



Who's In The Room?

*Understanding the Community, School, and
Students*

Adria Husband
Erick Deshaun Dorris

January 10, 2019





Welcome & Housekeeping

- Restrooms
- Wi-fi: CHAGUEST

USERNAME:

FICGuest

PASSWORD:

ficwireless



CULTIVATING CONDITIONS FOR GROWTH

Professional Learning Catalog
2018–2019 School Year

ingenuity



DEPARTMENT of ARTS EDUCATION



Upcoming Events

Firing the "Canon": Developing Culturally Relevant Programs
January 24, 2019 | 4:30PM – 7:30PM

Making Meaning: Cultivating Student Reflection in the Arts Classroom
February 7, 2019 | 4:30PM – 7:30PM

Perform, Present, Produce: *Educator as Artist - Music*
February 12, 2019 | 4:30PM – 6:30PM

You Are Your Teaching Artists: Frame. Train. Retain
February 22, 2019 | 4:30PM – 7:30PM

Rising Up Through Story
February 28, 2019 | 1:00PM – 5:00PM



Welcome & Introductions



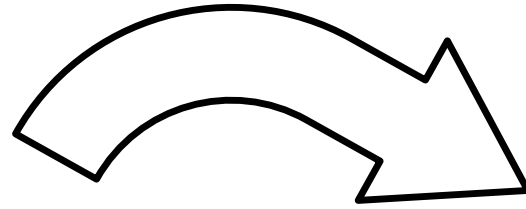
Welcome!

- Meet Your Facilitators!
- Agreements for Our Time Together
 - Remain Present
 - Remain open to unexpected ideas & feelings
 - Lean in to discomfort
 - Own your learning, get what you need
 - Connect with people you do not know



Goals for Today's Session

- Recognize the importance of understanding the demographics of students in your programs.
- Learn best practices to garner the necessary knowledge to provide customized quality instruction.
- Learn different approaches on how curriculum can be adapted to reach the widest range of students and their families.



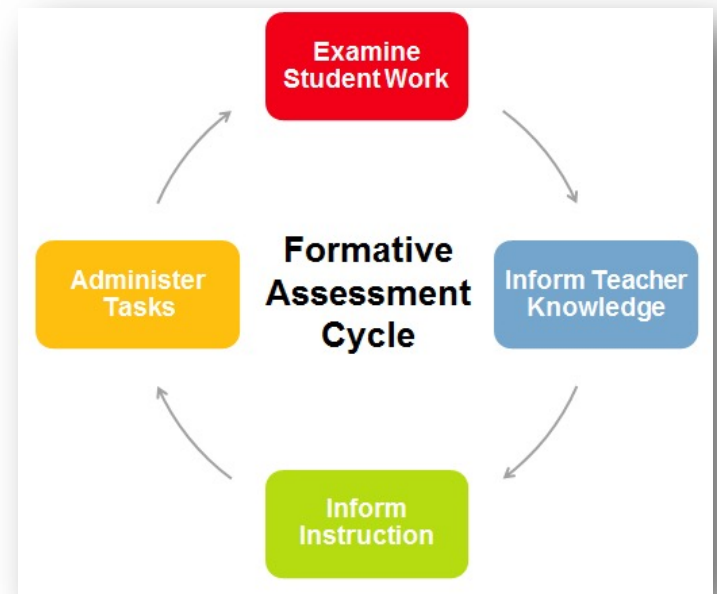
Opening
Ice Breakers
Bell-Ringer

Formative
Assessments



Formative Assessment

- **Formative assessment takes place during instruction.**
- It is usually a “low stakes” or non graded type of assessment.
- Formative assessment is a process, not any particular test.
- It provides assessment-based feedback to instructors and students.
- The function of this feedback is to help instructors and students make adjustments





Ice Breaker “Emoji Cloud”

Instructional Tool

POLLEVERYWHERE

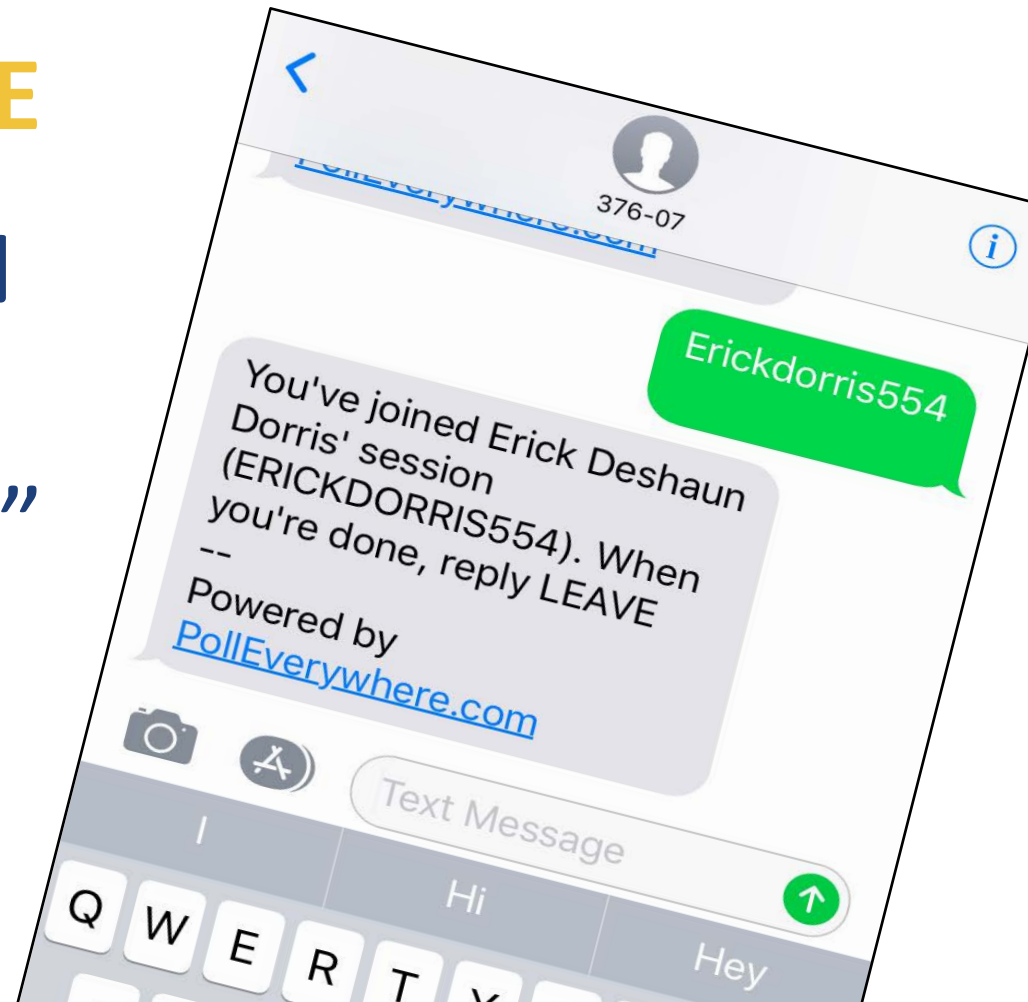
JOIN THE SESSION

Text

“ERICKDORRIS554”

To

“37607”





To show this poll

1

Install the app from
pollev.com/app

2

Start the presentation

Still not working? Get help at pollev.com/app/help
or

[Open poll in your web browser](#)





“What did **YOU**
notice about our
thumbs up
EMOJI CLOUD?”



“How Gender and Skin Tone Modifiers Affect Emoji Semantics in Twitter”

Barbieri and Camacho-Collados. ACLWeb.com (2017)

“Apple’s new diverse emojis before”. Tutt, Paige

Apple’s new diverse emojis problematic

Racialized emoji insertions that would have arisen before

By **Paige Tutt**
April 10, 2015



Some of the new emoji available with Apple’s iOS 8.3 software update. (AP Photo)

How Gender and Skin Tone Modifiers Affect Emoji Semantics in Twitter

Francesco Barbieri
LASTUS Lab, TALN
Universitat Pompeu Fabra
Barcelona, Spain
name.surname@upf.edu

Jose Camacho-Collados
School of Computer Science and Informatics
Cardiff University
United Kingdom
camachocolladosj@cardiff.ac.uk

Abstract

In this paper we analyze the use of emojis in social media with respect to gender and skin tone. By gathering a dataset of over twenty two million tweets from United States some findings are clearly highlighted after performing a simple frequency-based analysis. Moreover, we carry out a semantic analysis on the usage of emojis and their modifiers (e.g. gender and skin tone) by embedding all words, emojis and modifiers into the same vector space. Our analyses reveal that some stereotypes related to the skin color and gender seem to be reflected on the use of these modifiers. For example, emojis representing hand gestures are more widely utilized with lighter skin tones, and the usage across skin tones differs significantly. At the same time, the vector corresponding to the male modifier tends to be semantically close to emojis related to business or technology, whereas their female counterparts appear closer to emojis about love or

from an analytical point of view. We focus on the use of emojis and their interaction with the textual content within a social network (i.e. Twitter). We study emojis as another part of the message, as it could be words. An interesting feature about emojis, apart from their increasing use in diverse social media platforms, is that they enable us to numerically measure some biases with respect to gender and race. Recently, emojis have introduced modifiers as part of their encoding. With these modifiers the same emoji can be used with different features: as male or female, or with different skin colors, for example.

We approach the problem from two methodological perspectives. First, we analyze the use of emojis and their modifiers from a numerical point of view, counting their occurrences in a corpus. This already gives us important hints of how these emojis are used. Then, we leverage the SW2V (*Senses and Words to Vectors*) embedding model

“Smile, You’re Sp...
New York Magazine

“White Skin...
Devarajan, I

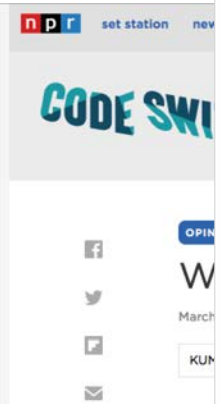


Illustration by Zohar Lazar

November 16, 2014 9:00 p.m.

6.8k Shares

Share 6.7k

Twitter 0

CONSIDER THE TILDE. The far-upper-left-hand side of back to ancient Greece, the English it’s used to indicate “equivalence” (x = y) in mathematics. The breakdown of the website company, the tilde was supposed for “joy.” Which looks like





Find someone in the
room who's **EMOJI**
looked **different** than
yours.



Discuss with your partner
other **ICE BREAKER** activities
that offer quick/formative
information about your
students!



Some Sample Ice Breakers

- “Vote with your feet”
- “Fastest story ever”
- Pass the Sound and Movement”

A deep sense of love and belonging is an irreducible need of all people. We are biologically, cognitively, physically, and spiritually wired to love, to be loved, and to belong. When those needs are not met, we don't function as we were meant to. We break. We fall apart. We numb. We ache. We hurt others. We get sick.

– *Brene Brown*



What does
“belonging” mean
to you?



Psychology Today Defines Belonging As:

- **Acceptance as a member** or part
- A sense of belonging is a **human need**, just like the need for **food and shelter**.
- Feeling that you belong is most important in **seeing value in life** and in **coping with intensely painful emotions**.
- Some find belonging in a church, some with friends, some with family, etc.
- Some seek belonging **through excluding others**. This reflects the idea that there must be those who don't belong in order for there to be those who do.



Turn to your neighbor:

Describe a time where

you were on the

receiving end of **not**

belonging. How did you

feel? What did you do?



The Belonging Intervention

In 2007, Dr. Gregory Walton, a social psychologist at Stanford, conducted a series of studies called the Belonging Intervention using a technique called “**attributional retraining**”, which is shifting the mindset when a negative event occurs from isolating thoughts, to thoughts that affirm others are going through this too.

- 45 minute exercise
- Subjects were given statistics, quotes and details of upperclassman who had gone through struggles but eventually got through it
- Subjects then wrote advice to incoming freshman incorporating their own experiences and engaging with the experiences of others



The Belonging Intervention - Results

Dr. Walton found that the results of this study were significant!

- Dramatic effect on academic achievement, especially for students of color, females and LGBTQ youth.
- In one college study (predominantly white university) black freshman sustained increased achievement levels **decreasing the achievement gap against control group by 50%** by their senior year.
- Increased happiness
- Increased levels of engagement & connection
- Reduced cognitive activation of negative stereotypes
- Shifted perception of daily challenges (that's not a big deal)



**How does this apply in
YOUR context?**



Developmental Trajectory

Primary (K-3)

Attachment to primary caregivers very strong and is primary driver for behavior and ability to connect with others

Early Middle (4-5)

Have formed close attachments with peers, starting to slowly explore independence

Middle Schl (6-8)

Exploring identity, critically thinking about the world around them

High Schl (9-12)

High school (9-12) - Exploring boundaries, desperately seeking belonging

Sense of belonging is a primary driver throughout a child's development.



**How do you create a
“culture of belonging”
in your learning
environments and
creative spaces?**



“Culture, it turns out, is the way that every brain makes sense of the world. This is why everyone, regardless of race or ethnicity, has a culture. Think of culture as software for the brain’s hardware”

- Zaretta Hammond,

“Culturally Responsive Teaching & The Brain”



Culture Defined

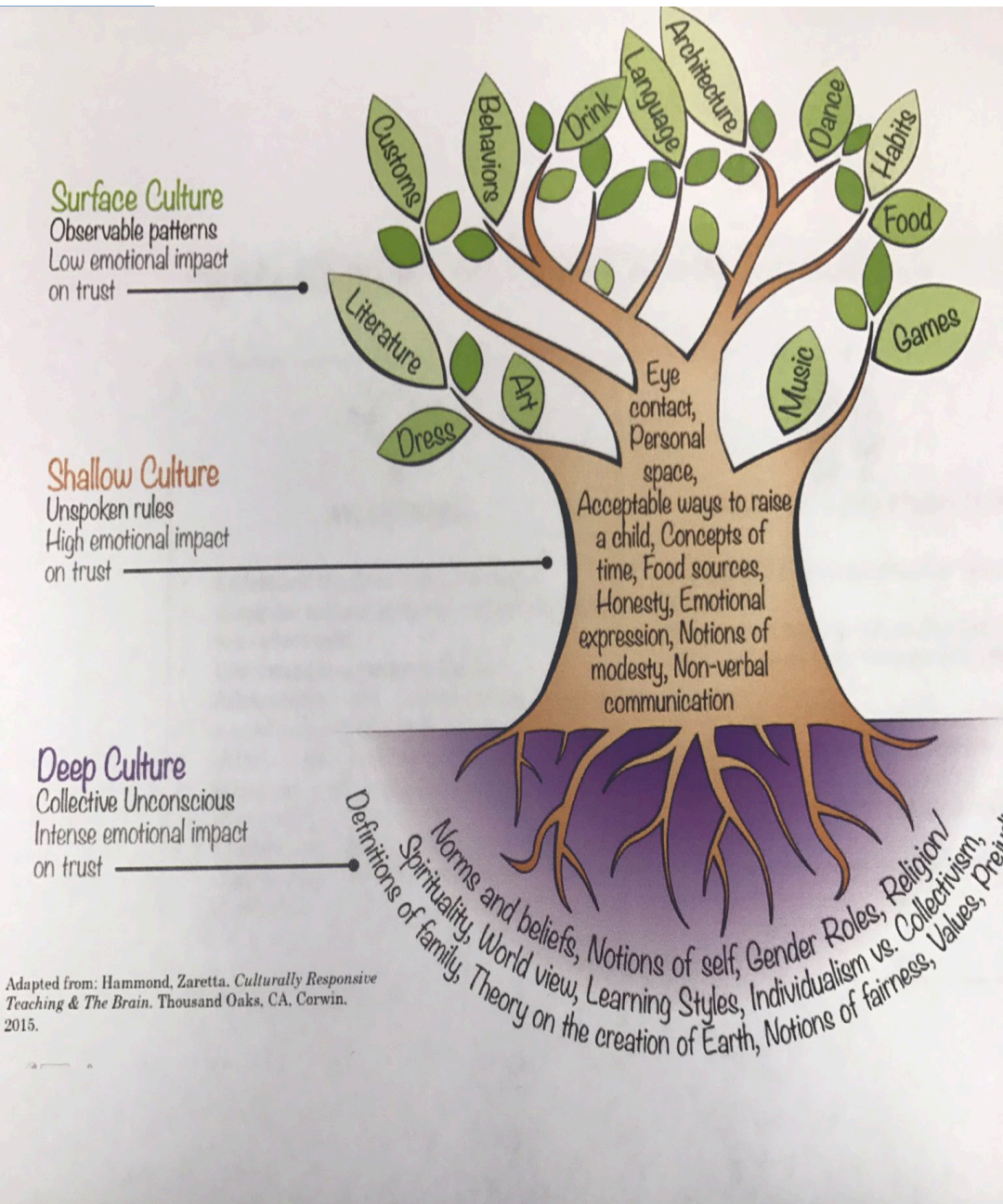
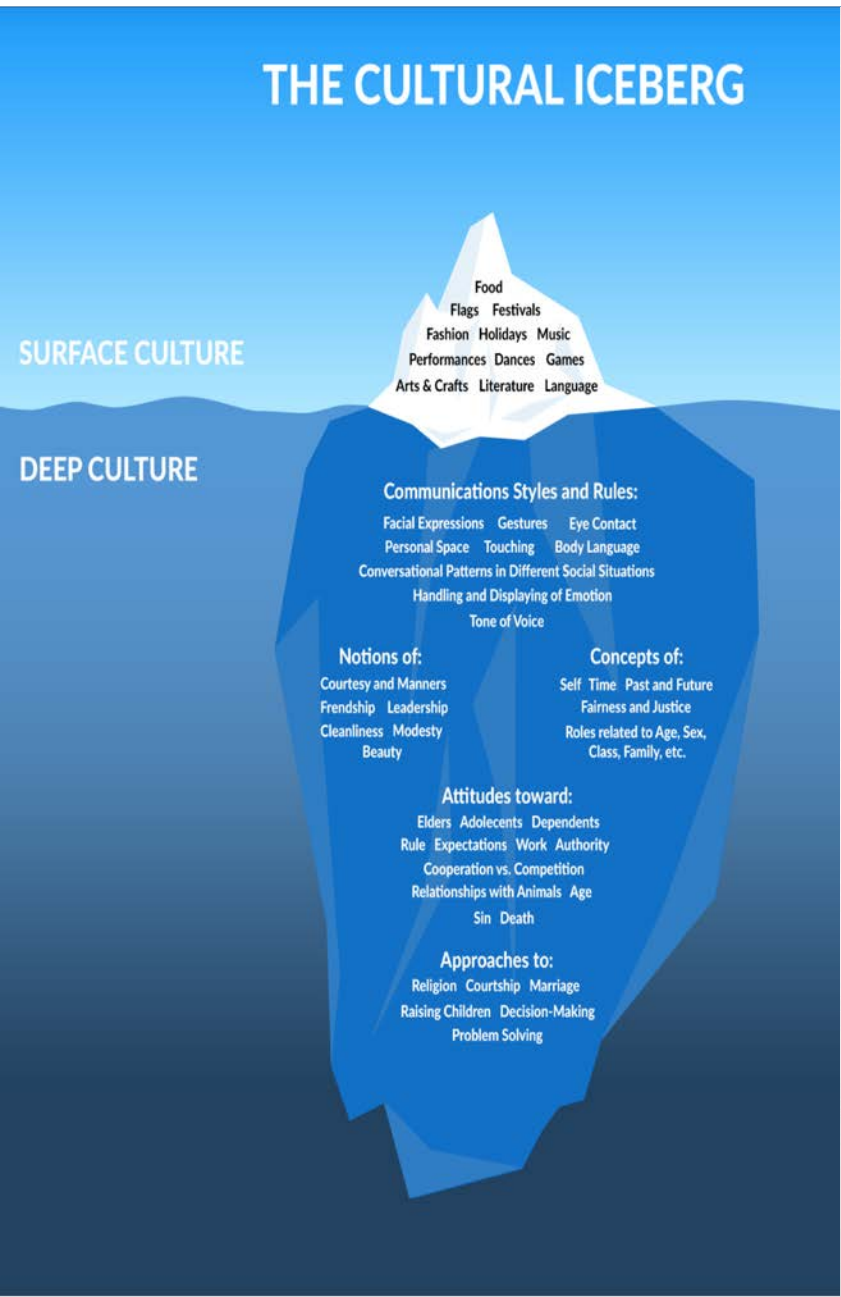
“Shared patterns of behaviors and interactions, cognitive constructs, and affective understanding that are learned through a process of socialization. These shared patterns identify the members of a culture group while also distinguishing those of another group.”

- Center for Advanced Research on Language Acquisition, Banks & McGee

Source: Edward T. Hall, Beyond Culture (1976)

Source: Zaretta Hammond's Culturally Responsive Teaching Framework (2015)

THE CULTURAL ICEBERG



Adapted from: Hammond, Zaretta. *Culturally Responsive Teaching & The Brain*. Thousand Oaks, CA. Corwin. 2015.



3 Levels of Culture

Surface Culture – Observable Traits (Low Impact on Trust)

Food, Hairstyles, Holidays, Music, Fashion, Language, etc.

Shallow Culture – Unspoken Rules (High Impact on Trust)

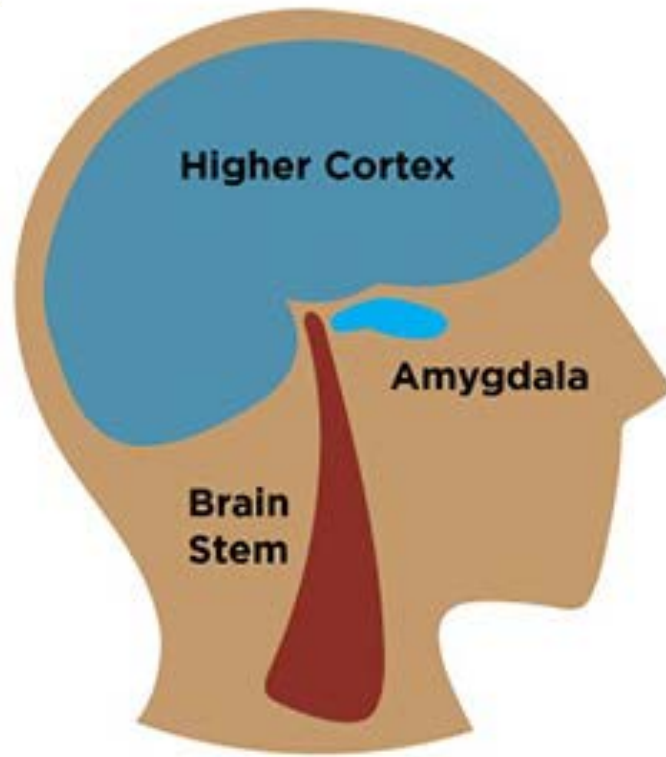
Eye contact, Personal space, Body Language, Tone of Voice, Gestures, How Relationships are Formed and Maintained, etc.

Deep Culture – Deeply Held Beliefs (Intense Emotional Impact on Trust)

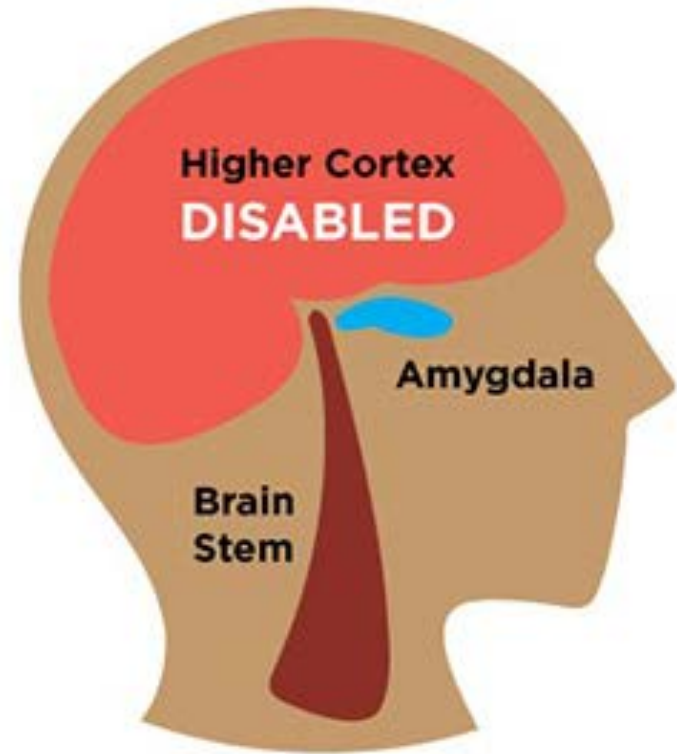
Notions of fairness, Religion and spirituality, Problem-Solving, Attitudes and behaviors towards elders, Practices Related to Raising Children, etc.



The Amygdala Hijack



LOW Emotion
(Calm, Relaxed)



HIGH Emotion
(Anger, Fear, Excitement, Love,
Hate, Disgust, Frustration)



Chicago's Values of Quality



STUDENT-CENTERED & STUDENT-DRIVEN



PROCESS-FOCUSED



PHYSICALLY & EMOTIONALLY SAFE



PEDAGOGICALLY ALIGNED BEST PRACTICES

VALUES OF QUALITY

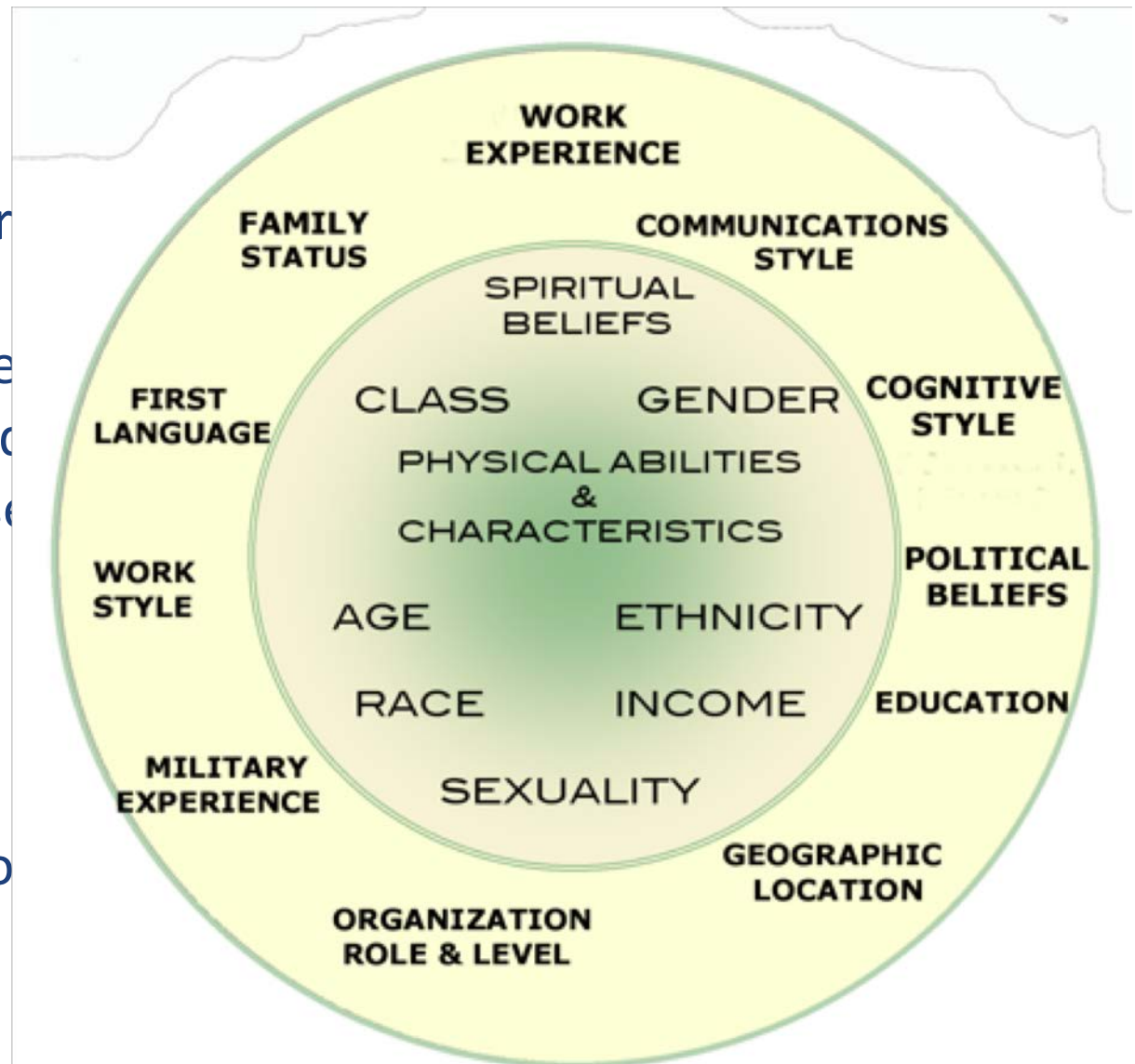
ingenuity



COLLABORATIVE, RELATIONAL,
& RELATIONSHIP-BASED

Activity

- Find a new Partner
- Discuss a time when you felt like you did not belong because of one or more aspects of your personhood.
- Use comic strips to illustrate



Source: Loden & Rosener Diversity Wheel



#TheSchoolOfLife
The Pleasures of Community
81,837 views

3.1K 85 SHARE SAVE ...

The School of Life ©
Published on Oct 14, 2015

SUBSCRIBED 3.9M

There's a lot of pressure on us to make our individual lives interesting. But sometimes, the best experiences aren't those connected up with our personal triumphs; they're moments of joy at belonging with others. Please subscribe here: <http://tinyurl.com/o28mut7>

SHOW MORE

Bending Reality
www.mindvalley.com JOIN NOW

Up next AUTOPLAY

FIRST WORLD PROBLEMS
10:54
First World Problems
The School of Life ©
996K views

https://youtu.be/JK7mGE3_Awg

The School of Life “The Pleasure of Community” (Video) (3:27)



BREAK

While on Break – Do 2 Things!

- **Hang up your comic strip**, feel free to peruse others stories
- **Temp Check Board:**
 - **Green stickys**- Things that resonated, Wows and Wonders, etc
 - **Red stickys** – I need to hear about this from this session, Pace is too fast/slow, Can't hear/see, etc.



“When you plant lettuce, if it does not grow well, you don't blame the lettuce. You look for reasons it is not doing well. It may need fertilizer, or more water, or less sun. You never blame the lettuce.”



- Thich Nhat Hanh



How to Create Belonging in Arts Classrooms





Use the Standards of Practice As A:

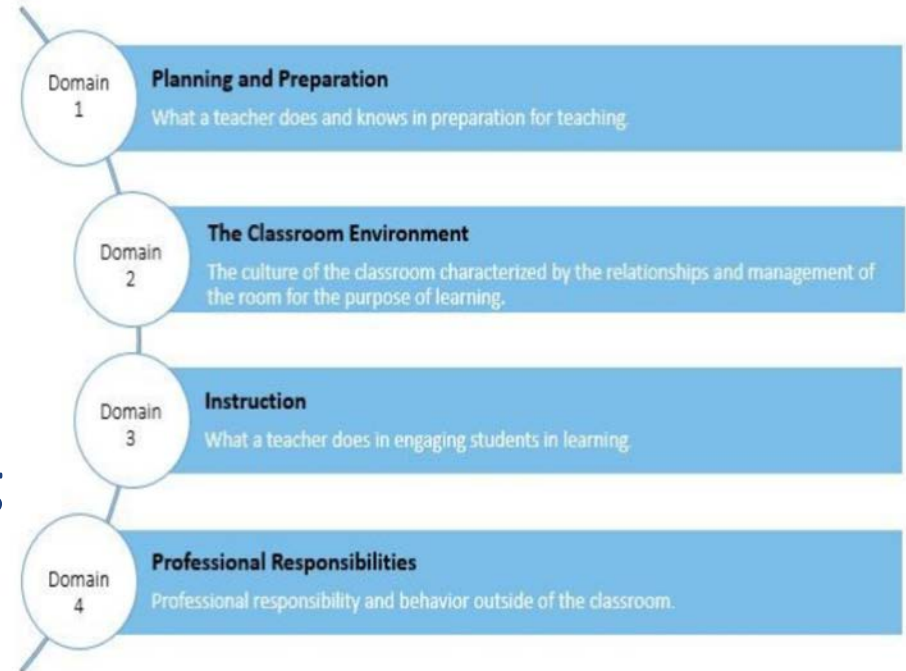
- Diagnostic tool to help you see what you need to do to achieve your vision of quality and create a plan for implementation
- Tool to help coordinate funding
- Teaching Artist assessment tool in the classroom





CPS Framework for Teaching

- A modified version of Charlotte Danielson's Framework for Teaching.
- Developed in collaboration with the CTU.
- The CPS Framework for Teaching organizes the work of teachers into four numbered sections called domains. The four domains are described in the graphic right

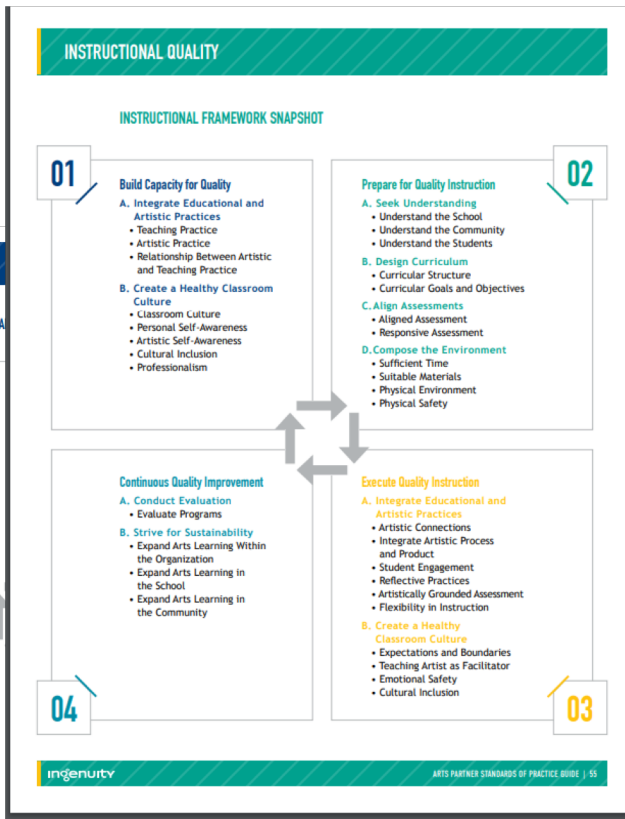


Source: <http://2018.ctunet.trilogyarchive.com/ri-ghts-at-work/teacher-evaluation/docs/5-CPS-REACH-Handbook-for-2017-18.pdf> (Retrieved from Chicago Teacher's Union website on 12/18/18)



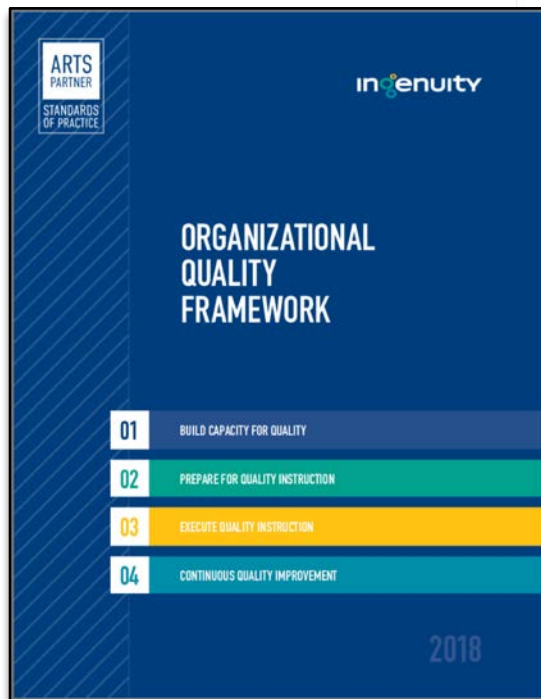
Standards of Practice Compared to CPS Framework for Teaching

ARTS PARTNER
STANDARDS OF PRACTICE



The CPS Framework for Teaching

2013 CPS Framework for Teaching	
Domain 1: Planning and Preparation	
<p>1a. Demonstrating Knowledge of Content and Pedagogy</p> <p>Knowledge of Content: History, Science and Social Studies content</p> <p>Knowledge of Pedagogical Content Knowledge of Pedagogical Pedagogies</p> <p>Knowledge of Pedagogical Pedagogies</p> <p>Knowledge of Content Pedagogies</p>	<p>2a. Creating an Environment of Respect and Support</p> <p>Teacher Interaction with Students</p> <p>Student Interaction with Other Students</p> <p>2b. Establishing a Culture for Learning</p> <p>Organization of Learning</p> <p>Student Ownership of Learning</p>
<p>1b. Demonstrating Knowledge of Students</p> <p>Knowledge of Each Student's Background</p> <p>Knowledge of the Learning Process</p> <p>Knowledge of Student's Skills, Knowledge, and Language Proficiency</p> <p>Knowledge of Student's Interests and Cultural Heritage</p> <p>Knowledge of Student's Special Needs and Abilities</p> <p>Accommodations/Modifications</p>	<p>3a. Managing Classroom Procedures</p> <p>Management of Instructional Setup</p> <p>Management of Transitions</p> <p>Management of Materials and Supplies</p> <p>Management of Classroom Materials</p> <p>Selection of Instructional and Organizational</p>
<p>1c. Selecting Learning Objectives</p> <p>Quality of Objectives</p> <p>Relevance and Alignment of Objectives</p> <p>Balance of Objectives</p>	<p>3b. Managing Student Behavior</p> <p>Expectations and Goals</p> <p>Monitoring of Student Behavior</p> <p>Positive Practice Student Behavior</p> <p>Response to Student Behavior</p>
<p>1d. Designing Culturally Instructional</p> <p>Design: Pedagogical Knowledge of Students and Student Needs</p> <p>Design: Pedagogical Learning Tools</p> <p>Design: Pedagogical Materials and Resources</p> <p>Design: Pedagogical Instructional Strategies</p> <p>Design: Pedagogical Lesson and Unit Structure</p>	<p>4a. Reflecting on Teaching and Learning</p> <p>Observations</p> <p>Use of Student Learning</p>
<p>1e. Designing Student Assessment</p> <p>Consistency with Standards-Based Learning Objectives</p> <p>Levels of Performance and Standards</p> <p>Design of Formative Assessments</p> <p>Use for Learning</p>	<p>4b. Communicating with Students</p> <p>Standards-Based Learning Objectives</p> <p>Standards for Instruction</p> <p>Standards for Instruction</p> <p>Use of Oral and Written Language</p>
Domain 4: Professional Responsibilities	
<p>4a. Reflecting on Teaching and Learning</p> <p>Observations</p> <p>Use of Student Learning</p>	<p>5a. Communicating with Students</p> <p>Standards-Based Learning Objectives</p> <p>Standards for Instruction</p> <p>Standards for Instruction</p> <p>Use of Oral and Written Language</p>
<p>4b. Maintaining Accurate Records</p> <p>Response to Student Learning</p> <p>Student Progress in Learning</p> <p>Non-Educational Records</p>	<p>5b. Using Questioning and Instruction Techniques</p> <p>Use of Oral and Written Language</p> <p>Use of High-Quality Instruction</p> <p>Use of Instructional Strategies</p> <p>Use of Instructional Strategies</p> <p>Use of Instructional Strategies</p>
<p>4c. Communicating with Families</p> <p>Information and Updates About Student and Student Learning</p> <p>Programs</p> <p>Engagement of Families as Partners in the Instructional Program</p> <p>Response to Student Learning</p> <p>Cultural Appropriateness</p>	<p>5c. Engaging Students in Learning</p> <p>Alignment of Learning Objectives</p> <p>Use of Oral and Written Language</p> <p>Use of Oral and Written Language</p> <p>Use of Oral and Written Language</p> <p>Use of Oral and Written Language</p>
<p>4d. Growing and Developing Professionally</p> <p>Development of Content Knowledge and Pedagogical Content Knowledge</p> <p>Collaboration and Professional Inquiry to Advance Student Learning</p> <p>Participation in School-Wide Learning</p> <p>Participation in School-Wide Learning</p> <p>Participation in School-Wide Learning</p>	<p>5d. Using Assessment in Instruction</p> <p>Monitoring of Student Learning with Checks for Understanding</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p>
<p>4e. Demonstrating Professionalism</p> <p>Integrity and Ethical Conduct</p> <p>Adaptability</p> <p>Openness to Learning</p> <p>Compliance with School and District Regulations</p> <p>Professionalism</p>	<p>5e. Demonstrating Flexibility and Responsiveness</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p> <p>Response to Student Learning</p>



CREATE A HEALTHY ORGANIZATIONAL CULTURE

GOAL: Organizations build an intentional culture that supports quality teaching and learning.

Onboard Teaching Artists

As part of the employment negotiation, organizations clearly articulate position and role, pay, hours, requisite relationships, and programming expectations.

Teaching Artists are respected in the organization as highly qualified artists and educators. They are able to demonstrate strong skills in building a positive classroom culture, engage in personal and artistic self-awareness, and represent the organization professionally in the community and with partners.

Retain Teaching Artists

Organizations work to retain quality Teaching Artists and reduce turnover.

Organizational staff members are accessible and maintain regular communication with Teaching Artists, connecting them to city and discipline-specific opportunities, supporting their resource needs, and connecting Teaching Artists to each other to reduce isolation and encourage peer-to-peer learning.

Cultural Inclusion

Organizations support Teaching Artists by training them in inclusive practices and culturally-relevant program approaches. When possible, Teaching Artists possess knowledge and understanding of the community at hand.

Effective Teaching Artists have strong instincts regarding, but also development in:

- Culturally-inclusive teaching practices and cultural relevance
- How to create safe spaces within the classroom
- Sensitivity to potential abuses of power within the youth development space

Inclusivity is defined by the organization in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.

When necessary, organizations facilitate professional development and training for the Teaching Artist to ensure a strong knowledge base relevant to the cultural context of each community.

Advance Equity

Equitable distribution of the arts in a diverse city is advanced by increasing access to programs that meet high-quality standards as outlined in this framework. Organizations explore how they can play a role in providing equitable distribution of the arts to students. They also remove barriers to equity within their own programs.

Staff Diversity

Organizations build and sustain a plan to meet diversity goals for staff at every level of the organization.



03

EXECUTE QUALITY INSTRUCTION



SUPPORT A HEALTHY CLASSROOM CULTURE

GOAL: Organizations support development of a healthy classroom culture when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.

Expectations and Boundaries

Organizations facilitate a conversation between classroom teachers and Teaching Artists to agree to supportive classroom systems, including:

- Classroom management
- How transitions are handled
- Distribution of minutes between instructional and creative time
- Language
- Scope and degree of collaboration between the classroom teacher and Teaching Artist
- How responsibilities will be delegated among participating parties

Organizations establish a process for knowledge sharing between staff members, Teaching Artists, and classroom teachers that results in ongoing communication about effective classroom systems.

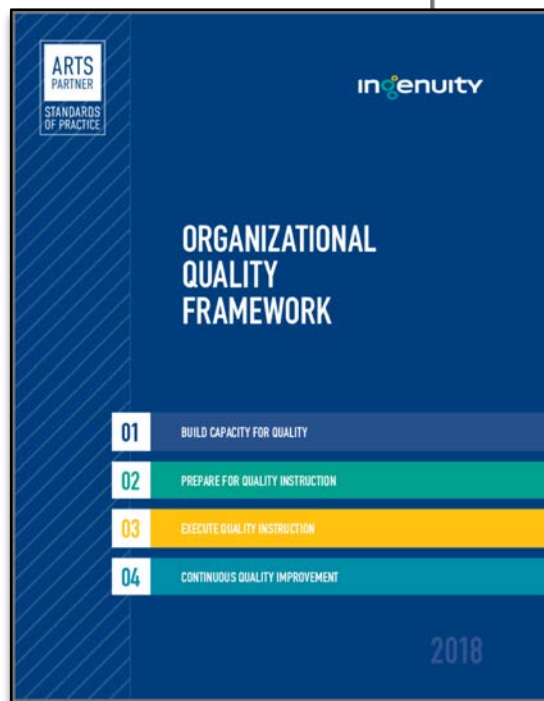
Emotional Safety

Emotional safety ("safe space") is clearly defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated.

Cultural Inclusion

Organizations and programs are more accessible to communities when they:

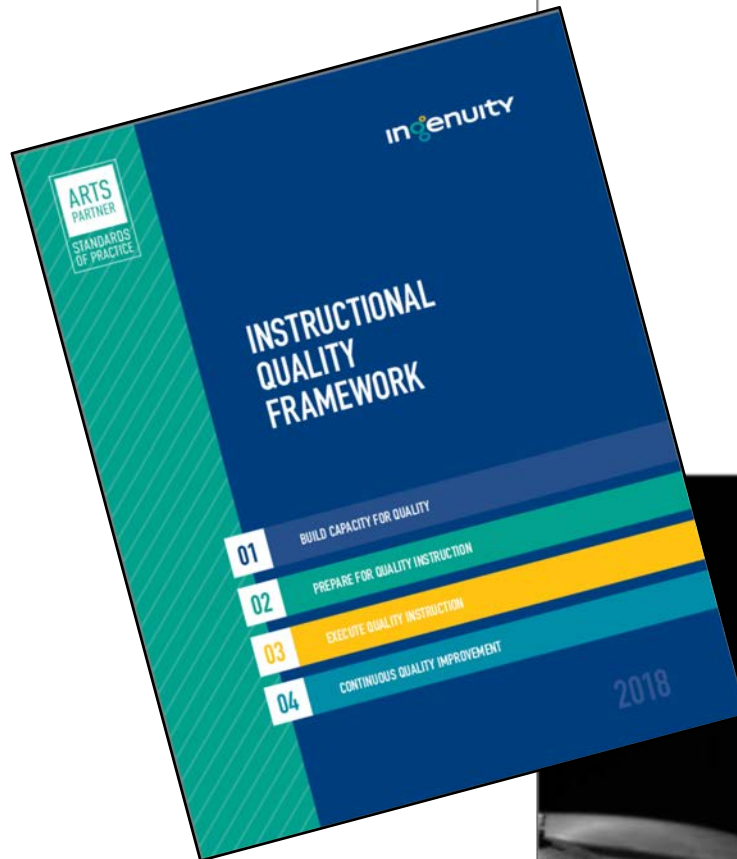
- Are sensitive to language preferences
- Establish multiple points of contact, engagement, and modes of participation throughout the program
- Are respectful of family needs when creating expectations for family involvement
- Schedule culminating events with an eye to prospective family scheduling limitations or conflicts
- Engage in ongoing dialogue with families regarding how they can be better engaged





01

BUILD CAPACITY FOR QUALITY



Cultural Inclusion

Teaching Artists provide culturally-relevant programs by:

- Demonstrating sensitivity to language preferences
- Taking extra steps to demonstrate accessibility and avoid projecting elitism, especially when working with Western traditions or "the Canon"
- Communicating directly with families about how they can be better engaged
- Understanding how to create safe spaces within the classroom
- Understanding and being sensitive to potential abuses of power within the youth development space
- Possessing knowledge and understanding of the community at hand

Professionalism

Teaching Artists embody professionalism within their organizations as well as within school and community partnerships by:

- Attending every class session and seeking coverage for planned absences
- Working with patience and energy
- Leading decision-making processes that are grounded in the organization's mission, vision, and values
- Complying with policies and practices of the organization and its partners
- Enacting the highest standards of teaching, artistic, and personal integrity





CREATE A HEALTHY CLASSROOM CULTURE

GOAL: Teaching Artists are capable of creating a classroom culture that supports quality teaching and learning.

Classroom Culture

Teaching Artists create a positive, strengths-based and distinctive classroom culture by:

- Challenging negative attitudes or practices
- Ensuring all students are honored in the program
- Helping prepare students for college, career, life, and ongoing artistic practice
- Reflecting a shared belief in the importance of learning and hard work
- Modeling the highest levels of civility, honesty, and respect
- Valuing students for their strengths, desires, self-determined needs
- Allowing students to play a role in planning instruction as appropriate
- Avoiding top down communication styles and acting in a strengths-based, sensitive manner
- Offering warm, caring, and developmentally appropriate feedback

Personal Self-Awareness

There is an inherent power to the Teaching Artist role when working with students. Awareness about how this power plays out in the classroom can help Teaching Artists check their own assumptions, understand their own privilege, and operate in a way that relies not on role power, but on the powers of teaching and artistic practices.

In particular, Teaching Artists cultivate personal self-awareness by:

- Developing and reflecting on a personal inventory of self (e.g. personal identity, motivations, needs, limitations, strengths, values, beliefs, emotions, habits, and implicit or explicit biases)
- Understanding their own cultural identity in the context of the cultural identities of students and communities and challenging their own assumptions
- Monitoring how they react when anxious, confused, traumatized, or uncomfortable
- Not confusing their position as a teacher with power of authorship over student experiences

Artistic Self-Awareness

Artistic self-awareness is a part of personal self-awareness, but more closely tied to the Teaching Artists' lived experience within the art form. Teaching Artists teach with artistic self-awareness by:

- Bringing their own experience in the art form and the artistic community into the classroom for students to see, experience, and learn from
- Leading with curiosity about and love for the art form
- Demonstrating how personal and artistic self-awareness can inform and deepen the artistic process and improve artistic products
- Embracing improvisation within the art form





02

PREPARE FOR QUALITY INSTRUCTION



SEEK UNDERSTANDING

GOAL: Teaching Artists garner the necessary knowledge and understanding to customize quality instruction for students, communities, and schools.

Understand the School

Teaching Artists develop an understanding of the school's resources, practices, and unique needs as they develop programs. This includes awareness regarding:

- Resources available within the school community
- Referral processes when students disclose experiences that suggest they are in need of further support or monitoring
- Organizations working in the same schools and communities who may be available to assist and/or collaborate as opportunities arise

Understand the Community

Teaching Artists seek deeper knowledge of students, families, and communities as they develop programs by:

- Grounding curriculum in what communities and students value
- Building on existing expertise, ideas, and knowledge
- Preparing for differentiated learning based on individual students in the class
- Designing intentional groupings of students to reinforce peer-to-peer learning

Understand the Students

Teaching Artists solicit regular and open communication about student needs and desires, including:

- Linguistic needs
- Individual Education Programs (IEPs)
- Ability levels
- Challenges facing individuals and communities
- Inter-student dynamics
- Specific learning needs
- Shared measures of student learning and program success





03

EXECUTE QUALITY INSTRUCTION

B

CREATE A HEALTHY CLASSROOM CULTURE

GOAL: The classroom culture supports quality instruction when there are clear expectations, mutually-understood boundaries, and safe space for exploring artistic practice.



Expectations and Boundaries

Teaching Artists establish clear expectations, boundaries, and classroom norms in partnership with students by:

- Posting an agenda for the day
- Establishing rituals and routines to begin and end class
- Framing each artistic encounter
- Clarifying goals for each session or activity
- Conveying high learning expectations
- Helping students follow standards of conduct without needing a prompt
- Encouraging student self-monitoring
- Responding to inappropriate language or behavior reflectively, with sensitivity to the dignity of each student
- Carefully explaining directions and procedures and anticipate potential misunderstanding
- Thoroughly and accurately explaining content by connecting it to student interests, knowledge, and experiences
- Managing artistic “chaos” gracefully: orchestrating an environment in which students manage transitions, instructional groupings, and materials and supplies without disrupting learning
- Maintaining boundaries and making students aware of their role

Teaching Artist as Facilitator

Teaching Artists clarify their role as facilitators of learning, rather than conveyors of knowledge by:

- Embodying an attitude of “we’re in this together,” using “us” language
- Sharing honestly from their own experience
- Practicing immersion in the school environment and attending activities or events outside the arts space
- Placing student voice at the center, even when working or communicating primarily with other adults

Emotional Safety

Emotional safety (“safe space”) is defined in accordance with the population served, including the age and developmental stage of students, and types of activities facilitated. To support emotional safety, Teaching Artists discuss and develop the following with students:

- Establishing equitable rules
- Establishing clear boundaries
- Setting shared expectations and norms



Cultural Inclusion

Teaching Artists and programs are more accessible to communities when they:

- Are sensitive to language preferences
- Establish multiple points of contact, engagement, and modes of participation throughout the program
- Are respectful of family needs when creating expectations for family involvement
- Schedule culminating events with an eye to prospective family scheduling limitations or conflicts
- Include ongoing dialogue with families regarding how they can be better engaged





MacArthur Foundation


ABOUT OUR WORK WHAT WE'RE LEARNING


< MACARTHUR FELLOWS PROGRAM

Francisco Núñez

Choral Conductor and Composer | Class of 2011

Shaping the future of choral singing for children by expanding access from inner-city to elite schools and redefining the artistic and expressive boundaries of the youth choir.



	Title	Choral Conductor and Composer
	Affiliation	Young People's Chorus of New York City
	Location	New York, New York
	Age	46 at time of award

<https://www.macfound.org/fellows/11/>

Francisco Nuñez

Young People's Chorus of New York City

2011 MacArthur Fellow



Group Reflections

- Based on this video snapshot, which Standards of Practice is Francisco excelling at?
- Which standards are not visible in the video?



Small Group Discussion

- Which of these standards do you see being done successfully in your program/s/ or classroom? Why?
- Which of these standards is your largest growth area? Why?
- Which of these standards will you prioritize and practice as most important in creating a sense of community and belonging in your programs?
- What other strategies are you currently using to learn more about your students?

➤ Share outs!



Lookingglass Theatre Company

- 2018 Quality Cohort
- Address Cultural Competency and representation on teaching artist roster
- Piloting peer observations using tools from the NEA's Diversity Toolkit
- Looking at HR, recruitment and other systems that may lead to hiring/selection biases.





Group Discussion: Lookingglass Theatre

Appendix 1
Lookingglass Theatre Company
Teaching Artist Cultural Competency Self-Assessment
DRAFT

	I DON'T DO THIS as part of my Instructional Practice	I'M NOT SURE if I do this as part of my Instructional Practice	I DO THIS as part of my Instructional Practice
Cultural Competency	Valuing Diversity. Accrating and respecting differences—different cultural backgrounds and traditions, different ways of communicating, and different traditions and values.		
	Being Culturally Self-Aware. Culture—the sum total of an individual's experiences, knowledge, skills, beliefs, values, and interests—shapes educational practice of who they are and where they fit in their family, school, community, and society.		
	Dynamics of Difference. Knowing what can go wrong in cross-cultural communication and how to respond to these situations.		
	Knowledge of Students' Culture. Educators must have some basic knowledge of their students' culture so that student behaviors can be understood in their proper cultural context.		
	Institutionalizing Cultural Knowledge and Adapting to Diversity. Culturally competent educators, and the institutions they work in, can take a step further by institutionalizing cultural knowledge so they can adapt to diversity and better serve diverse populations.		

Based on the National Education Association Diversity Toolkit
Source: <https://www.nea.org/html/diversity/2014/04/01>

- Which of the Arts Standards of Practice is addressed in this example?
- What opportunities can you imagine for you (or your organization) to implement a tool like this?
- What challenges can you imagine for you (or your organization) if you were to implement a tool like this?
- Does this tool support creating a sense of belonging? If so, how?



Elementary Dance Example

Video (0:21 – 2:33)

(<https://www.teachingchannel.org/video/cultural-awareness-lesson>)

Tch TeachingChannel

Videos Topics Community



DISCUSSION

SUPPORTING MATERIALS

THOUGHT STARTERS

1. How does Ms. Acheamong incorporate students' interests into the lesson?
2. What can you learn from Ms. Acheamong about organizing research projects?
3. Notice how students reflect on this lesson. What have they learned?



Group Discussion: ES Dance Reflections

Using the Arts Partner Standards of Practice:

- How did this curriculum example leverage/apply the arts standards?
- How might you make this lesson even stronger in your context?
- What resources might you use to learn more about the cultural context of your students, families and communities for this lesson?



High School Art Example

CLASS: Intro to Visual Arts
TIMELINE: 9-month course

GRADE/LEVEL: 9th or 10th Grade

STANDARDS SOURCE: National Core Art Anchor Standards

High School Curriculum Units

Unit 1: Graffiti-Inspired Design

Standards:

Creating: Students will generate and conceptualize artistic ideas and work.
Students will organize and develop artistic ideas and work.

Connecting: Synthesize and relate knowledge and personal experiences to make art.

Art History & Contemporary Art Connections:

- History of graffiti
- Shepard Fairey
- Banksy
- Swoon

Materials:

- Paper
- Pencils
- Colored Pencils
- Markers

Vocabulary:

- Elements of Art
- Principles of Design
- Abstract
- Color Schemes
- Composition
- Focal Point
- Perspective
- Gradation
- Symbolism
- Metaphor

Scaffolding Assignments:

Dry-erase board lettering experiments

Students will practice different kinds of graffiti lettering and font styles on dry-erase boards. The low-pressure materials allow for lots of practice and encourage student experimentation.

Graffiti Alphabet

Students will design each letter using a different technique or artistic concept being studied (warm/cool/neutral colors, complementary colors, one-point perspective, overlapping, and gradation).

One Word and One Image Design

Students will choose one word that reflects some aspect of identity. They design that word and combine it with a drawn and colored image, using artistic conventions studied.

Summative Assessment:

Code Name Design

Students will invent and design a name that represents some aspect of their identity. Along with the design of that name, students should implement a symbolic image and a visual metaphor to reflect who they are. The artist statement that follows engages students to explain the meaning behind their name and artistic choices.



Group Discussion: HS Art Reflections

Using the Arts Partner Standards of Practice:

- How did this curriculum example leverage/apply the arts standards?
- How might you make this lesson even stronger in your context?
- What resources might you use to learn more about the cultural context of your students, families and communities for this lesson?



Group Discussion: APSP Reflections

- Which standards do you think are most important in creating a sense of community and belonging in your programs?
- What other strategies/resources are you currently using to learn more about your students/community/school cultures?



Goals for Today's Session

- Recognize the importance of understanding the demographics of students in your programs.
- Learn best practices to garner the necessary knowledge to provide customized quality instruction.
- Learn different approaches on how curriculum can be adapted to reach the widest range of students and their families.



**Please complete a paper evaluation.
Your feedback is **invaluable!****



THANK YOU!

- Please help us clear the space of garbage
- Please recycle nametags
- Charter school teachers – CPDU form
- CPS teachers – sign out



@IngenuityChgo

