

ARTS IN AFTERSCHOOL



A Guide to Using the **AFTERSCHOOL TRAINING TOOLKIT** for Professional Development

A Supplement to the
Online Afterschool
Training Toolkit
for 21st Century
Community Learning Centers
www.sedl.org/afterschool



Produced for the U.S. Department of Education by the National Partnership for Quality Afterschool Learning.

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Introduction

“Art is a practice of the mind.”

—Marcel Duchamp

The arts have always been there, said anthropologist and philosopher Ellen Dissanayake (1998), to help us feel, understand, and learn. The arts represent a different way to learn; they apply the data of the senses to problems both academic and social. Beyond that, children like the arts almost as a form of play. Research has proven that participation in the arts aids achievement, especially for disadvantaged populations (Fiske, 1999; Miller, 2003). If the arts are being left out of schools in order to address other areas, then creative expression offers afterschool programs an important opportunity to engage, encourage, and enrich students. Whether an afterschool arts program is in-house or local, supported by a museum consultant or a visiting artist, or sponsored by an arts organization (Stiegelbauer, 2008), it has the potential to achieve the same effect. Students like the arts and learn from them.

If you work in afterschool, you most likely know the challenge of offering academic enrichment that will boost student performance during the school day while making sure activities are engaging enough to keep students coming back. Through a contract with the U.S. Department of Education, the National Partnership for Quality Afterschool Learning has developed tools to help you meet this challenge. National Partnership staff visited 53 afterschool programs nationwide that showed evidence of having a positive effect on student achievement.

Based on this research, the National Partnership developed the online Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits) to help afterschool professionals learn how to offer engaging educational activities that promote student learning. The toolkit is divided into sections that address six content areas: literacy, math, science, technology, homework help, and the content area for this guide, the arts.

Like other content areas in the toolkit, the arts are taught through promising practices—teaching techniques observed to help students learn important academic content. The six promising practices in afterschool for the arts identified in the Afterschool Training Toolkit are as follows:

- *Building Skills in the Arts*
- *Expressing Yourself Through the Arts*
- *Making Connections to History and Culture*
- *Thinking and Talking About Works of Art*
- *Integrating the Arts With Other Subjects*
- *Involving Families and Communities*

Each practice is built on youth development principles and research on effective arts instruction. At their core, the Afterschool Training Toolkit materials are designed to illustrate techniques and activities that leverage student curiosity to make the arts in afterschool both enjoyable and academically relevant. This guide provides professional development ideas for each practice.

How to Use This Guide

This guide has been developed to complement the arts section of the National Partnership for Quality Afterschool Learning's Afterschool Training Toolkit. It provides afterschool program leaders with practical suggestions for engaging staff members in professional development using each of the arts practices in the online Afterschool Training Toolkit. Although this document provides sufficient information and direction to provide professional development for your afterschool staff in using the arts practices, the authors encourage you to visit the toolkit (www.sedl.org/afterschool/toolkits/about_toolkits.html?tab=arts) for more details and additional resources.

This guide provides one or two professional development ideas for each practice. Each idea ranges in length from 30 to 60 minutes. These ideas include hands-on activities, video activities using the videos in the Afterschool Training Toolkit, and reading and discussion activities. You may need to modify the ideas to meet the specific needs of your site; however, the ideas provide a nice place to begin planning. In addition, do not hesitate to expand on the ideas presented here to capitalize on the interests of your staff.

This guide also includes tips for working with English language learners (ELLs). With the growing number of students from diverse backgrounds who are attending afterschool programs, it is important that practitioners increase their skills in working with this unique population. Afterschool often provides a safe place for ELLs to develop language skills, and this guide provides tips on how to simultaneously develop their art abilities. Further, this guide provides ideas on how to organize an arts classroom or environment and things to think about when planning your program.

Suggestions for Supporting English Language Learners

All students, both native English speakers and nonnative English speakers, come to afterschool with different skills and attitudes. As an additional level of complexity, ELLs also differ in their exposure to and proficiency in the English language. Thus, instructors need to take into account where ELLs fall on the continuum of conceptual understanding and on the continuum of language ability. The following overarching guidelines are helpful to take into consideration when planning enrichment activities involving ELLs:

- **Allow nonverbal demonstration of understanding through modeling or pictures.** Some beginning ELLs may be in what is called the “silent receptive stage.” That is, they may understand the concepts involved but may not have the linguistic competence to share an answer or explanation orally with the group or instructor. In these cases, the arts can provide another way for ELLs to communicate and demonstrate what they know.
- **Communicate information, vocabulary, or instructions nonverbally to ELLs through illustrations, examples, models, and demonstrations.**
- **Be intentional about how you group students.** Although you may want to group several beginning ELLs together to demonstrate an activity, be sure to experiment with different groupings, allowing ELLs to practice English with a variety of native speakers. Bilingual students who are fluent in two or more languages can serve as excellent partners, but it is important not to rely too much on them for translation.
- **Consult with the day-school and the English as a second language (ESL) teachers to establish a language policy specifically for the afterschool program.** Some schools have bilingual programs in which students may study certain subjects in their native languages in addition to learning English. In other schools, particularly those where there is no predominant second language group, students communicate with one another and with teachers in English. Regardless of the school’s program, it is ideal if afterschool can provide a time for ELLs to use their native language during those times not specifically devoted to English language instruction.
- **If your program serves ELL students, consider including professional development on this topic when learning about each of the arts practices.** You can accomplish this by including the following questions to help instructors think intentionally about how they can meet the needs of ELL students:
 - What language will the students need to understand in order to fully participate in the activity?
 - Create a list of key vocabulary words to provide to students.
 - Develop sentence starters, which will give students a place to start (e.g., “When I went to the store, I bought . . .”).
 - What parts of the procedure of the activity could you model to increase ELLs’ comprehension?
 - What visual guidance could you provide to improve understanding?

The arts generally work well for ELLs. Where talking is called for, finding a partner or peer group can facilitate verbal interaction (even sign language and gestures) so that their ideas are clear to the rest of the group. Don't push—just provide opportunities.

Tips for Afterschool Arts Instructors

Arts instructors should heed the following caveats:

- Depending on your familiarity with the material (visual arts techniques, acting, dancing, playing music, or singing), *practice* what you want the students to do before you ask them to do it. You can be in the middle of something (mixing clay, cleaning instruments, finding the right song) and find that it isn't working. When this happens, you lose the attention of the students before they have the satisfaction of seeing the finished product. So what they remember is the frustration, and that's what you remember, too! Remember, practice makes perfect!
- *Anticipate* where the problems might be before you start. In the Tunnel Books project, which is illustrated in the *Building Skills in the Arts* video, you will see that printmaking might be an issue. Students might find that their print isn't deep enough to print correctly or that the printing ink is too messy and doesn't work properly. Both of these issues can be checked out ahead of time so that you can better monitor what will work for students. Other possible issues in Tunnel Books could relate to assembling the books (try to assemble your own first) or a student's concern about "drawing it right." When you think about potential issues ahead of time, things will flow better so you can get the outcomes you want.
- Before each lesson, make sure you have the *right materials* and that they are *organized for* easy access for both you and the students. Don't get out everything at once, only what you need for a particular session.
- Organize the classroom so that materials have a place, and *train students* to get out materials and put them back every time. When students are trained to expect to clean up, *and the time for cleaning is built in*, everyone is happier.
- If you have a visiting artist or guest (such as a speaker or a museum docent), *prepare both your students and your guest for interacting*. Many visiting artists or guests do not have experience with managing a classroom and may need your guidance. Try to be proactive about this so that you do not feel the artist is invading your territory and vice versa.

Of all of these caveats, the most important is for you to test a project before you do it with your students. Success is built on that. Even if you think you know how it will work when you read through the lesson plan, try to anticipate what will be difficult (particularly mixing, assembling, movement directions, etc.) or what students might have difficulty understanding.



Practice 1

Building Skills in the Arts

What Is It?

The key goal of *Building Skills in the Arts* is to provide guided practice in skills specific to various art forms—visual arts, music, dance, or theatre. This practice involves activities that target and develop students' skills, including everything from reading notes in music and playing an instrument to understanding color and mixing paint, creating patterns in a dance, and learning lines for a play. Students also learn to understand what good skills look and sound like by attending performances or watching examples on film. Many studies have described the benefits of deeper engagement in one of the arts: mastering a musical instrument aids in developing mathematical understanding (Raucher & Shaw, 1998), and the self-discipline required in practice transfers to other endeavors (Catterall, Chapleau, & Iwanaga, 1999; NAEP, 1998).

Why Do It in Afterschool?

Afterschool programs have the potential to provide a consistent experience with an art form because they meet regularly and provide a mentor or model (staff teacher or visiting artist) who works with students in developing their skills. Rodriguez, Hirschi, Mead, and Groggin (1999) show that students who participated in an arts program for 1 year or more had significantly greater academic success than those who did not. Miller (2003) describes participation as even more important to low-income and at-risk youth in providing a way to express feelings, nurture self-efficacy, and encourage engagement with the community. Students like working with the arts (Arts Corps, 2005). If the arts encourage students to stay in the afterschool program, all the better. Research shows that the longer students stay with a quality afterschool program, the more likely their academic skills and achievement scores will improve (Fiske, 1999; Huang, Gribbons, Kim, & Backer, 2002).

What Does It Look Like?

Afterschool provides an ideal context for practicing skills. Building skills requires sequential, sustained experience over time. Ideally, someone with a background in the art form facilitates skill development. A consistent experience with developing skills in one area allows students to practice through doing art, presenting their work, and discussing or reflecting on their progress as they continue to develop their skills.

As you plan how to use this practice, begin by thinking about the art forms your students are interested in, the things they might enjoy making, and the ways they can perform. For example, a mural would develop drawing and painting skills, while a musical would build singing, acting, and dancing skills.

Once you have identified the art form and the goal (a performance or a product), think about what students need to be able to do to accomplish the activity. In the case of mural painting, students must be able to design an image that would work on a wall, use a brush, mix color, and work together to complete the mural. Invite a local artist or performer to talk to your students or help teach a particular skill. Model the skill for students and give them opportunities and time to practice. Then let them perform or demonstrate their skills. Finally, offer students opportunities to discuss and reflect on their experiences.

Professional Development Ideas

There are multiple ways to help staff understand and apply the *Building Skills in the Arts* practice. On the following pages are plans for two professional development sessions. The first idea, which requires 1 hour, utilizes a hands-on activity and a vignette to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the Afterschool Training Toolkit can be used to help staff understand this practice.

For sample lessons and links to additional resources to support this practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_building_skills.html).

**Time:**

1 hour

Materials:

- Available objects participants choose from around the room, their purse, bag, or clothing
- Paper and pens or pencils
- Handout A: Autobiography of Anything (1 copy for each participant)
- Handout B: Key Ideas About the Arts (1 copy for each participant)
- Handout C: *Building Skills in the Arts* Overview (1 copy for each participant)

Professional Development Idea 1: Using an Activity

The purpose of this professional development idea is to help participants understand how to use *Building Skills in the Arts*. In this hands-on activity, participants use available materials to create a story and then extend that story into different art forms. During each stage, the facilitator asks participants to talk about what they are doing and what they are learning about the practice. This discussion helps participants consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice. (A vignette is provided as a secondary discussion point. It illustrates a snapshot of the practice in a classroom. Depending on time, this vignette may be used as an opening to the video segment.)

**Opening Activity****45 MINUTES**

Distribute Handouts A and B to participants. Ask participants to pick a partner to work in pairs.

Each person should select an ordinary object (from their purse, bag, clothing, or around the room) to personify. Each participant takes 2–3 minutes to tell his or her partner the story of that object as if it were an autobiography.

When the pairs have finished telling their autobiographies, ask for volunteers to share their autobiographies with the entire group.

Ask participants the following questions:

- How do you see this activity working with students?
- What was the hardest part of this activity for you?

Next, divide participants into four groups, one for each of the following art forms: visual arts, drama, music, and movement or dance. Have groups translate their autobiographies to the medium of the art form selected. For example, a visual art translation could be a cartoon or sculpture; drama might be a script acted out; dance could be a dance about the object; and music could be a song about the object. Ask participants to demonstrate or perform their products.

After the demonstrations, ask participants the following questions:

- What did you have difficulty with?
- How do you see this working as an afterschool activity?
- What would you do to extend it or clarify it for students?

Building Skills in the Arts Overview

15 MINUTES

Provide participants with Handout C: *Building Skills in the Arts Overview* and ask them to answer the following questions:

- How did each of these activities build skills? What kind of skills? How do these skills relate to an art form?
- Was there anything that happened in either activity that surprised you?
- What did you learn from these activities?





Time:
30 minutes

Materials:

- Handout C: *Building Skills in the Arts* Overview (1 copy for each participant)
- Video Clip: Tunnel Books

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip. In other words, participants will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Building Skills in the Arts Overview

10 MINUTES

Distribute Handout C: *Building Skills in the Arts* Overview to participants and have them review it in preparation for watching the video.

Tunnel Books Video

20 MINUTES

One of the videos included in the arts section of the Afterschool Training Toolkit is called Tunnel Books and shows a visiting artist working with a group of third graders. Although this video could represent the integration of science and art in teaching about plants as well as the integration of art concepts and history, the primary focus of the exercise is on visual arts skills and concepts.

Go to the *Building Skills in the Arts* practice in the arts section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_building_skills.html) and click on the Tunnel Books video.

After participants have watched the video, ask them the following questions:

- How does the teacher interact with the kids?
- What did she do to keep kids engaged?
- What kinds of skills are developed?
- How does this video illustrate the practice of *Building Skills in the Arts*?



Handout A: Autobiography of Anything

Objective:

Create a story about an everyday item. Imagine the story of your shoes, for example. How were they made and by whom? What country were they made in? Imagine all the different sites and experiences your shoes encountered on their trip to the store where you bought them!

Materials:

- Handout B: Key Ideas About the Arts

Directions:

- Pick a partner to work with in a team.
- Select one object from the room, your purse, or clothing to personify.
- Taking turns, tell the object's personal story to your teammate for 2 to 3 minutes. Stories should be told like an autobiography (a story of a person—or in this case, an object—written by that person).
- Add interest to your story by starting in the present and going backward.
- Discuss the following questions:
 - How do you see this activity working with students?
 - What was the hardest part of this activity for you?
- Teams will be formed into four groups, one for each of the following: visual arts, drama, music, and movement or dance.
- As a team, translate an autobiography into a medium of the group's art form. For example, the visual arts team could create a cartoon or sculpture; the drama team could write a script; the dance team might choreograph a dance; and the music team could be write song.
- Prepare to perform or demonstrate your product before the entire group.

Questions:

After sharing, answer the following questions:

- What did you have difficulty with?
- How do you see this working as an afterschool activity?
- What would you do to extend it or clarify it for students?

Handout B: Key Ideas About the Arts

Visual Arts:

The visual arts refer to the creation of artifacts that are visually interesting. These works can be concrete and representative, such as a photograph, or abstract, like some paintings. Products of the visual arts are two-dimensional (height x width, as in a drawing) or three-dimensional (height x width x depth, as in sculpture). Visual interest is enhanced by the use of elements such as line, color, shape, form, contrast, texture, pattern, and space. All of these give dimension to a visual-arts image and help make it more interesting to the viewer. The goal of the visual arts is to please the eye and the intellect through a composition that expresses emotional as well as visual content. A painting or sculpture can be about a certain subject, like a portrait. However, the way the image is put together conveys a feeling to the viewer through the use of line, color, shape, and so on. that says more about the image than the literal subject could alone.

Theatre:

Theatre refers to the presentation of a story, usually based on a theme, on a stage. The story line is what happens; the theme is the topic or idea being explored. Theatre has dramatic structure, characters, action, a plot, costumes, and scenery. Genre refers to the category or type of story being portrayed, such as a comedy or drama. Theatre places emphasis on the use of language and how words convey meaning, though some theatrical performances use only *body language* to tell the story.

Dance:

Dance concerns the movement of the body, usually to music. It involves a pattern of movement that conveys a story or image projected by how the body moves. Elements of dance include how fast or slow dancers move and how they run, hop, leap, jump, slide, bend, stretch, emphasize different parts of the body, interact, or lead as they work through the pattern or composition of the dance. Dancers use their bodies to convey a message or feeling to demonstrate a technical skill. Some dances are historical and traditional; some are modern and abstract; and some are street oriented, as in breakdancing.

Music:

Music relates to producing a pattern of sound. It may involve instruments or voice. The major properties of music are sound, pitch, tone, duration, rhythm, form, melody, texture, loudness or softness, and key. Musical compositions are based on a patterned use of time for the expression of sounds as well as on the interactions of instruments, or voices, or both. As the potential for sound is everywhere in tapping, hitting, stomping, singing, it is not surprising that music is very close to language as a basic form of human expression.

Handout C: *Building Skills in the Arts* Overview

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Why Do It in Afterschool?

Afterschool programs have the potential to provide a consistent experience with an art form because they meet regularly and provide a mentor or model (staff teacher or visiting artist) who works with students in developing their skills. Some researchers have found that students who participated in an arts program for 1 year or more had significantly greater academic success than those who did not. One scholar describes participation as even more important to low-income and at-risk youth in providing a way to express feelings, nurture self-efficacy, and encourage engagement with the community. Students like working with the arts. If the arts encourage students to stay in the afterschool program, all the better. Research shows that the longer students stay with a quality afterschool program, the more likely their academic skills and achievement scores will improve.

What Does It Look Like?

Afterschool provides an ideal context for practicing skills. Building skills requires sequential, sustained experience over time. Ideally, someone with a background in the art form facilitates skill development. A consistent experience with developing skills in one area allows students to practice through doing art, presenting their work, and discussing or reflecting on their progress as they continue to develop their skills.

As you plan how to use this practice, begin by thinking about the art forms your students are interested in, the things they might enjoy making, and the ways they can perform. For example, a mural would develop drawing and painting skills, while a musical would build singing, acting, and dancing skills.

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Practice 2

Expressing Yourself Through the Arts

What Is It?

Expressing Yourself Through the Arts involves arts-based activities that directly address students' interests, culture, and community. This practice can take the form of anything from creating a drawing or collage to writing a personal essay or poem, dancing, speaking, or singing. The goals of expressing yourself are to identify and build on student interests, and to facilitate self-confidence and self-awareness through media, music, theatre, visual art, or dance.

Why Do It in Afterschool?

Afterschool programs provide an opportunity for students to explore and express themselves in a safe, fun environment. The arts lend themselves to self-expression, and when projects are driven by students' interests, ideas, and emotions, students are more likely to be engaged and to find meaning in what they are doing. Research suggests that when students have opportunities to explore and express who they are, they gain confidence that translates into success, both afterschool and during the regular school day. (Heath & Roach, 1999; Burton, Horowitz, & Abeles, 1999; Oreck, Baum, & McCartney, 1999; YouthARTS, 2003; Wolf, Keens & Company, & Brown & Associates, 2006).

What Does It Look Like?

Think about your students. What interests them, and how might they want to express themselves, given their ages, backgrounds, cultural traditions, family, and community? For instance, working with self-portraits might allow students to reflect on who they are and what is important to them as individuals. Or the culture of the community might suggest dance ideas, from breakdancing to salsa. Next, consider what art resources are available in your community that may provide instruction or role models. For example, explore a visiting-artist program, collaborate with a community arts organization to create a mural, or produce a community history through images, stories, dance, or theatre. What is important about this practice is that whatever the project, it is driven by the students themselves.

Professional Development Ideas

There are multiple ways to help staff understand and apply the *Expressing Yourself Through the Arts* practice. On the following pages are plans for two professional development sessions. The first idea, which requires 1 hour, utilizes a hands-on activity and a vignette to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the online Afterschool Training Toolkit can be used to help staff understand *Expressing Yourself Through the Arts*.

For sample lessons and links to additional resources to support the *Expressing Yourself Through the Arts* practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_expressing.html).



**Time:**

1 hour

Materials:

- 1 sheet of white paper per person
- Pencils, markers, colored pencils, crayons
- Handout D: Creating a Guardian Image Vignette (1 copy for each participant)
- Handout E: Expressing Yourself Through the Arts Overview (1 copy for each participant)

Professional Development Idea 1: Using a Vignette

The purpose of this professional development idea is to help participants visualize what a practice might look like in real life. Vignettes are short, narrative scenes that provide a sketch of an event. By examining vignettes, participants can consider how they might apply the practice to their professional situation. Before reading the vignette, it is important to engage the participants and create a context. Thus, it is helpful to involve participants in a short hands-on activity. After the vignette, participants discuss the ways that students learned about the arts during the scene and what the facilitator did or did not do to support the art learning. Finally, participants read a brief overview of the practice to help solidify and formalize their learning. At this point, participants are asked to consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.

**Opening Activity****25 MINUTES**

Symbols are things that make us think of or remind us of other things. Symbols can also represent ideas and beliefs that people have. In this activity, participants will be designing a symbol that represents themselves.

Ask participants to think of things they like—hobbies, personality qualities, important people, favorite places, preferred ways of doing things. Examples might include a motorcycle or golf clubs to symbolize hobbies, grandchildren to represent loved ones, or a red scarf to show a preference for wearing red.

Have participants sketch their ideas on paper and make adjustments as they go. Once the image is on paper, they can color it in as needed.

Invite participants to share their personal symbols, or collect the symbols and line them up on the floor. Have participants try to guess whom each symbol represents.

Ask participants to respond to the following questions:

- How did it feel to make this symbol?
- What was the hardest thing about doing it?
- How could you use this with students?

Creating a Guardian Image Vignette

20 MINUTES

Distribute Handout D: *Creating a Guardian Image Vignette*. Have participants read the vignette and briefly discuss what it is about. Then ask them the following questions:

- What did the teacher do in this activity to facilitate the project?
- What kind of guidelines did she set out?
- How did the students respond?
- Do you think this activity has value?
- What kind of outcomes would you expect?

Expressing Yourself Through the Arts Overview

15 MINUTES

Distribute Handout E: *Expressing Yourself Through the Arts Overview*. Ask participants to respond to the following questions:

- What are the main ideas of this practice?
- How did the hands-on activity and the vignette address them?
- What other activities can you think of that might focus on expressing yourself?





Time:
30 minutes

Materials:

- Video Clip:
Breakdancing
- Handout E:
*Expressing
Yourself
Through the
Arts Overview*
(1 copy for each
participant)

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice of *Expressing Yourself Through the Arts*. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip. In other words, they will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Practice Overview

10 MINUTES

Distribute Handout E: *Expressing Yourself Through the Arts* Overview to participants. Have them review it in preparation for watching the video.

Breakdancing Video

20 MINUTES

One of the videos included in the arts section of the Afterschool Training Toolkit shows middle school students in a breakdancing class. These students have been learning about dancing for at least one semester. The teacher is a street dancer who is a visiting artist for this project. His classes started small; he now has a long waiting list, for reasons you will see in the video. In teaching his class, he uses a number of teaching and dance techniques designed to help groups and individuals develop the skills to really express themselves through movement.

Go to the *Expressing Yourself Through the Arts* practice found in the arts section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_expressing.html) and click on the video.

After watching the video, ask participants to discuss the following questions:

- How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track?

- How does the teacher interact with the kids?
- What does he do to keep students engaged?
- What are students doing to help one another?
- Why do you think this class is so successful?
- In looking at Handout E, how does this video relate to the description of the practice?



Handout D: Creating a Guardian Image Vignette

Students in this seventh-grade afterschool class have been discussing aspirations and goals. They are now creating symbols of characteristics that will help them to achieve these goals. The end product will be a clay figure or plaque that could serve as a kind of guardian reminder to do the right thing. What the image looks like is up to them.

TEACHER: *OK everyone, for the next 20 minutes, I want you to take the ideas you gathered from the research phase and begin to think about the personal statements you want to make. At your tables, share any of the ideas from your journal with your team. Of course, if you'd rather keep some of these ideas to yourself that's entirely up to you. Please respect the privacy of your team and remember that anything they share with you is private and should be respected. You might want to sketch symbols while you talk. I'll set the timer so we don't lose track of time. Do you want 20 minutes or 25 minutes?*

SYLVIA: *Can we have 20 minutes so we have more time with the clay?*

TEACHER: *Sound good to everyone? (Students nod and voice their assent.) OK, let's get started!*

(At Sylvia's table)

GRAYSON: *I wrote about honesty. Even if it hurts you to hear it up front, it's better than hearing about it behind your back or from someone else. Since Courtney and I broke up, I know I always want to be honest with people now, especially people I'm close to. Dude, I don't want anyone to feel what I felt! I'm still not over it, and it's been like 2 months. So, my guardian would help me be more honest.*

WILLIAM: *How are you going to show that?*

GRAYSON: *I'm not sure. Part of me was thinking to have the guardian dude crying to remind people of the pain that dishonesty can cause.*

WILLIAM: *Oooooh, that's a good idea.*

GRAYSON: *I was also thinking I could have his mouth open with an arrow coming out of it. At first I was thinking about Cupid's arrow, but then I thought it looked painful. But I like that the arrow could be love and pain, both at the same time.*

SYLVIA: *Yeah, because you want to be honest, but you also know that honesty can hurt people. So, in the future, you need to be careful with people's feelings.*

GRAYSON: Yeah, yeah. Then I was also thinking I wanted to be a doctor someday. I'm worried that maybe I'm not going to be able to get good enough grades in high school to get into college and med school. So I would want my guardian to help me study, too. I was thinking it could be holding a book to show learning.

SYLVIA: What about doing something with the symbol of medicine, you know, the one with the snake?

GRAYSON: That could be cool! I could have a snake wrapping around a book or something. Cool. Thanks, guys. You helped me a lot. What were you thinking about doing?



Handout E: Expressing Yourself Through the Arts Overview

What Is It?

Expressing Yourself Through the Arts involves arts-based activities that directly address students' interests, culture, and community. This practice can take the form of anything from creating a drawing or collage to writing a personal essay or poem, dancing, speaking, or singing. The goals of expressing yourself are to identify and build on student interests, and to facilitate self-confidence and self-awareness through media, music, theatre, visual art, or dance.

Why Do It in Afterschool?

Afterschool programs provide an opportunity for students to explore and express themselves in a safe, fun environment. The arts lend themselves to self-expression, and when projects are driven by students' interests, ideas, and emotions, students are more likely to be engaged and to find meaning in what they are doing. Research suggests that when students have opportunities to explore and express who they are, they gain confidence that translates into success, both afterschool and during the regular school day.

What Does It Look Like?

Think about your students. What interests them, and how might they want to express themselves, given their ages, backgrounds, cultural traditions, family, and community? For instance, working with self-portraits might allow students to reflect on who they are and what is important to them as individuals. Or the culture of the community might suggest dance ideas, from breakdancing to salsa. Next, consider what art resources are available in your community that may provide instruction or role models. For example, explore a visiting-artist program, collaborate with a community arts organization to create a mural, or produce a community history through images, stories, dance, or theatre. What is important about this practice is that whatever the project, it is driven by the students themselves.



Practice 3

Making Connections to History and Culture

What Is It?

The key goal of *Making Connections to History and Culture* is to increase understanding of the arts in different times, places, and cultures. Activities can include visiting museums or the symphony, examining various art forms (such as dance, music, or pottery) as expressions of culture, or interpreting historical works of art (such as paintings, sculptures, or architecture). Through this practice students learn about the cultural context and history of the arts and develop connections between the arts and their own lives.

Why Do It in Afterschool?

Most afterschool programs are grounded in a local community that has its own culture and context. Helping students understand themselves in terms of history and culture as expressed in the arts gives young people another way to understand the role of the arts in society and, potentially, in their own lives (Miller, 2003; YouthARTS, 2003; Arts Corps, 2004). When students are able to see relationships among the arts, history, and culture and apply them to their own lives, the arts become more meaningful.

What Does It Look Like?

Begin by thinking about your own students, the cultures represented in your community, and the available resources. Then, consider how local museums, parks, science and natural history centers, or theatre and music groups can highlight culture or history. Holidays and day-school themes can also be a starting point. See an exhibition of American Indian pottery to learn about the pottery of that time and have students make their own ceramic figures. Explore community murals (they often tell a story about local history); propose a mural project; or have students study and discuss other murals, such as those of Diego Rivera in Mexico. Watching movies and holding discussions are other ways of making connections. Look for adaptations of Shakespeare's plays or remakes of historical events. Whatever you do, be sure that students are learning about and discussing the history of the arts, creating works of art, and making connections to their own lives and experiences.

Professional Development Ideas

There are multiple ways to help staff understand and apply the practice of *Making Connections to History and Culture*. On the following pages are plans for two professional development sessions. The first idea, which requires 1 hour, utilizes a hands-on activity and a vignette to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the online Afterschool Training Toolkit can be used to help staff understand this practice.

For sample lessons, an additional video clip, and links to additional resources to support the *Making Connections to History and Culture* practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_making_connections.html).



**Time:**

1 hour

Materials:

- 1 square piece of white paper per person
- Pencils, markers, and crayons
- Masking tape
- Illustrations or examples of traditional patchwork quilts
- Handout F: Quilt Patterns Activity Description (1 copy for each participant)
- Handout G: Huichol Yarn Paintings Vignette (1 copy for each participant)
- Handout H: *Making Connections to History and Culture* Overview (1 copy for each participant)

Professional Development Idea 1: Using a Vignette

The purpose of this professional development idea is to help participants visualize what a practice might look like in real life. Vignettes are short, narrative scenes that provide a sketch of an event. By examining vignettes, participants can consider how they might apply the practice to their professional situation. Before reading the vignette, it is important to engage participants and create a context. Thus, it is helpful to involve participants in a short hands-on activity. After the vignette, participants discuss what the students learned during the scene and what the facilitator did or did not do to support the lesson. Finally, participants read a brief overview of the practice to help solidify and formalize their learning. At this point, participants are asked to consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.

**Opening Activity****30 MINUTES**

Distribute Handout F: Quilt Patterns Activity Description, which describes an activity where participants design a quilt square based on an abstract pattern. The idea of a quilt is traditional. Working on squares and putting them together to form a communal quilt is something that was done in the past and continues today in many communities.

Ask participants the following questions:

- This activity is about making quilts. How would you connect this to the issue of history and culture?
- What else could students do in this project to explore history and culture?

Huichol Yarn Paintings Vignette

15 MINUTES

Ask participants to read the vignette in Handout G about developing a yarn art project related to the art of native Huichol (wee-chole) artists of central Mexico. When participants have finished reading, ask them to respond to the following questions:

- How does this project relate to history and culture?
- What creates the link for students to their own life?
- What happens in the vignette that tells you something about how the teacher is handling the project?
- Do you think you could do this project? Why or why not?
- What would you have to do to prepare?

Making Connections to History and Culture Overview

15 MINUTES

Distribute Handout H: *Making Connections to History and Culture* Overview to participants. Ask them to discuss the following questions:

- How do these activities fit the description?
- Was there anything that happened in either activity that surprised you?
- What did you learn from working with these activities?



**Time:**

30 minutes

Materials:

- Video Clip:
Literature
Dramatization
Rehearsing
The Tempest
- Handout
H: *Making
Connections
to History
and Culture*
Overview (1
copy for each
participant)

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice of *Making Connections to History and Culture*. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip. In other words, they will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Practice Overview

10 MINUTES

Provide participants with a copy of Handout H: *Making Connections to History and Culture* Overview. Have them review it in preparation for looking at the video and write down what they expect to see.

Literature Dramatization Video

20 MINUTES

Go to the literacy section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/literacy/pr_story_lit.html) and click on the first video under the *Story and Literature Dramatizations* practice.

Ask the participants the following questions:

- How do you think this activity helps students make connections to history or culture with the arts?
- How does the instructor work with the students to lay the groundwork for the activity (it is already in progress)?
- How does the teacher interact with the kids?
- What did the teacher do to help the students really get involved in the drama?

Handout F: Quilt Patterns Activity Description

In this activity, you will design a quilt square based on an abstract pattern. The idea of a quilt is traditional. Working on squares and putting them together to form a communal quilt is something that was done in the past and continues today in many communities.

Hands-On Activity: Quilt Patterns

- Make sure you have a square piece of white paper and a pencil.
- Fold your paper in half. With the paper still folded, fold it in half again and then open it. You should see four squares made from the fold lines.
- Next, fold your paper from the top left corner to the bottom right corner and again from the top right corner to the bottom left corner. You should now also see a large X from the fold lines.
- Finally, fold each of the four corners to the middle point of their square. This should create smaller Xs inside each small square.
- Once the folding is complete, study the shapes you've created by folding the paper. Decide what shapes you will color to create an overall pattern. Trace appropriate fold lines with your pencil.
- Color your design with markers. Remember, the colors should help reveal the overall pattern or design. For example, if the top left triangle is colored blue, the triangles in the bottom left, top right and bottom right, could also be colored blue, and so on.
- After you complete your quilt square, work with the rest of the group to begin taping the designs together (use tape on the back of the squares only) to create a large community quilt. Display the completed quilt on the wall or chalkboard.

Handout G: Huichol Yarn Paintings Vignette

Clarissa and Maggie are in their fourth-grade classroom during a free period. Maggie is working intently on a project when Clarissa notices what she is doing and comes over to take a closer look.

CLARISSA: *What are you working on?*

MAGGIE: *It's a scrapbook. I'm putting together pictures from this year so I can look at them later and remember what happened. My mom taught me how to do it. She has all these pictures from when I was a baby, and she wrote little stories about what was happening. Each page has a few pictures from something like a party or a soccer game, and they kind of tell the story together.*

CLARISSA: *Hey, that's sort of like the Huichol artists!*

MAGGIE: *What?*

CLARISSA: *In afterschool, we learned about the Huichol people of central Mexico. Their artists make yarn paintings to tell stories about the past, like the beginning of the world or other stories. It's really cool! They can tell a whole story in one painting by using symbols to represent different parts of the story. The way you put all those pictures together kind of reminded me of the yarn paintings.*

MAGGIE: *How do you paint with yarn?*

CLARISSA: *Well, it's not really painting, but when you're done, it sort of looks like a painting. It's really fun to do, but it's really hard. One of the hardest parts was actually figuring out the design. That took a long time for me because of the symbols.*

MAGGIE: *Why didn't you just use the same symbols from the other paintings?*

CLARISSA: *Well, our teacher talked a lot about respect for other cultures by understanding what their art was trying to say. She said our paintings would be more respectful if we didn't try to copy them, but tried to learn from their example.*

MAGGIE: *So what did you end up doing?*

CLARISSA: *I decided my painting would show how my family celebrates birthdays, so I put a picture of my cat Leo right in the middle. That's where the most important symbol is supposed to go.*

MAGGIE: *I thought your painting was about birthdays.*

CLARISSA: *It is. I was going to put a cake or a candle, but I thought those would be better on the background. Leo is the best birthday present I ever got. My mom got*

him for me last year, and she said my grandfather got her a cat when she turned 8. It's like a tradition now. Traditions are a big part of the Huichol paintings, so it seemed perfect. Then I put in other pictures that showed how my family celebrates birthdays. You know, like a cake with a candle, and a piñata—we have that for everyone's birthday.

MAGGIE: So how did you do the painting?

CLARISSA: After we did the designs, we put them onto cardboard. You're actually supposed to use wood or masonite, but we didn't have either of those. We used a paintbrush to put melted wax onto the center of the board. Our teacher had these pots in the center of the table with melted wax. It was really tough because the wax gets hard REALLY quickly. If you use too much, you can't get to the other parts before it hardens. So, you start in the center and kind of wrap the yarn around the center in circles. It's pretty tricky because you have to press the yarn into the wax to get it to stay, but if you press too hard it goes all the way through. And you have to keep your hands really clean so you don't get wax all over the place.

MAGGIE: That sounds really cool! Do you have yours here? Can I see it?

Clarissa goes to get her yarn painting and shows it to Maggie.

CLARISSA: It's not done yet. I have one more period to work on it. But I like it, and I think it's really cool how different cultures pass on traditions. And you're right. I didn't even think about how it's like a scrapbook!

MAGGIE: That is really cool. And they're both about keeping memories.



Handout H: *Making Connections to History and Culture Overview*

What Is It?

The key goal of *Making Connections to History and Culture* is to increase understanding of the arts in different times, places, and cultures. Activities can include visiting museums or the symphony, examining various art forms (such as dance, music, or pottery) as expressions of culture, or interpreting historical works of art (such as paintings, sculptures, or architecture). Through this practice students learn about the cultural context and history of the arts and develop connections between the arts and their own lives.

Why Do It in Afterschool?

Most afterschool programs are grounded in a local community that has its own culture and context. Helping students understand themselves in terms of history and culture as expressed in the arts gives young people another way to understand the role of the arts in society and, potentially, in their own lives. When students are able to see relationships among the arts, history, and culture and apply them to their own lives, the arts become more meaningful.

What Does It Look Like?

Begin by thinking about your own students, the cultures represented in your community, and the available resources. Then, consider how local museums, parks, science and natural history centers, or theatre and music groups can highlight culture or history. Holidays and day-school themes can also be a starting point. See an exhibition of American Indian pottery to learn about the pottery of that time and have students make their own ceramic figures. Explore community murals (they often tell a story about local history); propose a mural project; or have students study and discuss other murals, such as those of Diego Rivera in Mexico. Watching movies and holding discussions are other ways of making connections. Look for adaptations of Shakespeare's plays or remakes of historical events. Whatever you do, be sure that students are learning about and discussing the history of the arts, creating works of art, and making connections to their own lives and experiences.



Practice 4

Thinking and Talking About Works of Art

What Is It?

Thinking and Talking About Works of Art focuses on students' ability to critically examine a work of art—to reflect on and talk about what they are experiencing to increase their understanding of the arts. This practice can involve any type of work, including paintings, sculptures, plays, concerts, and dance performances. Students learn about art and the vocabulary of different art forms through observing, discussing, or writing about a specific work of art and hearing the ideas of others.

Why Do It in Afterschool?

The informal nature and typically smaller numbers in afterschool classes make conversations about the arts easier than might occur in other settings. Research indicates that experiencing and viewing the arts can be a source of inspiration and problem solving for individuals' own artwork. When students reflect, talk, or write about their experience or try to replicate it, they develop a deeper understanding and enjoyment of the art form. Talking in itself has value to cognitive skills and social behavior. A number of studies related to the arts and afterschool describe positive effects resulting from thinking and talking about the arts, including enhancement of memory skills, presentation skills, reading, and self-confidence (Caterall, Chapleau, & Iwanaga, 1999; Burton, Horowitz, & Abeles, 1999; DuPont, 1992).

What Does It Look Like?

Programs can begin by providing opportunities for students to have firsthand exposure to the arts. Have students visit a museum, attend a concert, or watch a performance. Next, ask students to discuss their experiences. What did they like? What didn't they like? Why? What did the art make them think of? Students can do this in small groups or by talking, writing, or doing an activity related to the art form. For example, talking about a Shakespeare play provides an opportunity for students to discuss the themes of the play and how those themes apply to their own lives. A follow-up activity could be to develop a play or skit with a similar theme. After visiting a museum, students might sketch or research works of art and then develop their own exhibit and take on the role of a curator in selecting work and deciding what makes an art exhibition effective.

Where firsthand opportunities are not available, videos, slides, photographs, and the like can provide a glimpse of what the art form is about, and serve as the basis for an activity that touches on the same themes. Whatever the activity, ask questions to generate discussion and give students ample time to reflect on their experiences and discuss what they learned.

Professional Development Ideas

There are multiple ways to help staff understand and apply the *Thinking and Talking About the Arts* practice. On the following pages are plans for two professional development sessions. The first idea, which requires 1 hour, utilizes a hands-on activity and a vignette to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the online Afterschool Training Toolkit can be used to help staff understand this practice.

For sample lessons and links to additional resources to support this practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_thinking.html).



**Time:**

1 hour

Materials:

- Postcards or pictures cut out from calendars or art books: 5–10 per team
- Handout I: Focusing Questions for *Thinking and Talking About Works of Art* (1 copy for each team)
- Handout J: Visiting with Macbeth Vignette (1 copy for each participant)
- Handout K: *Thinking and Talking About Works of Art* Overview (1 copy for each participant)

Professional Development Idea 1: Using a Vignette

The purpose of this professional development idea is to help participants visualize what a practice might look like in real life. Vignettes are short, narrative scenes that provide a sketch of an event. By examining vignettes, participants can consider how they might apply the practice to their professional situation. Before reading the vignette, it is important to engage the participants and create a context. Thus, it is helpful to involve participants in a short hands-on activity. After the vignette, participants discuss what the students learned during the scene and what the facilitator did or did not do to support the lesson. Finally, participants read a brief overview of the practice to help solidify and formalize their learning. At this point, participants are asked to consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.

**Opening Activity****35 MINUTES**

The purpose of this activity is to engage participants in discussing and deciding what goes into designing an effective art exhibit. Participants will become curators.

Divide participants into teams of three or four. Provide each team with Handout I: Focusing Questions for *Thinking and Talking About Works of Art*.

Explain that art exhibits often center around themes: portraits of famous people; a specific period, such as the Impressionists; a color; a particular emotion; or any number of things the curator deems important.

Provide each team with a set of images. Ask each team to decide what its exhibit is to be about and to select the images that will be showcased.

Have the teams arrange their exhibits for other participants to appreciate. Each exhibit must include a title that describes the theme.

Have the teams circulate the exhibits around the room so everyone can take a look at them.

Ask participants the following questions:

- What did you look for in creating your exhibit?
- Show something you liked and didn't like, and tell why.
- Can you look at the exhibit and talk about it from an art perspective?
Did you like the colors, shapes, lines, etc.?
- Did you find it easy or difficult to talk with your team about the images?

Visiting With Macbeth Vignette

15 MINUTES

Distribute Handout J: Visiting With Macbeth Vignette and ask participants the following questions:

- What did the teacher do to keep the discussion going?
- Where was she trying to direct students' attention?
- What kept the students interested?
- Have you done a similar activity after attending something, even a museum?
- What makes the activity work?

Thinking and Talking About Works of Art Overview

10 MINUTES

Distribute Handout K: *Thinking and Talking About Works of Art* Overview to participants and ask them to respond to the following questions:

- How did each of these activities develop an understanding of the arts?
- How did talking influence that understanding?
- What made talking more effective?
- How do you think you could do this with your students?



Time:
30 minutes

Materials:

- Video Clip:
Rhythm and
Beats
- Handout K:
*Thinking and
Talking About
Works of Art*
Overview (1
copy for each
participant)

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice *Thinking and Talking About Works of Art*. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip. In other words, they will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Practice Overview

10 MINUTES

Provide participants with a copy of Handout K: *Thinking and Talking About Works of Art* Overview and have them review it in preparation for watching the video.

Rhythm and Beats Video

20 MINUTES

The math section of the Afterschool Training Toolkit contains a video that is an example of *Thinking and Talking About Works of Art*. In this video, fifth- and sixth-grade students at an afterschool program in New York City use counting and fractions to compose and perform percussion beats. In other words, they are learning math and learning about drums and drumming at the same time.

Go to the *Finding Math* practice found in the math section of the Afterschool Training Toolkit www.sedl.org/afterschool/toolkits/math/pr_math_find.html) and click on the Rhythm and Beats video.

Ask participants to respond to the following questions:

- What did you already know about how students think and talk about works of art before watching the video?
- How does the teacher interact with the kids?
- What does he do to keep the kids engaged?
- How does he talk to them and get them to talk about what they are doing?



Handout I: Focusing Questions for *Thinking and Talking About Works of Art*

- 1. Description:** Describe what you see without using value words such as *beautiful* or *ugly*.
 - What is the written description on the label or in the program about the work?
 - What is the title and who is (are) the artist(s)?
 - When and where was the work created?
 - Describe the elements of the work (i.e., line movement, light, space).
 - Describe the technical qualities of the work (i.e., tools, materials, instruments).
 - Describe the subject matter. What is it all about? Are there recognizable images?
- 2. Analysis:** Describe how the work is organized as a complete composition.
 - How is the work constructed or planned (i.e., acts, movements, lines)?
 - Identify some of the similarities throughout the work (i.e., repetition of lines, two songs in each act).
 - Identify some of the points of emphasis in the work (i.e., specific scene, figure, movement).
 - If the work has subjects or characters, what are the relationships between or among them?
- 3. Interpretation:** Describe how the work makes you think or feel.
 - Describe the expressive qualities you find in the work. What expressive language would you use to describe the qualities (i.e., tragic, ugly, funny)?
 - Does the work remind you of other things you have experienced (i.e., analogy, metaphor)?
 - How does the work relate to other ideas or events in the world and/or in your other studies?
- 4. Judgment or Evaluation:** Present your opinion of the work's success or failure.
 - What qualities of the work make you feel it is a success or failure?
 - Compare it with similar works that you think are good or bad.
 - What criteria can you list to help others judge this work?
 - How original is the work? Why do you feel this work is original or not original?



Handout J: Visiting With Macbeth Vignette

Carla Jacobson's middle school afterschool class just attended a local production of Shakespeare's *Macbeth*. Prior to going, they had watched a movie version with Kenneth Branagh and Julie Christie (1996). The local version was a modernized *Macbeth* with a simple stage design and costuming. The students are discussing their impressions:

JIMMY: *I liked the modern version . . . all that black! I could feel the tattoos under there! Macbeth made me think of Batman on a quest.*

TAMIKA: *Yeah, something like that. I thought the staging made the performances stand out. In the movie version it was so full of stuff that sometimes I couldn't figure out what was happening, though the close-ups were good. I would have liked some close-ups at the theatre. How come they don't use those big-stage screens like they do for music performances?*

MS. JACOBSON: *How about everyone sit down for a minute and write down some of what you liked and didn't like about both the stage performance and the movie. Make two lists, and then we'll compare them.*

Students write their lists.

MS. JACOBSON: *What did you write, Henry?*

HENRY: *I thought that guy in the movie Macbeth, Kenneth Branagh, was a much better Macbeth than the guy in the theatre. He made me think he was a real person, not just a character.*

SYLVIA: *Maybe that was because it was a movie. It's a different thing, even though the play is the same.*

JIMMY: *Yeah. The play was on a stage. You had to think about it differently. The lights and the color and the breaks between acts all made it different. But the story is the same story. Weird!*

MS. JACOBSON: *Let's try something different. What were the worst things about the stage performance, and the worst things about the movie version?*

STUDENTS: *The all-black stuff on the stage.*

I couldn't relate to the stage one.

The witches in the movie had too much makeup.

The stage version was better.

The movie Macbeth was more handsome.

The theatre version was too long.

I didn't like Macbeth's friends in the stage one.

MS. JACOBSON: *OK, what were the best points of each?*

STUDENTS: *The stage Macbeth was really dramatic. He made me feel weird, but good weird.*

The Macbeth in the film was great too, and I like Lady Macbeth.

The costumes in both, I think.

I thought the whole story was interesting, but why did it feel so different in each one?

MS. JACOBSON: *Good Question, Suzie. Why do you think? Given we have been working with the idea of drama and theatre, why do you think the stories seemed different?*

SUZIE: *I think the play was more like what we said about theatre, though both of them had lots of drama.*



Handout K: *Thinking and Talking About Works of Art Overview*

What Is It?

Thinking and Talking About Works of Art focuses on students' ability to critically examine a work of art—to reflect on and talk about what they are experiencing to increase their understanding of the arts. This practice can involve any type of work, including paintings, sculptures, plays, concerts, and dance performances. Students learn about art and the vocabulary of different art forms through observing, discussing, or writing about a specific work of art and hearing the ideas of others.

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The informal nature and typically smaller numbers in afterschool classes make conversations about the arts easier than might occur in other settings. Research indicates that experiencing and viewing the arts can be a source of inspiration and problem solving for individuals' own artwork. When students reflect, talk, or write about their experience or try to replicate it, they develop a deeper understanding and enjoyment of the art form. Talking in itself has value to cognitive skills and social behavior. A number of studies related to the arts and afterschool describe positive effects resulting from thinking and talking about the arts, including enhancement of memory skills, presentation skills, reading, and self-confidence.

What Does It Look Like?

Programs can begin by providing opportunities for students to have firsthand exposure to the arts. Have students visit a museum, attend a concert, or watch a performance. Next, ask students to discuss their experiences. What did they like? What didn't they like? Why? What did the art make them think of? Students can do this in small groups or by talking, writing, or doing an activity related to the art form. For example, talking about a Shakespeare play provides an opportunity for students to discuss the themes of the play and how those themes apply to their own lives. A follow-up activity could be to develop a play or skit with a similar theme. After visiting a museum, students might sketch or research works of art and then develop their own exhibit and take on the role of a curator in selecting work and deciding what makes an art exhibition effective.

Where firsthand opportunities are not available, videos, slides, photographs, and the like can provide a glimpse of what the art form is about, and serve as the basis for an activity that touches on the same themes. Whatever the activity, ask questions to generate discussion and give students ample time to reflect on their experiences and discuss what they learned.

Practice 5

Integrating the Arts With Other Subjects

What Is It?

The key goal of *Integrating the Arts With Other Subjects* is to reinforce skills and content across the curriculum through hands-on arts activities. When making or creating things that incorporate content from other subject areas, the students are better able to integrate and retain what they are learning. For instance, in designing and publishing a brochure that advertises travel to a selected planet, students learn about the planets (science), travel advertising (economics, technology), and persuasive writing (language arts) and combine all of those into an aesthetically pleasing print product that promotes the planet of their choice. This practice can be done through thematic projects, or it can be centered around a problem. As a project-based activity, knowledge of the Middle Ages can be developed through building castles and listening to music from that time; as a problem-based activity, the problem of how animals raise their young can be approached by comparing dinosaur parents to mammals. Integrated activities often require collaboration with other teachers or the day school.

Why Do It in Afterschool?

The issue of integration and integrated strategies emerges as a theme in much of the afterschool research (Burnaford, Brown, Doherty, & McLaughlin, 2007). Miller (2003) describes project-based learning as an effective method of developing problem-solving skills, critical thinking, cognitive ability to make connections across academic disciplines, and cooperative teamwork and planning. Ingram and Seashore (2003), in their study of Minneapolis schools, found a significant relationship between arts-integrated instruction and improved student learning and achievement. This relationship was more powerful for disadvantaged learners and helped close the achievement gap. The relationship of arts integration and reading achievement was stronger for students in free or reduced lunch programs and ELL programs.

What Does It Look Like?

Integrating the Arts With Other Subjects works because the practice uses different strategies and learning styles to make connections across a variety of subject areas. Students who struggle in science, for example, might enjoy the content more if it is presented in the context of an art activity. Day-school teachers might provide ideas about themes they are working with that could be extended to afterschool. For example, if students are studying the early explorers in social studies, learning can be extended with arts-based activities such as creating maps, replicating the costumes of early explorers, or designing a flag to mark a new settlement. Whatever the activity, be sure that students have an opportunity to explore, express, and present something that combines learning from different subject areas.

Professional Development Ideas

There are multiple ways to help staff understand and apply the practice of *Integrating the Arts With Other Subjects*. On the following pages are plans for two professional development sessions. The first idea, which requires 1.5 hours, utilizes a hands-on activity and two vignettes to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the online Afterschool Training Toolkit can be used to help staff understand how to extend learning by integrating the arts with other subjects.

For sample lessons and links to additional resources to support this practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_integrating.html).



**Time:**

1.5 hours

Materials:

- Paper and pencils
- Chart paper or blackboard
- Open space
- Handout L: Planetary Travel Brochure Vignette (1 copy for each participant)
- Handout M: If You Give a Pig a Pancake Vignette (1 copy for each participant)
- Handout N: *Integrating the Arts With Other Subjects* Overview (1 copy for each participant)

Professional Development Idea 1: Using Vignettes

The purpose of this professional development idea is to help participants visualize what a practice might look like in real life. Vignettes are short, narrative scenes that provide a sketch of an event. By examining vignettes, participants can consider how they might apply the practice to their professional situation. Before reading the vignette, it is important to engage participants and create a context. Thus, it is helpful to involve participants in a short hands-on activity. After the vignette, participants discuss what the students learned during the scene and what the facilitator did or did not do to support lesson. Finally, participants read a brief overview of the practice to help solidify and formalize their learning. At this point, participants are asked to consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



vignette

Opening Activity**45 MINUTES**

Have participants break into groups of two. Ask the teams to identify all of the circles that they can find in the room. Examples might include a clock, a globe, and so on. Participants can record what they find in short words or with quick sketches.

Ask the participants the following questions:

- Did anyone find the same circles?
- Did anyone find a circle no one else found?

Repeat the activity with the following shapes: dots, straight lines, angled lines, curved lines, squares, triangles, and rectangles.

Once teams have found all the shapes they can, have them select their favorite shape. Make sure that all the shapes (or as many as possible) are represented.

Have participants physically translate a shape into a body position and then move as much as possible into the chosen shape. They can do this first with their hands, then try to produce the shape with their bodies. For example, to make a square, they might bend so that their legs and arms are at right angles to their bodies, making three sides (the floor becomes

the fourth). Participants will need time to feel comfortable with their shapes before moving. Finally, they can try moving their shapes to music.

The leader of the activity will then call out shapes in random order so that participants can make the shapes in a pattern. One option here would be to draw a pattern of shapes on the blackboard and have participants create the pattern by performing the various shapes. The pattern might call for a square, line, angled line, circle, square, circle, square, circle, line, rectangle, and so on.

Add music or just call out shapes for participants to perform while moving in a circle and creating a dance. Modify calls and try again.

After the participants have finished the activity, ask them to respond to the following questions:

- What other subject is integrated with this activity?
- What made the activity easy or hard?
- What skills are called for in this activity (looking, recording, developing and performing a pattern, working together, etc.)?
- Dancers use patterns in performing once they have perfected their dance moves in a technical sense. What other ways could you use an activity like this?



Two Vignettes**25 MINUTES**

Distribute Handout L and Handout M for participants to review. Ask the group to respond to the following questions:

- What did the teachers do to facilitate the students' work in these two examples?
- What other subjects were involved in each activity?
- What do you think students learned from these activities?

Integrating the Arts With Other Subjects Overview**20 MINUTES**

Distribute Handout N: *Integrating the Arts With Other Subjects* Overview to participants and ask them to respond to the following questions:

- What are the main ideas of this practice?
- How did the hands-on activity and the vignette address the main ideas?
- Can you think of other activities that might include other subjects?
- How do these activities fit the description of the practice?



**Time:**

30 minutes

Materials:

- Video Clip:
Artist Boat
- Handout N:
*Integrating
the Arts With
Other Subjects*
Overview (1
copy for each
participant)

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip.

In other words, they will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Practice Overview

10 MINUTES

Distribute Handout N: *Integrating the Arts With Other Subjects* Overview to participants for them to review before watching the video.



Artist Boat Video

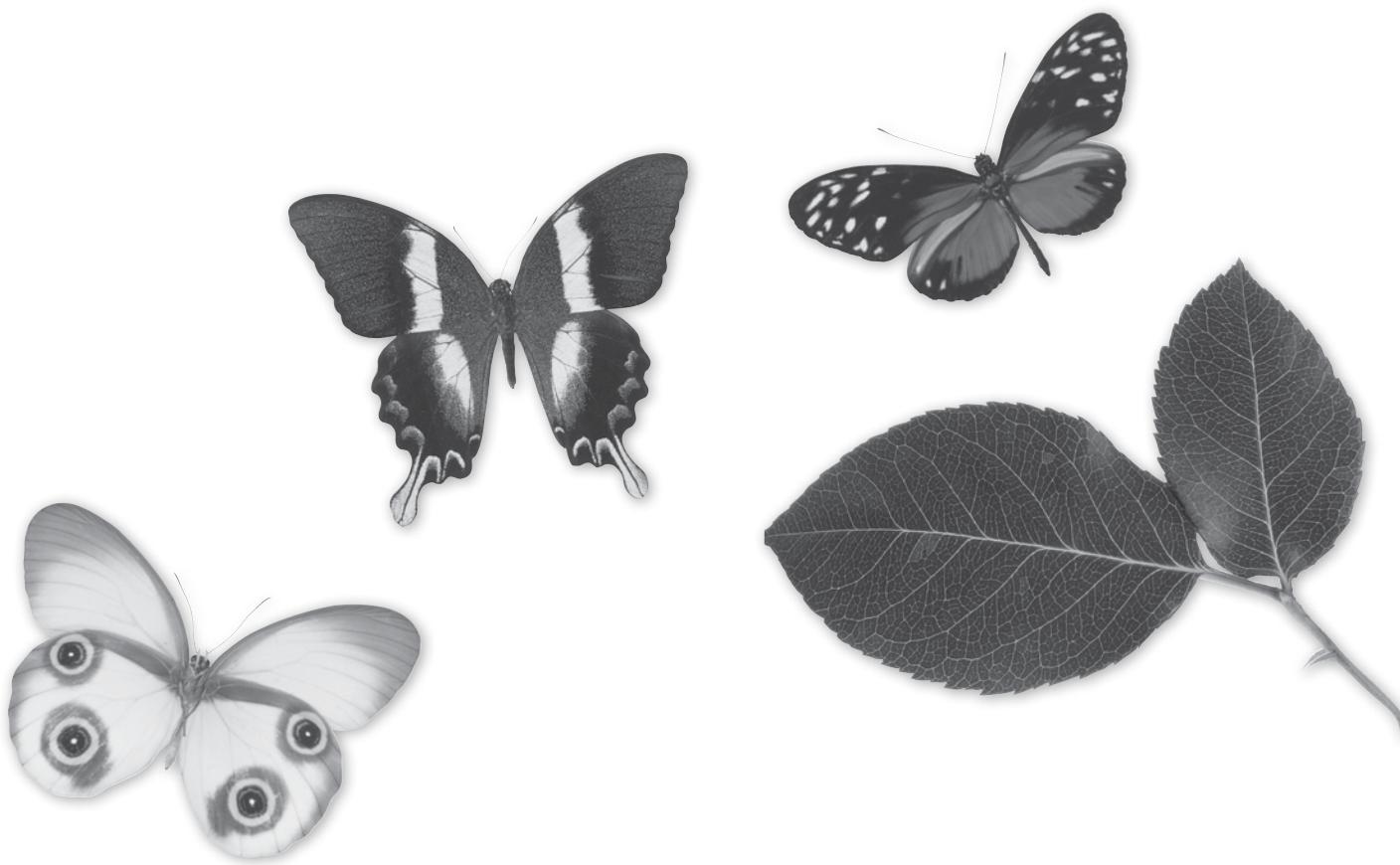
20 MINUTES

The science section of the Afterschool Training Toolkit contains a video that provides an example of *Integrating the Arts With Other Subjects*. In this video, the teacher uses clay to help elementary school students learn about the shapes and colors of butterflies and plants on the Texas Coast. The students draw their shapes on paper and trace them into clay. The end result will be a mosaic wall for the school. The teacher instructs the students in clay techniques and science concepts.

Go to the *Integrating Science Across the Curriculum* practice found in the science section of the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/science/pr_integrating.html) and click on the video.

After watching the video, ask participants the following questions:

- How does the instructor work with the students to lay the groundwork for continuing the activity (it is already in progress) and get them on track?
- How does the teacher interact with the kids?
- What does he do to keep the kids engaged?
- How does he overlap science and making art?
- What did students learn about the arts in this project? About science?



Handout L: Planetary Travel Brochure Vignette

BRANDY: *I can't make the letters any thinner. Can you help me?*

NICOLE: *My pencil is really sharp. Maybe it will work. Why do you need them so thin?*

BRANDY: *I think if the letters are really thin and lean almost all the way over, your eye will read it quickly, almost like the words are racing.*

NICOLE: *Oh that's cool! Is your planet fast?*

BRANDY: *Yeah, it travels almost 48 kilometers a second!*

NICOLE: *That's a really cool idea for the letters on your brochure then.*

BRANDY: *Thanks. What are those things hanging off of your brochure. Fringe?*

NICOLE: *Kind of. I'm doing Saturn, so I thought my brochure would have all these smaller brochures hanging off of it, one for each of the moons.*

BRANDY: *Hey, that's a great idea! Mrs. Webeck is going to love that.*

NICOLE: *It's hard because there are 31 moons on Saturn, and I'll have to come up with something to say about each one. Ooooh, I just had an idea. Do you have a protractor?*

BRANDY: *A protractor? Like from math?*

NICOLE: *Yeah, your brochure gave me an idea. I like the way your letters lean, so I was thinking that my letters might lean the same degree as the axis tilt. Do you know what I mean?*

BRANDY: *That's cool. So, how are you trying to convince people to go there?*

NICOLE: *I was thinking that one reason people would want to go is because they could take their roller skates.*

BRANDY: *Huh?*

NICOLE: *Well, the gravity is almost the same on Saturn as on Earth, so I think skates would still work there!*

BRANDY: *That's funny. This is fun.*

MRS. WEBECK: *How's it going, girls?*



Handout M: If You Give a Pig a Pancake Vignette

The first-grade afterschool group has just finished reading and acting out *If You Give a Pig a Pancake*. Students are now working in groups to create their own goods-and-services stories.

CASSIE: OK, so we have “*If you give a bear a book, he will want you to read it to him.*” That starts with a good, then goes to a service like we wanted it to. What comes next?

JOEL: When I go to the library for story time, they give us cookies afterward. Maybe the bear can want cookies.

ISAAC: Yeah, then he can ask for milk to go with the cookies!

KAYLA: I like that. That sounds good.

JOEL: Wait Cassie, don’t put that down yet. The cookies are cool ‘cause they’re goods, but then a service has to come next, and milk isn’t a service, right? Services have to be things people do, right?

ISAAC: Oh, yeah. Well, what if he makes a mess and asks you to help him clean it up?

CASSIE: Yeah, yeah, that’s good! I mean, that’s a service! (laughs)

Mrs. Chen wanders through the room, helping students with ideas if they get stuck. Once the scripts are prepared, the groups begin practicing for their performances. Mrs. Chen marvels as the kids get into their characters, having fun and laughing all the while. As each group performs, the remaining students in the audience are attentive, calling out “good” or “service” as the character asks for something new. By the end of the lesson, it is clear to Mrs. Chen that the kids understand the difference between goods and services—the lesson was a success!

Handout N: *Integrating the Arts With Other Subjects* Overview

What Is It?

The key goal of *Integrating the Arts With Other Subjects* is to reinforce skills and content across the curriculum through hands-on arts activities. When making or creating things that incorporate content from other subject areas, the students are better able to integrate and retain what they are learning. For instance, in designing and publishing a brochure that advertises travel to a selected planet, students learn about the planets (science), travel advertising (economics, technology), and persuasive writing (language arts) and combine all of those into an aesthetically pleasing print product that promotes the planet of their choice. This practice can be done through thematic projects, or it can be centered around a problem. As a project-based activity, knowledge of the Middle Ages can be developed through building castles and listening to music from that time; as a problem-based activity, the problem of how animals raise their young can be approached by comparing dinosaur parents to mammals. Integrated activities often require collaboration with other teachers or the day school.

Why Do It in Afterschool?

The issue of integration and integrated strategies emerges as a theme in much of the afterschool research. Some describe project-based learning as an effective method of developing problem-solving skills, critical thinking, cognitive ability to make connections across academic disciplines, and cooperative teamwork and planning. Ingram and Seashore,¹ in their study of Minneapolis schools, found a significant relationship between arts-integrated instruction and improved student learning and achievement. This relationship was more powerful for disadvantaged learners and helped close the achievement gap. The relationship of arts integration and reading achievement was stronger for students in free or reduced lunch programs and ELL programs.

What Does It Look Like?

Integrating the Arts With Other Subjects works because the practice uses different strategies and learning styles to make connections across a variety of subject areas. Students who struggle in science, for example, might enjoy the content more if it is presented in the context of an art activity. Day-school teachers might provide ideas about themes they are working with that could be extended to afterschool. For example, if students are studying the early explorers in social studies, learning can be extended with arts-based activities such as creating maps, replicating the costumes of early explorers, or designing a flag to mark a new settlement. Whatever the activity, be sure that students have an opportunity to explore, express, and present something that combines learning from different subject areas.

¹ Ingram, D., & Seashore, K. R. (2003). *The arts for academic achievement: Summative evaluation report*. Radnor, PA: The Annenberg Foundation and Minneapolis Public Schools.

Practice 6

Involving Families and Communities

What Is It?

Parents are likely the most important supporters of afterschool programs. *Involving Families and Communities* uses the arts to engage students, parents, and local organizations in participating and learning about the arts. The practice can include anything from hosting family events and performing or exhibiting student work to developing connections and utilizing community resources for arts projects and performances. The key goals of this practice are to develop interest and skills in the arts through family and community engagement; to develop community resources to support ongoing arts learning, and to increase understanding of various art forms. Nothing is more exciting and motivating to children than their parents' attendance at a public presentation of their work.

Why Do It in Afterschool?

Family and community are essential elements of afterschool and the arts. YouthARTS (2003) found that successful afterschool programs recognize and involve the community, and that programs that involve families provide the opportunity for greatest impact. Stevenson and Deasy (2005), in their research about how the arts contribute to schools that serve economically disadvantaged communities, found that arts programming helped to build a sense of community inside and outside schools creating sustained programming. Both the community and the school learned from the interaction.

What Does It Look Like?

Parents and community can be involved in arts projects in a number of ways. Parents can be active participants in developing an artistic expression with their children, such as building a sculpture or providing an oral history. Activities can be centered on a community event or theme, such as Cinco de Mayo or Chinese New Year. Ask parents to help plan events and projects. Invite local artists or performers to talk about their work with students, donate supplies, or help plan and teach a particular arts skill or project, such as a community mural or a play. Provide opportunities for parents to interact with teachers and artists so they can see their children's experiences firsthand.

Professional Development Ideas

There are multiple ways to help staff understand and apply the practice of *Involving Families and Communities*. On the following pages are plans for two professional development sessions. The first idea, which requires 1 hour, utilizes a hands-on activity and a vignette to demonstrate the practice in action. The second idea, which takes 30 minutes, demonstrates how a video clip from the online Afterschool Training Toolkit can be used to help staff understand this practice.

For sample lessons and links to additional resources to support this practice, please visit the Afterschool Training Toolkit (www.sedl.org/afterschool/toolkits/arts/pr_involving_families.html).





Time:
1 hour

Materials:

- Paper and pencils
- 8" x 11" construction paper, mixed colors
- Scissors
- Glue
- Tape
- Old newspapers and magazines
- Handout O:
Involving Families and Communities
Overview (1 copy for each participant)

Professional Development Idea 1: Using an Activity

The purpose of this professional development idea is to help participants visualize what a practice might look like in real life. An activity is provided that will give a sample of how the practice might be used. After a discussion of the activity, participants read a brief overview of the practice to help solidify and formalize their learning. At this point, participants are asked to consider the strengths they have in relation to the practice and any areas they see for growth. By the end of this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Opening Activity

30 MINUTES

Divide the group into pairs.

Partners will interview each other to learn what makes each person special or unique. Participants may choose to ask the following questions:

- Where do you come from?
- What was the town you lived in like?
- What do you remember about your childhood?
- What do you know about your ancestors?
- Are or were any of your ancestors famous? Why?
- Has anything special or unusual happened to you or your family?
- Do you have any special memories that are important to you as an individual?

Notes should be taken as the person being interviewed is talking.

When both partners have been interviewed, have each one share their notes with the other to check accuracy and to learn if anything needs to be added. Ask each person to select one memory that will be the focus of an art project.





Extension

20 MINUTES

Have each person take one sheet of construction paper and cut shapes, words, and images out of newspapers and magazines or use other materials to assemble a representation of their focus memory. This representation can be abstract or have recognizable images; it can be like a collage, photograph, or mural.

When finished, ask participants to cut out a 1-inch frame for the image. Display the images on the wall.

Ask participants to volunteer to talk about their images and the memories represented. After the sharing, ask everyone to go up and look at the whole group of images.

If you do not do the construction-paper extension, ask participants to share the story of the focus memory (and any other memories of interest) that came up during the interviewing. Their partners may help with this by coaching them about what they said in the interview.

After you have finished the activity, ask participants to respond to the following questions:

- How did this make you feel?
- Were you interested in telling your stories?
- Did anyone have a story or remember a story that surprised them?
- How does this activity relate to the practice of *Involving Families and Communities*?
- Can you think of other uses for this kind of information?

Involving Families and Communities Overview

10 MINUTES

Distribute Handout O: *Involving Families and Communities* Overview to participants and ask them to respond to the following questions:

- Why is this practice important?
- Describe the community that surrounds and could support your afterschool program.
- How could you make better contact with your community?

**Time:**

30 minutes

Materials:

- Canstruction
- Handout O:
Involving Families and Communities
Overview (1 copy for each participant)

Professional Development Idea 2: Using a Video

The purpose of this professional development idea is to show participants what has been done in other afterschool programs to implement the practice. Participants are asked to begin by reading and discussing an overview of the practice. This will provide them with the background knowledge necessary to make meaning of the video clip.

In other words, they will have a deeper understanding of why they are viewing the clip and what they should look for while watching. After this experience, participants should understand the purpose of the practice, how it is used, and how they might improve their instruction to include the practice.



Practice Overview

10 MINUTES

Provide participants with Handout O: *Involving Families and Communities* Overview. Have them review it in preparation for watching the video.

Canstruction Video

20 MINUTES

There are many ways to use the arts in connecting with families and communities. Canstruction is a competition where architects, students, parents, teachers, and engineers design and build structures made from cans of food that have been donated by families, community members, and businesses. The structures are displayed in public, and the participants later donate the canned food to local food banks.

To view Canstruction videos, go to www.canstruction.org. The web site includes video and photo archives. There is also a news report about a Canstruction competition on YouTube (www.youtube.com/watch?v=COSYYepNZ5U&feature=related).

After watching one of the videos, ask participants the following questions:

- In what ways could you involve the community in ideas like this?
- How is this organized? Who does what? How does everyone work together?
- What do you think the participants learned from this activity?
- How is this an art activity? How could you link this activity to science, math, reading, and social studies?



Handout O: *Involving Families and Communities* Overview

What Is It?

Parents are likely the most important supporters of afterschool programs. *Involving Families and Communities* uses the arts to engage students, parents, and local organizations in participating and learning about the arts. The practice can include anything from hosting family events and performing or exhibiting student work to developing connections and utilizing community resources for arts projects and performances. The key goals of this practice are to develop interest and skills in the arts through family and community engagement; to develop community resources to support ongoing arts learning, and to increase understanding of various art forms. Nothing is more exciting and motivating to children than their parents' attendance at a public presentation of their work.

Why Do It in Afterschool?

Family and community are essential elements of afterschool and the arts. One organization found that successful afterschool programs recognize and involve the community, and that programs that involve families provide the opportunity for greatest impact. In their study of how the arts contribute to schools that serve economically disadvantaged communities, other researchers found that arts programming helped to build a sense of community inside and outside schools creating sustained programming. Both the community and the school learned from the interaction.

What Does It Look Like?

Parents and community can be involved in arts projects in a number of ways. Parents can be active participants in developing an artistic expression with their children, such as building a sculpture or providing an oral history. Activities can be centered on a community event or theme, such as Cinco de Mayo or Chinese New Year. Ask parents to help plan events and projects. Invite local artists or performers to talk about their work with students, donate supplies, or help plan and teach a particular arts skill or project, such as a community mural or a play. Provide opportunities for parents to interact with teachers and artists so they can see their children's experiences firsthand.





Glossary

GENERAL ARTS

Constructive feedback: critique of student work that is carefully considered, positive, and helpful

Critique: a review or assessment of a creative work, with comments on its good and bad qualities

Cultural traditions: the customary beliefs, social forms, and material traits of a certain group passed down through the generations

Genre: a category or type of artistic work selected on the basis of form, style, or subject matter

Improvisation: the spontaneous use of sound, movement, or speech in drama, dance, or music; in theatre, acting that is not scripted but made up on the spot

Peer review: the thoughts, ideas, opinions, or suggestions made by a fellow student regarding a work in progress

Repetition: an action that is completed or performed more than once

Rhythm: a particular pattern of beats in a piece of music or dance

Sequence: a number of actions or events that happen one after another; the order in which things are arranged, actions are carried out, or events happen

DANCE

Choreography: the work or skill of planning dance movement to accompany music

Dance notation: a system for writing or drawing dance movements

Direction: the way in which somebody or something goes, points, or faces; forward, backward, sideways, diagonal, turning; an instruction as to how to do something

Energy moves: sudden movements; movements with action; exaggerated movements

Levels: the height of the dancer in relation to the floor; low, medium, high.

Locomotor movement: movement that travels from place to place, usually by the transfer of weight from foot to foot; basic locomotor steps are walking, running, leaping, hopping, and jumping; the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap)

Personal space: the “space bubble” that one occupies, which includes all levels, planes, and directions both near and far from the body’s center

Song map: the pattern and sequence of words, music, or movement that make up dancing and developing music or songs

MUSIC

Bass: African drum tone produced by striking the drum near the center of the skin with the palm of the hand

Dynamics: the volume range (loud or soft) of sound

Key: scale of the music that affects its overall tone; e.g., a major key generally feels happy; a minor key generally feels sad

Pitch: the range (high or low) of sounds

Slap: African drum tone produced by striking the drum close to the rim with fingers open and hand relaxed, which produces a high, sharp sound

Soundtrack: the musical score that accompanies a film or story

Speed or time: the pace (fast, medium, slow) of a musical work

Syncopation: a type of rhythm in music that involves stressing the off beat

Tempo: the speed or pace of a musical work

Tone: African drum tone produced by striking the drum close to the rim with fingers together and hand flat, which produces a round, full sound

THEATRE

Alliteration: a repetition of words that start with the same letter, such as “lucky Lucy lost her leg” or “deep down in the dirt dump”

Character motivation: the reasons why a character behaves or takes action

Characterization: the creation of a character through elements such as voice, facial expression, and mannerisms; the way in which a character is portrayed in a book, play, or movie

Critical analysis: a component of a theater review that involves providing context for the critical description

Critical description: a component of a theater review that involves summarizing the events of a performance

Critical interpretation: a component of a theater review that involves building on description and analysis, and sharing personal opinions about the performance

Dialogue: conversation between characters in a play

Dramatic monologue: a poem or speech spoken by a specific character, often in a special situation, either directly to the audience, to themselves, or to another actor

Dramatic pacing: the gradual development of a sense of urgency, sharpness, or end direction in a dramatic or musical composition or performance

Exaggeration: an expression that makes something bigger, better, worse, more common, or more important than is true or usual

Figurative language: speech or language that contains images or symbols to represent an idea or quality and achieve a special effect

Idiom: a colorful expression whose meaning cannot be understood from the combined meanings of its individual words; e.g., “to have somebody in stitches”

Inference: something that's implied

Metaphor: a figure of speech where one thing is used to represent another; e.g., “he is a snake”

Monologue: a dramatic technique where a single actor speaks alone, often as a way to express his or her thoughts to the audience

Motivation: the reasoning behind a character’s actions; the biological, emotional, cognitive, or social forces that provide a reason or incentive to do something

Persuasion: a method to successfully urge somebody to perform a particular action, especially by reasoning, pleading, or coaxing

Scene: a short section of a play, movie, opera, or work of literature

Self-reflection: the act of thinking of oneself sometimes in a way that examines events or actions

Stage directions: instruction on how to move or interact onstage

Tableau: a freeze frame; stop-action combination of facial expression and gesture

VISUAL ARTS

Abstract: an expression that is not realistic; disassociated from anything specific; expressing a quality apart from the object

Asymmetry: the quality of being irregular or lopsided, where one side is larger or smaller than the other when divided in the center

Balance: the quality of various elements forming a satisfying and harmonious whole; stability; one part is equal to the other

Color: one of six basic elements of visual art; primary colors are red, yellow, blue; secondary colors are orange, green, and purple

Contours: the lines representing the outline of a form or shape; lines that show the curve of a structure

Curator: the person who takes care of the collections at a museum; the individual who designs and assembles an exhibition

Form: the shape that something takes in two or three dimensions

Line: one of six basic elements of visual art, which can vary in length, width, or direction

Negative space: the space around an object or form

Positive space: the space an object takes up

Representation: a visual depiction of somebody or something

Representational: an image that can be identified as something; a realistic image

Sculpture: a three-dimensional work of art

Self-portrait: a portrait of oneself done by oneself

Shape: a geometric form such as a square, triangle, cone, or cube; the outline of something

Symbolism: the use of a single image or symbol to represent something else

Symmetry: the quality of being the same on both sides of a central dividing line

Three-dimensional: a form that has three dimensions of height, width, and depth

Two-dimensional: an image or form that is flat, having the two dimensions of height and width

Online Resources

Aaron Shepard's Reader's Theater
www.aaronshep.com/rt

American Roots Music (PBS)
www.pbs.org/americanrootsmusic/pbs_arm_itc_historical_background.html

Americans for the Arts/YouthARTS
www.artusa.org

America's Quilting History: Contributions to Quilting by Ethnic Groups
www.womenfolk.com/historyofquilts/multicultural.htm

Andean Nation: Music and Instruments From the Andes
www.andeannation.com

Arts Education Partnership
www.aep-arts.org

ArtsEdge: The John F. Kennedy Center for the Performing Arts
<http://artsedge.kennedy-center.org>

Askability (The Children's Society)
www.askability.org.uk

California Arts Council
www.cac.ca.gov

Creative Drama and Theatre Education Resource Site
www.creativedrama.com

Dance-Kids

www.dance-kids.org

Education Resources From the Getty Museum

www.getty.edu/education

Educational Theatre Association

www.edta.org

Elements and Principles of Art

www.msdsteuben.k12.in.us/jrider/elements_and_principles_of_art.htm

Folk Dance Association

www.folkdancing.org

Handbook for Storytellers

<http://falcon.jmu.edu/~ramseyil/storyhandbook.htm>

MENC: The National Association for Music Education

www.menc.org

National Endowment for the Arts

www.arts.gov

National Gallery of Art Classroom

www.nga.gov/education/classroom/self_portraits

National Gallery of Art Online Tours

www.nga.gov/onlinetours/index.htm

National Geographic World Music

<http://worldmusic.nationalgeographic.com>

New York Times Theatre Reviews

www.nytimes.com/pages/theater/reviews/index.html

Public Art Fund (New York)

www.publicartfund.org

San Francisco Symphony Orchestra Kids' Site

www.sfskids.org

Seattle Public Art

www.seattle.gov/arts/publicart/default.asp

Smithsonian American Art Museum Online Exhibitions

<http://americanart.si.edu/collections/online.cfm>

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The content of the Afterschool Training Toolkit is based on more than 4 years of research and observations at 53 afterschool programs with evaluation data suggesting an impact on student learning. The content also draws from a review of relevant research studies and the experience and wisdom that each of the developers brought to the project. The collective experience of the developers includes afterschool programming, professional development, educational research, program development, program management, and direct instructional experience with students.

The developers believe that these practices and materials will help afterschool leaders and educators create high-quality programs that will motivate, engage, and inspire students' learning and participation.

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This guide to the Afterschool Training Toolkit was created with the support of the U.S. Department of Education for the use of 21st Century Community Learning Centers. Used with the online Afterschool Training Toolkit, this guide will give you the resources you need to lead professional development activities that will teach your staff to build fun, innovative, and academically enriching activities that not only engage students but also extend their knowledge in new ways and increase academic achievement.

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