



SOUTHEASTERN ARIZONA ARTS IN ACADEMICS (SAAA) NEWSLETTER

SPECIAL EDITION – DANA FOUNDATION GRANT

SUMMER 2009-2010

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DANA FOUNDATION GRANT

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PROGRAM DIRECTOR



Karen Husted is the Director of The Arts for “Border” Children and is the facilitator for the Southeastern Arizona Arts in Academics (SAAA) professional development project.

Introduction

The theatre education proposal provided rural schools in Southeastern Arizona Arts in Academics Project standards based theatre education that emphasizes the multi-disciplinary elements of the theatre. The SAAA project was facilitated by Arts for “Border” Children. Throughout the process Borderlands Theatre developed and expanded their educational curriculum and outreach program. A further goal of the project was to train novice - teaching artists in order to meet the future needs of rural school populations.

Founded in 1986, Borderlands Theatre provides an institution which addresses the rich culture and the many voices of the border region between Mexico and the United States. From its home base in Tucson, AZ, it provides theatre to the Southwest region and beyond into Mexico, Central and South America.

Borderlands Theatre and Arts for “Border” Children share parallel missions and a deep understanding of the region. The Southeastern Arizona Arts in Academics Project is the perfect vehicle for the two organizations to provide quality theatre arts education to the identified rural schools through the project presented in the proposal.



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Summary of the Dana-funded Project:

Borderlands Theater (BLT) and Southeastern Arizona Arts in Academics (SAAA) Project is a professional development in theater collaboration for teachers in rural isolated schools located in two large counties in Arizona. It has been implemented and completed following our original proposal. We believe we have made a definite impact in providing teaching artists an effective model/framework to provide drama and theater professional development in the classroom. Feedback from teachers, parents, teaching artists indicate the program is effective and rigorous. It has clear expectations and accountability for all participants.

a. The project began with four planning sessions between BLT and SAAA. Each planning session was followed up by phone and electronic communications to further define, outline and complete a timeline for the project. There have been on-going training, planning and evaluation sessions for the project. We believe the planning, training sessions and on-going communication have created an organized and effective climate for success for this project. All of our tools have allowed us to stay responsive to the needs of all the participants in the project.

b. The project began with professional development and training in December 2008, and has been on-going at each site. An intensive training was conducted in May of 2009. Novice teaching artists were selected prior to the May professional development to enable them to participate in the three (3) intensive training days.

c. All artists and teachers have received professional development in Understanding by Design (UbD) and performance based assessment. In addition information regarding various arts integration models and the key strategies from these various models have been utilized or reviewed. Many concepts have been adapted from the CAPE (Chicago Arts Partnership) model. A template for mutual planning and collaboration was designed to assist with the classroom professional development. It facilitates planning and communication between the teachers and the teaching artists. The template also tracks the implementation of theater standards, vocabulary and the elements of drama and theater to be taught.

d. During semester one (Spring of 2009) of the project, **six sites** participated in an introductory professional development workshop with a BLT teaching artist. These introductory sessions focused on the elements of drama and some of the student work was incorporated into the spring production of Coyote & Culebra. Semester two (Fall of 2009) of the project **three of the six sites** were involved with the professional development workshops that were facilitated by novice BLT teaching artists. The scheduling of three sites was due to calendar conflicts with state testing, the best use of funds and the discovery that it was better to bring a more complete experience to a site. This necessitated more days in fewer sites. All of these professional development sessions in the classroom focused on the elements of theater and drama and developing the skills necessary for teachers and students to understand the steps involved in developing a story, plot, character, a monologue, dialogue, and ultimately how these elements



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contribute to the script. In addition, students were introduced to photography as a means of creating visual storytelling, and the power and the impact of the visual arts as a tool to reflect a particular community/environment. Students were empowered to use visual images to make change.

e. The stories, monologues and short scripts developed by the students are being arranged into an original three part – script. Photographs taken by the students will also be integrated into these performances scheduled for March of this year. The script will be performed by professional actors, for participating schools and invited community members. A staged reading of a draft of the script was performed in Tucson on January 30th for arts patrons, other teaching artists, and participating teachers. The purpose of this showcase was to inform the patrons about the benefits and the impact of the project and to generate funds to assist with the cost of touring the performance to the schools. Also it allowed teachers to preview the performance so they are able to prepare students for the presentation. We are encouraging them to compare and contrast the script with either “Our Dad Is In Atlantis” or “Coyote & Culebra”. After seeing the production, the teachers are prepared through the professional development to have the students discuss the elements of theater and drama and evaluate their value to them as audience members. (We are looking for a method to publish this script which is titled “Wind in the Shadows”).

f. Spring semester 2009, study guide packets were developed for teachers to prepare students for the performances. During semester two teachers have continued to use them to develop and to integrate learning and stories into their curriculum.

g. During Spring of 2009, the students were introduced to the elements of theater through 2 performances that involved teacher and student pre performance sessions and post discussions. Grades 6 – 12 were able to see “Our Dad Is In Atlantis” and interact with the professional actors. Grades K – 5 were able to see the production of “Coyote & Culebra” which also incorporated some of the students’ writing that had been generated in the workshops at the six sites.

Time Frame, Goals and Challenges:

There have not been any major problems with the implementation of the project. The timeline and the budget have been followed with some minor adjustments. Since it became apparent schools would benefit from a more intense and integrated experience, we changed the Fall of 2009, schedule to 3 schools with each site receiving more days with the artists. All six of the schools had received introductory workshops in the Spring of 2009. The goal is to provide the other 3 schools with a similar intense experience in the fall of 2010. The plan for Fall 2010 is to do training in the other 3 sites. It is contingent on funding and scheduling issues. Some of these adjustments were further dictated by the cost of travel time, gas and lodging for teaching artists and school schedules that are framed around testing issues. We believe the intense option has produced richer learning for teachers and students. Further it has produced a better product and a stronger and more complete residency for the novice artists.



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In the beginning there was some fear that the BLT project funded by the DANA might become just a frill and perceived as an “add on” to the major SAAA project. However, it has proven to be a powerful and integral part of the larger arts integration project and the professional development that teachers are receiving as a result of these two (2) programs. We are surprised that teachers have so quickly integrated the idea of playwriting and script development in their classroom work. They have demonstrated an ability to use the elements of drama in their written work and in discussions. We have already witnessed monologue development as a part of other curricular events such as the study of local historical figures. Most of these local people do not have much written about them, but the students have been able to create monologues and fictional diaries for these historical community people. Furthermore, the teachers seem eager to latch onto various theater strategies such as key concepts from the major cannon of creative drama specialists and theater of the oppressed techniques.

In short, having worked over 40 years in arts education, the Program Director, Karen Husted was amazed at the quality and imagination of the monologues, stories, and scripts that teachers and artists were able to generate through the implementation of this project.

One negative to the project has been having to work in a relatively limited time frame within the classrooms, but we believe the time has been adequate and did produce results. Teachers learn better and “buy in” better, when they see how students respond to the strategies and achieve success and learning. Scheduling quality professional development time is always a challenge. It is a further challenge in these remote and isolated schools and it is difficult and costly to bring them together for collective trainings. In the beginning of the project we underestimated the cost of travel and housing. Recent budgets have reflected the real cost of these items. However, we are pleased that we have had almost 100% attendance at our trainings. We believe this shows the commitment of both the artists and the teachers to this collaborative process and to the project.

Future for Dana Grant:

The next steps are to continue to use and refine the proven components of this project and the best practices of the process. The repeatable elements of our model are our planning, electronic templates and communication, and intensive training sessions that lead to specific new skills and greater communication strategies for artists and teachers. Funding will determine how big a next step we can take or even whether or not we can take a next step. We believe we have developed an arts integration model to facilitate the teaching of the elements of drama and some of the elements of theater into the core curriculum. The model provides teachers with a specific and doable sequence to generate original dramatic and integrated material in the classroom. We believe the model was tested in a wide variety of sites with diverse student populations. This pilot project has given us invaluable feedback because it has been implemented in K – 12 rural populations and has included a unique, but challenging charter school for 9 – 12. The model is standards based and introduces students to the elements of drama and theater. With SAAA, we have generated a collaborative planning



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template for teachers and artists to use that we believe further elevates us to a quality learning process for teachers, artists and students. Rubrics and scoring guides have been developed and refined throughout this process and are approaching a final format that can be used in future projects and professional development. Technology as a method of communication and documentation is being used and refined. We are continuing to explore economic methods of using technology.

Organization Information:

While working with a variety of under-served rural and urban schools for the Arizona State Department of Education Arts Education Initiative (2004-2007), Karen Husted realized the extreme need for arts education programs in these marginalized locations. It is why she developed the concept of Arts for "Border" Children in 2006. The mission of Arts for "Border" Children is to create an arts based learning environment which improves learning in the arts and core subjects and through the arts create cultural understanding and partnerships to educate, enrich and empower students, schools and communities who view themselves as living within a physical or psychological border

The Dana Foundation has enabled Borderlands Theater to incorporate current pedagogy of curriculum and assessment development into their education outreach program. It has challenged the outreach staff to mesh these concepts with the newest theories in arts integration as well as current drama and theater educational theories.

Novice and experienced teaching artists have received training, coaching and mentoring in all aspects of their work. The artists have been provided with models for efficient teacher collaboration and planning. They have been involved in all aspects of assessment and evaluation with this project, i.e. teaching artist growth, teacher growth, and student achievement in the arts and their core subjects.

The project has allowed Borderlands Theater to expand its' Education Outreach Program. It has provided them an opportunity to reach more underserved and impoverished communities. The project has given them the tools to expanded future planning and growth for outreach.

Artists were trained as a result of the Dana Grant:

The data is based from the beginning of the program December 2008, through January 2010. Four novice artists have been trained. Two of the novice artists came with some prior experience. Three of the novice artists worked extensively with this project and one worked some with BLT and more within the SAAA framework.

The four novice artists have benefited from more than a week of residency and have been able to work with a variety of grade levels in grades 1 – 12.



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In addition four experienced teaching artists have worked on this project and served as mentors and resource people to the novice artists. All artists have received the same amount of training in curriculum development and performance based assessment strategies.

The director of the project, Karen Husted, has been the lead trainer, coach and mentor for all eight (8) artists. Ms. Husted brings over 40 years of arts education and arts integration and the perspective of having taught K – 18.

Since December of 2009 – January 2010, we have provided six (6) training days of eight (8) hours per day for a total of 48 hours. Novice artists have been involved in five (5) of these days for a total of 40 hours. In addition all teachers and artists have had additional on-site trainings, planning sessions, and observations that included formal evaluation and coaching sessions in the classroom. This has varied depending on the needs of the artists and teachers. The average on-site training, coaching and observations has been two (2) days at an average of five (5) hours per day or a total of 10 hours. The planning templates between artists and teachers are electronically submitted to the director for feedback and review. On average each artist/teacher has received a minimum of an hour of electronic feedback. In addition many of the artists have worked with the technology person to gain skills in uploading various aspects of their work to the project website or creating electronic artifacts.

Participants have received 48 hours of group training. Novice artists have been included in 40 hours of the group training. Teachers and teaching artists have received a minimum of five (5) hours of individual evaluation, coaching, and an additional hour or more of electronic evaluation of lesson plans through templates. The director has provided additional site workshops that normally involved at least one artist. Individual site workshops have averaged 18 hours per site with most sites receiving 20 hours.

No artist or teacher has missed more than one day of training. The project has stressed that the training and collective project time is a requirement. Artists and teachers were informed that they could not be part of this project, if they could not commit to all aspects of it. The average training per artist participant is 57 hours. Since teachers and artists meet by site for additional training with the director, the average per teacher participant is 74 hours.

Partnering Schools:

Six rural school sites have been served by this project. In the spring of 2009 all sites received an average of six (6) hours of professional development with BLT in the classroom. During the fall of 2009 due to funding and scheduling issues, it was decided the BLT project would be more effective if more days and concentration were given to three (3) sites. These sites have received an addition average of 15 hours of professional development directly from BLT, which is above and beyond the hours they receive from the SAAA project. As indicated earlier in this report, the goal is to be able to serve the other three (3) sites with more concentration in the fall of 2010. In addition we found that in order to introduce students to the



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elements of drama/theater and to create the written work, we needed to spend more time at each site.

Spring 2009 (BLT Schedule)

Ash Creek School
Double Adobe School
Fort Thomas Elementary
Fort Thomas High School
Mount Turnbull Academy
Naco Elementary

Fall 2009 (BLT Schedule)

Ash Creek School
Fort Thomas High School
Mount Turnbull Academy

*Funding and scheduling issues will determine whether or not the other three (3) sites can receive this concentrated professional development in the fall of 2010.

*** SAAA project has continued to be in all six (6) sites.

Performance Schedules:

Appropriate study guides for 2008, 2009 and 2010 were developed for teachers to use utilizing a wealth of information on the various topics in the plays. However, suggestions were made that there would be something appropriate for all grade levels. Indicated websites furthered learning related to these productions.

Performance Dates for 2009 "Coyote Y Culebra & Javelino Ballerino":

- Friday, April 17 12:00 in Ft. Thomas
 - Elementary Auditorium
- Monday, April 20 12:00 Ash Creek
- Tuesday, April 21 9:00 Double Adobe
- Tuesday, April 21 1:00 Naco

Student generated scripts for "Wind in the Shadows" were performed in March 2010 in Wilcox and Ft. Thomas.



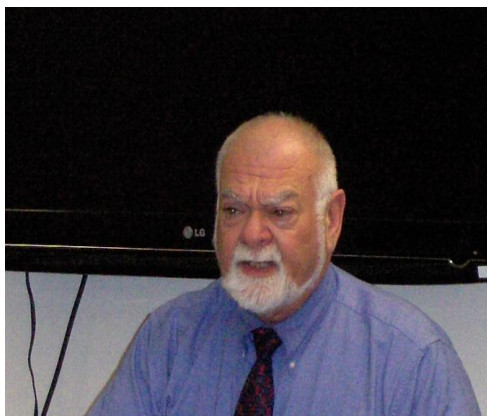


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PROGRAM EVALUATOR



Dr. Lawrence T. Mello, Ed. D

Dr. Mello discusses the evaluation process of the program to include standardization and complete documentation for reporting on the grant requirements, as well as offering encouragement to the teachers and artists.



WEBSITE COORDINATOR

**Marcy Nathan, M.C.S.E., C.N.A.
The NathanGroup**

At the February 28, 2009 meeting, Marcy Nathan gave an overview of what has been done to create the SAAA/DANA website, and to touch on the importance of obtaining approval to show or not to show photographs on the web and in the newsletter. Marcy had narrowed the website software search down to two companies. She was participating in on-line demos for both of these products and then choose the one that best fits the needs of the program. The next step



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was to create a structure for the site; a portal for teachers and administrators, a portal for project participants, and one for each school that students, teachers, and parents will be able to access. Marcy had a huge job ahead of her but we were confident that the program was in capable hands.

The website is complete and has now been in use for almost a year; it can be located at <http://saaa.schoolinsites.com>. As was expected challenges arose due to the technology located at the various schools and the computer literacy from the teachers, artists and staff utilizing the system.

Gail Nelli, SAAA Advisory Board member:

Gail Nelli assisted The Southeastern Arizona Arts in Education Project by placing ads for additional artist in training. Her article indicated that a federal grant sponsored project, was seeking suitable applicants to work during the 2009 - 2010 school year in rural schools in SE AZ. She canvassed the arts organizations in the Tucson area for assistance in disseminating information to local artists of dance, music, theatre and visual arts who have limited experience teaching their art form in the public school classroom. She indicated that there may be people associated with the various organizations who would welcome an opportunity to be mentored by Master Artist Teachers who are already involved in the project. We are very excited to be able to offer this opportunity to artists who desired a venue to begin working with children in grades K-12 in week long artist residencies. Artists had to respond to Gail with applications by April 24, 2009. New artists were selected to join SAAA prior to the training session held at the University of Arizona.

Artists Schedules



Susan Corl's 2009 Schedule:

Naco

Jan 5-9 and Jan 12-16

April 6-9 and April 14-17

Double Adobe

Jan 26-30

Feb 23-27



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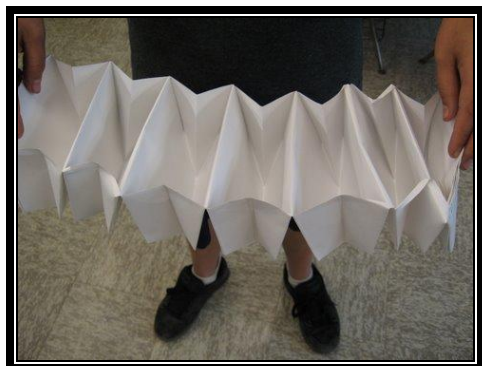
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Ash Creek
February 9-13
February 17-20

Ft Thomas Elementary
March 2-6
May 11-15

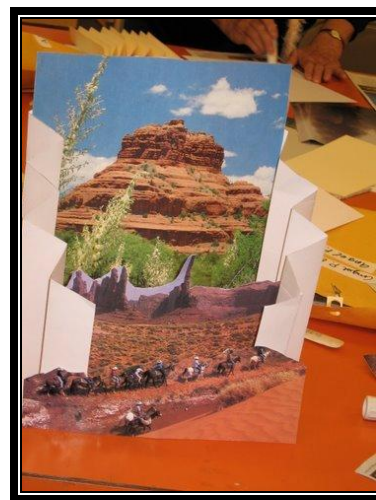
Ft Thomas Alternative Mount Turnbull
March 16-20
May 4-8

Ft Thomas HS
April 27
May 1



The following photos are from Ash Creek, where Susan Corle and students made books during her two weeks at the school.

The photo at bottom, left is a large origami folded book a real example of non-adhesive binding.



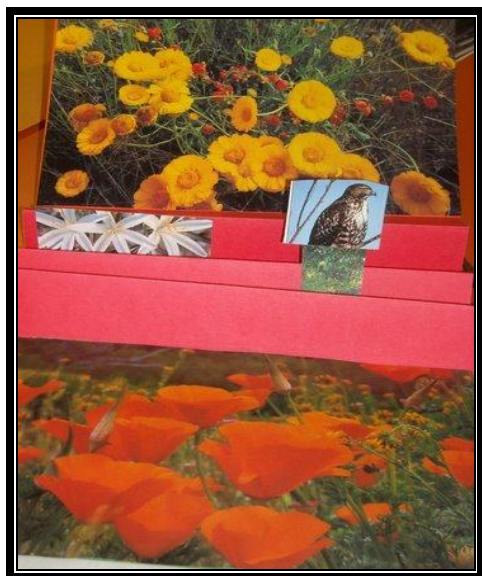
Some of the book models shown are scenic concertinas and tunnel books.



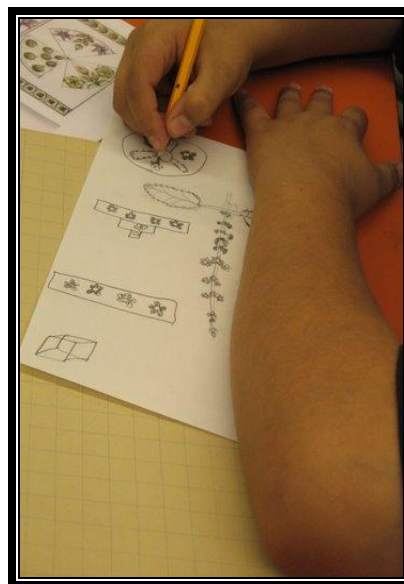
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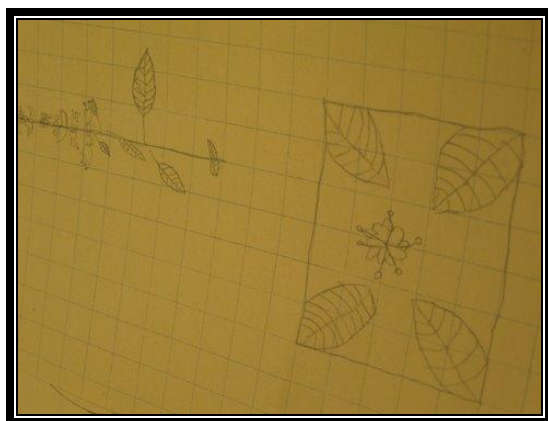
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The older students were working on botanical illustrations for a field guide book that they will be using.



These photos are of students expressing artistic skills during the two week visit.



The Master Artist visit to Ash Creek was very welcome and had a successful two weeks with the students.



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Kimi Eisele's 2009 Schedule:

Bisbee/Naco
January 26-30
February 2-6

Ash Creek
Feb. 23-27

Ft. Thomas Elementary
March 15-20

Ft. Thomas Alternative
March 2-6
March 30-April 1

Double Adobe
May 4-7



Paul Fisher's 2009 Schedule:

Ft. Thomas
1/20, 21, 27, 28
2/10, 11, 17, 18

Paul Fisher - Continued

Mt. Turnbull
3/23 - 3/27

Double Adobe
4/14 - 4/17

Naco
4/20 - 5/1

Ash Creek
5/4 - 5/15



Carrie Starr's 2009 Schedule:

Naco
Feb 9 - 13

Ft. Thomas
Mar. 9-13 at

Double Adobe
Apr. 20-23 in

Ash Creek
May 11-15

Mt. Turnbull Academy.....Bylas
June 8-13



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GENERAL PHOTOS FROM SAAA/DANA PROJECT



STAGE SET FOR PERFORMANCE



STAGE SET FOR PERFORMANCE



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***SAAA and DANA Projects
would like to thank partners:***

- ***Cochise College***
- ***University of
Arizona
Theatre Arts***

CALENDAR OF EVENTS 2009

April

The production of "Coyote & Cuelbra (3 folk stories) for grades K – 4:

Fort Thomas Elementary School on Friday, April 17 at 12:00 pm.

Ash Creek School on Monday, April 20 at
12:00 pm.

Double Adobe School on Tuesday, April 21 at 9:00 am.

Naco School on Tuesday, April 21 at 12:00 pm.
The performance will be at the Turquoise Valley Country Club.



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CALENDAR OF EVENTS 2009

May

SAAA Board Meeting and Reception
Training Session at the University of Arizona.

May 8 - SAAA & DANA Board meeting – Chez Mac, Tucson.

May 9 – Novice Teaching Artist Selection Panel – Tucson. February-April: Identified, Auditioned and Interviewed Notice Teaching Artists to be selected.

May 28, 29, 30 - Three day training at the University of Arizona in Tucson – Professional Development, Coaching and Mentoring for Teaching Artists.

June

Website Establishment

July

Summer Vacation
Complete SAAA Website

August

Summer Vacation
Uploads to Website

September

SAAA & Meeting & Website Training, September 26, 2009

October

Uploads to Website

November

AZ Dept. of Education in Arts – Mega Conference Presentation by SAAA 10/17/09

December

Go To Meeting 12/21/09 to Review January Agenda.



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The following article was written by a student and published in the newspaper.

Eastern Arizona Courier

News

Written words in action

*By Justine Pike
Fort Thomas High School Student*



Actors Bryant Enriquez, Alida Gunn and Julio Saucedo (pictured right) of the Borderlands Theater Company of Tucson, perform a skit onstage as part of the "Wind in the Shadows" production that came to Fort Thomas High School. Contributed photo

Students at Fort Thomas High School and Mount Turnbull Academy watched their words come to life onstage in a special production of an original play, *Wind in the Shadows*, on March 23, 2010.

The Borderlands Company from Tucson performed a montage of skits based on work by high school students and written by an award-winning playwright, Toni Press-Coffman, and Coyote y Culebra project director Alida Gunn.

The audience of approximately 150 high school students in the FTHS gym were immediately hooked while watching stories from their own experiences. The subjects of the skits were issues the students are familiar with — from relationship or family problems to the devastating effects of drug and alcohol use.

"I think that when we give voice to the issues in the community, we allow ourselves to talk about those things that are difficult to talk about," Gunn said in an interview after the show.

She was explaining the purpose behind the project. Borderlands Theatre Company is committed to giving voice to stories seldom heard. Gunn added that often people forget high school students have



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complicated lives.

I can tell you stories about my four years in high school, but that was a long time ago. Many people don't realize how much has changed for young people today. Problems have changed, people have changed, families have changed." She added that many adults don't grasp what adolescents go through or appreciate their unique thoughts, feelings, emotions and imaginations.

Some months before this production was ready for the stage, Press-Coffman and Gunn visited Fort Thomas High School and Mount Turnbull academy to conduct writing workshops (through a project named Coyote y Culebra that was designed to reach out to young writers in several Southeastern Arizona schools).

They used pieces of students stories from these workshops to create the script for Wind in the Shadows."

One student who recognized her story in the production said, "Everything I wrote, that's how they played it! They didn't change anything. Afterward, the director told me that the dialogue was already perfect and it didn't need to be changed.

She and others wore smiles of recognition when they saw their work performed.

It was a powerful experience," said Sandra Hill, Fort Thomas English teacher. "I was amazed when I saw what I had previously just read on paper. It's important for the students to have an audience and see how their work affects others.

Archives

EASTERN ARIZONA COURIER | SAFFORD, ARIZONA

SUNDAY, MARCH 28, 2010 SECTION A 13



Above: Laurel Lippman, left, and Alida Gunn, members of Borderlands Theater Company, perform a skit based on a story of a mother and a daughter written by a Fort Thomas High School student in the theater production of "Wind in the Shadows."

Left: Fort Thomas High School students experience a serious moment as they watch familiar conflicts played out onstage during a performance of "Wind in the Shadows."

CONTRIBUTED PHOTOS



WIND IN THE SHADOWS:

From Page A1

Turnbull academy to conduct writing workshops (through a project named Coyote y Culebra that was designed to reach out to young writers in several Southeastern Arizona schools). They used pieces of students' stories from these workshops to create the script for "Wind in the Shadows."

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Students at Fort Thomas High School watch the Borderlands troupe perform skits.