wish to conclude this exercise with remarks on how they have now learned the value of studying, make such remarks brief and to the point. *Do not dwell on the obvious.*

○ The ArtsBridge scholar is in a position to help pupils who are not yet confident of their personal abilities, capable of focusing on schoolwork, or comfortable with peer relationships. Some pupils in secondary schools who appear to be followers or loners may be depressed, and may fear that their subordinate high school roles have already determined their future lives. This may also be

seen at primary grade levels, but younger pupils generally adapt more easily to what they see as the “temporary” social structure of the classroom—as distinct from their family roles. In secondary schools pupils look to the school as emblematic of the larger social world of their future. The alienated or under-achieving pupil is more apt to interpret an unfavorable social position as a sign of his or her “inferiority.”

As an artist you bring a great gift to these pupils. You are not expected (and are not qualified) to intervene into the personal lives of your pupils. Such intrusion may indeed be harmful. Your warm concern for *each* of your pupils will be well received, even if it does not prompt immediate friendly responses. And your knowledge that the arts thrive on *individual* vision and creativity can have a major beneficial influence on pupils who are not yet confident of their potential.

Consider what personal tactics you might employ to draw *all* of your pupils into your project. Classroom leaders will give you clear signs of their interest or non-interest. Their lack of interest may be turned around by including them in responsible roles. Once you have their attention, you may trust that they have the confidence to accept and react constructively to well-phrased criticism. Those who follow their lead will strive to measure up to their example of good classroom citizenship.

The classroom followers will benefit greatly from your approving attention to anything that *distinguishes their work as unique*. They will not always be followers, and art offers an opportunity for them to recognize their individuality.

The outsiders and loners should receive attention equal to that given to leaders. The message that art is a personal experience can find no more fertile ground than with these students. Many ArtsBridge projects will

benefit from your close attention to the particular expressions of alienated pupils. Give praise openly to the *differences* you find in such students’ work.

In projects that depend on group interaction (drama troupes, dance ensembles, orchestras), be sure to emphasize the important contributions of each member of the team—whether star performer, assistant director, member of the chorus, stage manager, or crew member.

○ **Health ArtsBridge.** A special word is in order for Health ArtsBridge scholars working with pediatrics patients or with children who are going through personally difficult times. The first emphasis in Health ArtsBridge is very often on gaining the individual child’s confidence and interest, finding personal ground to bond with the child. Indeed so much effort may be paid to capturing the child’s attention that the scholar may tempted to relax and simply amuse the child with craft projects.

But ArtsBridge is dedicated to the power of art, even when—as in hospital situations—there may be only one meeting. The difference between craft and art is the difference between imitation and imagination.

A basic level of imitation is essential, just as a degree of craft is necessary to creating art. But once a pupil has been shown *some* of the basic possibilities of a medium—dance, collage, sculpture, etc.—it is crucial to prompt him or her to explore the unusual. Children learn “technique” in the process of solving problems encountered in making they *want* to create. It is not necessary to lecture youngsters on “art,” or even to mention that sober label. What is important is that children gain a sense of making their own choices, of creating something unique and not “by the numbers.”

○ **Study your age group.** The ideas

and advice offered here are gleanings from the observations and experience of many veteran teachers. They cannot begin to address all of the situations in which scholars may find themselves. There is a good deal of research available to scholars who wish to know more about the pupils they will meet.

A number of excellent books by such child development experts as Arnold Gesell, Louise B. Ames, and Frances L. Ilg are recommended for further study. A few of these are listed in the bibliography.



Summary of Advice to Scholars

1. Plan *with* your supervising teacher. Be clear on goals, schedule, how you will share responsibilities, and what active role the teacher will play.
2. Plan activities to include the teacher in your lessons.
3. Meet with the ArtsBridge director to file your first lesson plans, along with Part I of your planning packet. Begin your lesson plans with a statement of your Overall Objective and goals for each session. Use the standardized lesson plan format, and plan your first sessions with care.
4. Use your initial lesson plans to guide your work, but be flexible, and adapt to your pupils' needs.

5. Revise your initial lesson plans as necessary, and log all your plans, using one Session Number form per class meeting. Turn in your finalized lesson plans at the conclusion of your project.

6. Maintain your pupils' interest by emphasizing hands-on work, varying tasks frequently, being clear in your instructions, calling on the teacher or pupils to lead segments of work, using instructional aids, and summarizing to your pupils what they have done.

7. Work with your supervising teacher on handling discipline problems. Be aware of the variations in attention span at different grade levels. Diffuse negative attitudes by giving special responsibilities to resisting pupils. Work to include pupils in the "team." Do not accept disruptive behavior. Talk privately to pupils who need individual discipline.

8. When you are called for your progress report meeting with the ArtsBridge director, bring Part II from your planning packet and your Scholar Evaluation form.

9. At the conclusion of your project, turn in your complete lesson plans, your pre-post tests, and any other goal documents.



TABLE OF APPENDICES

Appendix A.

Notes from 1997 ArtsBridge Panel Discussion, pp. 21-23.

Appendix B.

The Seven Intelligences Described, submitted by Damaris Molina, pp. 24-25.

Appendix C. Words of Wisdom, remarks by ArtsBridge Scholars, compiled by Kimberly Burge, p. 26.

Appendix D. Eight Points, by Janet Logan, p. 27

Appendix E. Sample ArtsBridge Lesson Plan, by Sharon M. Feldman, pp. 28-29.

Appendix F. Sample ArtsBridge Lesson Plan, by Kimi Ishihara, pp. 30-32.

Appendix G. How to Prepare and Conduct a Pre-Post Vocabulary Test. Pp. 33-34.

APPENDIX A
NOTES FROM THE
ARTSBRIDGE PANEL DISCUSSION
NIXON THEATER
UCI SCHOOL OF THE ARTS,
OCTOBER 10, 1997

Janet Logan

Art Specialist, Irvine Unified School District. She is a widely exhibited professional artist and has taught Arts and Child Behavior at California State University, Fullerton. Twenty years experience teaching art for grades K to 6.

Ms. Logan used a projector to display an outline of the panel's themes (preparation, lesson planning, presentation, class discipline, age and gender considerations) and her responses.

Key points: In teaching visual art, try to be as visually oriented as possible. Visual art requires variety of visual aids, and not limited to traditional formats: use your own clothing, other visual stimuli.

Get excited about what you are doing. Kids respond to what excites you.

Discipline problems? There are no mistakes in art. Capitalize on the unexpected, strive for the impossible, for perfection. Know how/when to say "No."

Several titles suggested (see Bibliography) for preparing to teach art and for understanding what may be expected of children of different ages.

Penelope Loetterle

Vice Principal, Clara Barton School, Anaheim. A Language Arts specialist, one year experience as an ArtsBridge teacher/host contact.

Preparation: Ms. Loetterle advises scholars to consider the type of population at the school, adapt to students with different experiences. Meet teacher beforehand. Be ready to "ditch" ideas that don't work, that students can't connect to their lives. Take time at the end of each session to reflect on what went well and what didn't. Adjust, change for next time.

Discipline: Use signals to get kids' attention—a rain-stick, hand-sign, a signal that doesn't require you to raise your voice. Emphasize that participation in class is a privilege.

Presentation: Let the kids do it. Less teacher talk, more hands-on demonstration. They may be shy to start; have kids work in groups; they find safety in numbers. Establish experimental climate: this is a *safe* place.

Behavior at different ages: 1st, 2nd graders "very squirrely." They move around a lot. Plan your lessons in 10 minute segments. This is a lot of time for them before shifting to another phase of activity.

Model behavior for the kids. Explain and show how you want them to act.

Stress? *Over-*prepare to avoid stress. If you're having fun, pupils will pick this up. Gender resistance? Show examples of both genders involved in the art. Do this from the very beginning.

Diane Brand

Art Specialist, Irvine Unified School District. A vocal music teacher, holder of an Orf/Shulberg Certificate, with eleven years experience in general music education.

Preparation: Ms. Brand notes that art specialists are itinerants, something like ArtsBridge Scholars. In music education, remember that music is *fun*! Use the music that kids bring with them, music they carry from their community, family, the radio, inside them. Have a specific goal—an *outcome*—in mind. Kids need that.

She projected titles of her outline: Le Menu (singing, playing instruments, reading music, movement, playing games), Language (volume and emphasis, form, melody, rhythm), Behavior (rules for what's expected at their age--keep hands and feet to self, watch closely, be a good listener.[Use props, puppets to signal kids to order]), Materials (visual props, puppets, colored pins, etc.), Class Outcome (eye on the final result), Personal Goals (seek adventure, not perfection; make them think, react, grow).

Presentation: Know your kids' names. Seating chart, name tags, whatever works to know names.

Scholar and Host teacher: Work together; try a crossover curriculum combining your art with another topic. Strategies to choose materials: holidays, topics of multicultural interest.

Several titles (buy those by Ilg & Ames) recommended for learning about kids at different ages.

Damaris Molina

Title VII Coordinator, Martin Heninger Elementary School, Santa Ana. Ms. Molina has been Artist-in-Residence and specialist in English Language Development and English as a Second Language in private and public schools here and Puerto Rico. Has been host of several ArtsBridge projects.

When first teaching art, Ms. Molina encountered a problem: kids think art is fun, so were not prepared for disciplined behavior.

Preparation: Have plenty of options ready.

Presentation: Ask clear questions. Ask for responses and wait for them. Use their comments in your lessons. Give plenty of positive reinforcement.

Behavior: Like their art, younger kids are simpler, older more complex.

Discipline: Emphasize the privilege of studying art. Ask the host teacher what the discipline plan is. Emphasize the right of others to hear what is being taught. Speak after class with disruptive child. Include problem child in responsibility, help to lead class or project.

Stress? B-R-E-A-T-H-E

Involve the teacher: Divide class in two, and have teacher work with one group.

Gender resistance: Boys will resist certain types of arts projects. Give examples of male participation. Show videos--masculine men dancing, etc.

Kimberly Burge

Co-organizer of the panel, UCI Department of Education. A graduate of UCI in drama, didn't plan on teaching, but became teacher a year later.

Ms. Burge read a summary of scholars' statements at their September 30 orientation meeting. A copy of this summary, *Words of Wisdom from the ArtsBridge Scholars*, is attached as Appendix D.

Panel Discussion and Scholar Q & A.

Six points emerged in discussion and from the questions-and-answers with the audience of ArtsBridge scholars. Keith Fowler offers these as a summary of general points of agreement:

1. Preparing to teach courses.

Over-prepare. Have more than enough material. Do not try to cram it all in. Create plans for each lesson that are coherent and complete in themselves. Have a definite goal/outcome for each session. For primary grades, plan to move from one type of activity to another (ten minutes is a long time).

2. Practical ways of presenting material and interacting with pupils.

Be hands-on. Use visual aids, puppets, toys, etc. Move from phase to phase. Enjoy, be a kid *and* the teacher.

3. Patterns of behavior expected at various grades.

Younger kids are simpler; they follow clear direction. They are physically active, need strong guidance, need to know what behavior is expected and what result they may look forward to. Older kids will respond to signals that have been previously established. They have longer attention spans. Read books describing expected behavior.

4. Discipline.

Use kids' names to get their attention. Establish a non-verbal signal to get attention. Deal with a disruptive kid by saying No. Be consistent. Learn and use the host teacher's discipline plan. Speak to problem kids alone afterwards. Model the expected behavior for kids. Be firm, direct. *Don't carry a grudge.*

5. Gender resistance.

Give plenty of examples of both genders in your art. Don't allow yourself to suggest gender distinctions to pupils. In dance and other projects requiring physical contact between younger pupils, arrange partnering by odd and even numbers, not by gender.

6. Including the classroom teacher.

Prepare your lesson plan *with* the teacher. Include crossover connections with topics s/he is teaching. Divide class into groups; share the labor with the teacher.



APPENDIX B

THE SEVEN INTELLIGENCES DESCRIBED

Howard Gardner has provided a means of mapping the broad range of abilities that humans possess by grouping their capabilities into seven comprehensive categories of “intelligences.”

Linguistic Intelligence: The capacity to use words effectively, whether orally (e.g., as a storyteller, orator, or politician) or in writing (e.g., as a poet, playwright, editor or journalist). The intelligence includes the ability to manipulate the syntax or structure of language, the phonology or sounds of language, the semantics or meanings of language, and the pragmatic dimensions or practical uses of language. Some of these uses include rhetoric (using language to convince others to take a specific course of action), mnemonics (using language to remember information), explanation (using language to inform), and metalanguage (using language to talk about itself).

Logical-Mathematical Intelligence: The capacity to use numbers effectively (e.g., as a scientist, computer programmer, or logician). This intelligence includes sensitivity to logical patterns and relationships, statements and propositions (if-then, cause-effect), functions, and other related abstractions. The kinds of processes used in the service of logical-mathematical intelligence include: categorization, classification, inference, generalization, calculation, and hypothesis testing.

Spatial Intelligence: The ability to receive the visual-spatial world accurately (e.g., as a hunter, scout, or guide) and to perform transformations upon these perceptions (e.g., as an interior decorator, architect, or inventor). This intelligence involves sensitivity to color, line, shape, form, space, and the relationships that exist between these elements. It includes the capacity to visualize, to graphically represent visual or spatial ideas, and to orient oneself appropriately in a spatial matrix.

Bodily-Kinesthetic Intelligence: Expertise in using one’s whole body to express ideas and feelings (e.g., as an actor, a mime, an athlete, or a dancer) and facility in using one’s hands to produce or transform things (e.g., as a craftsperson, sculptor, mechanic, or surgeon). This intelligence includes specific physical skills such as coordination, balance, dexterity, strength, flexibility, and speed, as well as proprioceptive, tactile, and haptic capacities.

Musical Intelligence: The capacity to perceive (e.g., as a music aficionado), discriminate (e.g., as a music critic), transform (e.g., as a composer), and express (e.g., as a performer) musical forms. This intelligence includes sensitivity to the rhythm, pitch, or melody, timbre or tone color of a musical piece. One can have a figural or “top-down” understanding of music (global, intuitive), a formal or “bottom-up” understanding (analytic, technical), or both.

Interpersonal Intelligence: The capacity to perceive and make distinctions in the moods, intentions, motivations, and feelings of other people. This can include sensitivity to facial expressions, voice, and gestures; the capacity for discriminating among many different kinds of interpersonal cues; and the ability to respond effectively to those cues in some pragmatic way (e.g.,

to influence a group of people to follow a certain line of action).

Intrapersonal Intelligence: Self-knowledge and the ability to act adaptively on the basis of that knowledge. This intelligence includes having an accurate picture of oneself (one's strengths and limitations); awareness of inner moods, intentions, motivations, temperaments, and desires; and the capacity for self-discipline, self-understanding, and self-esteem.

From: *Multiple Intelligences*, by Thomas Armstrong

APPENDIX C
ARTSBRIDGE PANEL, OCTOBER 10, 1997

The following comments were offered by the fall 1997 ArtsBridge scholars at their orientation, as recorded by Kimberly Burge. Ms. Burge notes that these remarks stress the “importance of creating a positive learning environment for all students in the multicultural classroom or after-school setting, regardless of ethnicity, SES, gender, ability, etc.”

Words of Wisdom from the ArtsBridge Scholars

There is no lack of imagination on the part of the children (*and the scholars!*)
There is a fine line between play and learning; strive to find the balance between play and learning.
Find a way to structure playtime; learn to transform play into learning.
Make the learning culturally relevant.
Individualize. Keep the activities age and developmentally appropriate.
Don't be over-ambitious.
Find a balance between lecture and activity.
Provide and use examples of the students' own work.
Keep a steady pace; don't fall behind.
Try to complement classroom learning (other curricular matters that the teacher is focusing on).
Plan so that each session is complete in time.
Anticipate logistical problems—space and playground conditions, too many students at widely different ages.
Expect inconsistent attendance.
Kids are tired in (afternoons and) after-school settings; the mornings are better.
Keep your own energy high.
You don't always get the teacher-administrative support that you expect.
Don't be surprised to find yourself in different roles than you anticipated.
Ask the teacher for help with discipline problems.
Try different discipline strategies.
Keep students active and busy—engaged; preparation is key.
Overcome resistance.
Find alternative (to yelling) ways to get students' attention.
Learn students' names!
Be friendly, be firm, be animated, simplify communication, be a kid again, be the teacher, be flexible, be alert.
Develop a special awareness as to where students are and what they are feeling.
Adapt. Relax. Meditate.

And finally, remember: next week is always better!
Take notes (for reflection—you will be amazed at your own progress!)

APPENDIX D

EIGHT POINTS ON REFERENCE SOURCES AND PREPARATION FOR SCHOLARS TEACHING ELEMENTARY ART

Submitted by Janet Logan.

1. Teacher Preparation. Art classes, child development classes, local art classes.
Drawing on the Right Side of the Brain, by Betty Edwards.
Drawing with Children, by Mona Brookes
Imagucation, by Phyllis Berenbeim, Visual & Performing Arts, Orange County Department of Education.
Also, the University Art Gallery.

Flexibility—think of this as an opportunity.

2. Presentation. Try to be visually oriented as possible. Pictures of student work, pictures of famous artists, unique art supplies, and even consider your own clothing!

High interest—get excited about what you are doing; it rubs off!

3. Behavior, Expectations, and Attention Levels.
Emphasis Art, by Frank Wachowiak, Published by Harper Collins.
Analyzing Children's Art, by Rhoda Kellogg, Mayfield Publishing.
Creative and Mental Growth, by Viktor Lowenfeld.

Other sources are writings by Eliot Eisner, the National Arts Education Association, and local Art Education Associations.

4. Discipline Problems. Very few. THERE ARE NO MISTAKES IN ART. This philosophy solves many problems.
5. Personal Stress. Enjoy the time... Children doing art are your best therapy! Try also to know your own limitations, and when to say No.
6. Age and Gender Resistance. Children are pretty open to any idea if your philosophy is open for experimentation [create creatures with green hair, polka dot faces, etc.]

7 & 8. Classroom Teacher Participation. Creating lesson plans, drawing the teacher into participating actively with your project, and follow-through. Keep an open dialogue. Talk in the lunch room; make appointments to discuss ideas. Always stress that all art is to be put on display, including work of ALL STUDENTS. Suggest ways to display and places for the work to be seen.

APPENDIX E
SAMPLE ARTSBRIDGE LESSON PLAN—ELEMENTARY DANCE

This model plan is of a single session of a project teaching square dance to fourth-graders (a dance form integrated with the pupils' social studies curriculum), conducted and recorded by ArtsBridge scholar Sharon Feldman in winter quarter 1999.

NOTE: This plan shows how it is possible to describe a dance movement with words and a simple illustration so that it is understandable to the average reader. More complex dance steps may be diagrammed with foot positions, described with movements related to counts, etc.

Session Number 5

Scholar: Sharon M. Feldman

Supervising Teacher: Pam Weber

Lesson Date: February 8, 1999 **Total Attendance:** 30

Start Time: 9:10 a.m. **Ending:** 10:10 a.m.

Goals of this session: Teach six new vocabulary words. Review previous vocabulary words. Teach the "Waist Swing." Review the first six basic steps.

Sequence of Instruction:

- 9:10-9:20 Taught six new vocabulary words; see list below.
- 9:20-9:30 Review of all fourteen vocabulary words learned up to this point.
- 9:30-9:35 Went out to the playground and verbally reviewed the first six basic Square Dance steps, previously learned.
- 9:35-9:45 Reviewed these six steps, dancing them with music.
- 9:45-9:50 Taught "Waist Swing."
- 9:50-9:55 Practiced the "Waist Swing," first without music, then with music.
- 9:55-10:10 Practiced all seven basic movement steps with music.

Vocabulary:

Costumes —*the clothing worn by a dancer to appear as a "character," or to dress like an individual from another time or place.*

Overland —*Western square dancing was popular at the stage stations on the Overland Trail from Colorado to Wyoming, and on all of the stage coach trails of 19th century America. Favorite dances included the Virginia Reel and the quadrille.*

Travel --to move across the floor from one place to another.

Promenade –to dance in a “walking” manner. Facing to right, with lady on right, in skater's position walk counter-clockwise to home position. (usually 16 beats)

Twirl –an axial movement performed by spinning in an upright posture.

Single File Promenade –walking one after another, like “follow-the-leader.”

Materials:

CD Player

Square dancing music

Procedures:

Verbally reviewing a dance step (9:30-9:35) means that one is reviewing the mechanics of the step without actually dancing the step. We discussed what type of action the step was and what counts were used for each part of the movement.

“Waist Swing” (9:45–9:55): When taking the swing position as shown in the picture below, the lady’s left hand is placed on the man’s right shoulder. The man’s right hand is placed on the lady’s waist. Each couples shuffles, using a gliding walk around each other, turning around in clock-wise direction. Dancers make two full revolutions within the eight-count phrase.

“Waist Swing” illustration:



Dancers may want to lean slightly away while looking at the partner. When two revolutions are completed, the lady may roll off the man’s right arm in preparation for the next step.

Journal. Some of the students didn’t want to be so close to their partners when doing the “Waist Swing.” As fourth-graders they are still at the stage where girls and boys aren’t comfortable in close proximity. With some coaxing, they stopped giggling after a while and danced this step with more ease.

APPENDIX F

SAMPLE ARTSBRIDGE LESSON PLAN-ELEMENTARY DRAMA

This model lesson plan is of a single session of a drama project conducted by ArtsBridge scholar Kimi Ishihara with co-scholar Shahrddad Lotfipour, edited for *Bridging the Gap*. Shahrddad submitted an excellent record of these lessons as well.

NOTE: This plan describes in clear detail how the named exercises are done. It also provides the rationale for each exercise.

Session Number 2

Scholar: Kimi Ishihara

Supervising Teacher: Mike Haynes

Co-Scholar: Shahrddad Lotfipour

Lesson Date: October 15, 1998 **Total Attendance:** 32 students

Start Time: 10:30 a.m. **Ending:** 12:15 p.m.

Goals of this session: To establish trust within the class and between the classmates and us. To introduce a few acting terms and apply them to exercises. To use the imaginative mind within exercises; to play around with vocalization and show its importance. To touch on a few improvisation exercises.

Sequence of Instruction:

10:30-10:40	Made permanent name tags so we can distribute and collect them each session.
10:40-10:55	Thumb exercise.
10:55-11:10	Talk about reading.
11:10-11:50	Trust games.
11:50-12:00	Vocalization exercises.
12:00-12:15	Telephone exercise with movement.
12:15	End session. Collect name tags and remind them to remember vocabulary words.

Vocabulary:

Lines –*the words that a character speaks, to be memorized by the actor.*

Rehearsal –*a session of practicing the lines and movements with fellow actors.*

Stage directions –*whatever the actor must do while thinking and saying lines.*

Objective –*WHY the character says what is said and does what is done; also called the MOTIVATION or INTENTION or GOAL.*

Materials:

Name tags

Crayons and markers

Printed tongue twisters

Procedures:

Thumb exercise (10:40). I had them all close their eyes and hold up their thumbs and concentrate on their thumbs. I then gave them different things to imagine, such as

1. a flame very close to their thumbs
2. someone gently pricking their thumbs with a needle
3. sticking their thumbs into a brand new jar of peanut butter
4. pulling their thumbs out and tasting

With each image I asked a series of questions, like How does that feel? Is it hot or cold? How does it make you feel? Happy? Sad? Scared? Nervous? Does it hurt or feel good? Imagine the taste of peanut butter on your thumb. How does it feel inside your mouth? What different emotions do you get from the flame vs. the peanut butter?

This was to get the students to use their imaginations and be creative. We wanted them to see and feel it in their minds and show the expressions on their faces. This is part of acting.

Talk about reading (10:55). Shahrdad explained that reading is part of life and of acting. He compared reading to opening a door. One reads from morning to night, non-stop. We went over our four vocabulary words and gave examples of how and when they are used.

Trust games (11:10). We split the class into four groups of eight people and had each group stand in a circle with a person in the middle with his or her eyes closed. That person had to trust the others not to let them fall. He/she would lean back and keep their feet stationed while the group kept the person up by gently pushing them as they came near.

We explained how trust is important in acting because you are being vulnerable and exposing yourself to your peers. It's important to trust your peers,

respect them, and trust that everyone working in a play will know their lines and know what they are supposed to do. Mr. Haynes helped supervise this activity.

Trust [2] (11:30). Looking into others' eyes. We had two rows of people facing each other and just looking directly into each other's eyes and seeing how long they could hold that without laughing or looking away. This was a form of trust and concentration. Then we gave them different emotions to feel and had them show each emotion to their partners. We had them show what "happy" looked like; "sad," "mad," a "baby face," and a face of someone who just won a million dollars.

This showed them that they could act simply through their facial expression and how important emotions and feelings are in acting. And how they're expressed. They could tell what their partners' emotions were by reading the looks on their faces. Mr. Haynes participated in this exercise as well.

Telephone exercise with movement (12:00). We had six volunteers go outside and one stay in to make up some kind of movement or action. One person from the outside came in to watch the short movement improv so that he could copy exactly what he saw for the next outside student. This continued until all students were inside. Mr. Haynes was one of the people outside, so he did this exercise too. We saw the difference from the first person to the last and how much the movement changed from going through six different people. We explained how important articulation and exactness is in movement as well as speech so the next person can copy exactly. The first person then got up and showed everyone what the first demonstration was, exactly, so we could all see how much it got distorted.

Journal. This session went very well. It was extremely positive, and there was lots of involvement with the teacher. The kids were very excited upon our arrival, and they listened well and took part in each activity. There was one discipline problem today when the students were asked to be serious for an exercise and one boy kept laughing. We asked him to sit down, and the teacher took him outside. Beside that one incident all went wonderfully. The class was very receptive and active in all exercises. They were all very excited to see their teacher participate in some of the activities as well. I'm learning so much from the students. I left the school today so happy. It was great.

APPENDIX G

ARTSBRIDGE: HOW TO PREPARE AND CONDUCT A PRE-POST VOCABULARY TEST

1. A pre-post vocabulary test is a standard tool for measuring an increase in pupil's understanding of a subject. It has the virtues of simplicity and accuracy. Its drawback is that it measures only cognitive knowledge, not artistic appreciation or growth in artistic skills, and has limited application for pupils with limited reading and writing skills. Nevertheless, it is an excellent instrument for what it *does* measure, and there are ways of modifying it to assist pupils with limited literacy.
2. Choose 25 to 30 words or phrases that are important to the subject you are teaching. Do not choose broad phrases or high concept words, but use terms of specific definition. In a beginning ballet class, for instance, do select phrases such as *Pas de deux* and *Plie*, but do not use *Beauty* or *Excellence* or other terms calling for an impressionistic or essay-type response.
3. You may ask general questions, such as "What do we learn from music?" and "Should school children have arts education?" But you should evaluate answers to these *separately* from the pre-post vocabulary. While such questions may help you gauge your pupils' arts appreciation, they are not a measure of cognitive growth. Do not tally the answers to general questions in your pre-post vocabulary results. (See point seven below.) To standardize results for ArtsBridge, allow ***one point*** for each correct response; do not split points.
4. A pre-post test is not valid if you alter the test in any way between the first and final offerings. Consider your choice of words well before administering the pre-test. Even if you decide later that your words or questions might be better, do not change the test, but give the same test again.
5. A pre-post test also depends on having a consistent group of pupils. Before administering the pre-test, be certain you have discussed with your supervising teacher the need to maintain the same group of pupils. If you must wait one or two sessions until you have a stable group, then do so. If some pupils drop out of your class before the end, then you should discard their pre-tests. You should excuse any pupils who join your group after the pre-test from the post-test, or not include their scores in the final tally..
6. You should tell your pupils that the tests will not affect any grade they will receive from their teacher. But they should put their names on the tests so you may compare each pupil's pre and post scores.
7. Turn all of the pre-post tests in to ArtsBridge at the end of your project. Submit a tally sheet on top of the pre-post stack, with the following information.
 - A. Your name, the name of your host school, and the name of the supervising teacher.

- B. The date of the pre-testing, and the number of pupils responding.
- C. The date of the post-testing, and the number of pupils responding.
- D. The score of each pupil on the pre-test.
- E. The score of each pupil on the post-test.
- F. Add all pre-test scores and show the average for the group.
- G. Add all post-test scores and show the average for the group.
- H. If you are teaching more than one group, but with the same pre-post test, do a separate tally for each group.

8. For school children who are too young or otherwise unable to take a written test, you should give the test orally and report positive responses only for the group, not for individual pupils. This is not as accurate as a written test, but it does yield a rough measurement of growth.

Administer the pre-test and the post-test in the following manner: Read out your list, term by term. (You may wish to break this up into four or five terms at a time so pupils do not lose interest, revisiting the list periodically until all terms are covered.) Ask the pupils to raise their hands if they know what each term means. Have them keep their hands up while you call on one or two to say the answer aloud. When you hear the correct response, ask them to keep their hands up if they agree. Do not allow those who did not raise their hands before to do so now. Count the hands. The result is the group's score on that item. Because this is not a precise method, be sure to note on your tally sheet that you gave the test orally.

9. Between the pre- and post-test. The purpose of testing, of course, is to track the growth in your pupils' understanding of the vocabulary terms. Make sure you explain the terms during your project and actually use them in your lessons. Encourage your pupils to use the terms. If you encounter confusion or resistance, make a game of it. Offer praise, prizes, or privileges for correct answers. Do not over-burden your pupils with long stretches of rote learning, but introduce the terms a few at a time. Use them often yourself.

BIBLIOGRAPHY

- Ames, Louise Bates, Ph.D., Frances L. Ilg, M.D., and Sidney M. Baker, M.D.,
Your Ten-to Fourteen-Year Old, Gesell Institute of Human Development, Dell
Publishing, New York, 1952
- California Department of Education,
*Visual and Performing Arts Content Standards for California Public Schools,
Kindergarten Through Grade Twelve*, California State Board of Education, DRAFT,
2001
- California Department of Education,
*Visual and performing Arts Framework for California Public Schools, Kindergarten
through Grade Twelve*, California State Board of Education, Sacramento, 1996
- Emmer, Edmund T., Carolyn M. Evertson, *et al.*,
Classroom Management for Secondary Teachers, Allyn and Bacon, Boston, 1994 (third
edition)
- Evertson, Carolyn M., Edmund T. Emmer, *et al.*,
Classroom Management for Elementary Teachers, Allyn and Bacon, Boston, 1994 (third
edition)
- Gesell, Arnold, M.D., and Frances L. Ilg, M.D.,
The Child from Five to Ten, Harper & Row, New York and Evanston, 1946
- Jones, V.F. and L.S. Jones,
*Comprehensive Classroom Management: Creating Positive Learning Environments for
all Students*, Allyn and Bacon, Boston, 1995 (fourth edition)
- Oppenheimer, Todd,
“Schooling the Imagination” in *The Atlantic Monthly*, volume 284, no. 3, September 1999