

SUMMER 2010

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PROGRAM DIRECTOR



Karen Husted, Project Director (Founder & Director of Arts for "Border" Children)

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

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Ash Creek

Ash Creek had created murals to accompany their second quarter culminating event. The theme was borders and they created movement pieces with Kimi Eisele reflecting the issue of borders and conflict. The postcard is a pilot assessment to have students articulate what they are learning through this process.



Ft. Thomas High School

Students making books with artist Susan Corl. Students had written various type of creating writing and poetry assignments with artist Kimi Eisele. The writing was done for students to create their own original book of writing.



Ft. Thomas High School

These are photos from the recent residency from Ft. Thomas High School in March. Ukrainian Egg Project

SAAA

SOUTHEASTERN ARIZONA ARTS IN ACADEMICS

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SAAA

SOUTHEASTERN ARIZONA ARTS IN ACADEMICS

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Mount Turnbull Academy working on their scripts for their "Devils & Angels" DVD with Paul Fisher. They did scenarios regarding the temptations that students in the community of Bylas face such as drugs, alcohol, stealing, the use cigarettes etc. The DVD used the tempting situation and then had an angel come into the video and tell them something different.

SOUTHEASTERN ARIZONA ARTS IN ACADEMICS

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Below:

Ash Creek 1st and 2nd graders performing a dance with their migratory bird hats made with Susan Corl's residency. The dance was performed at their first quarter culminating event. Parents have been very supportive of all the quarterly culminating events. Each event has featured the artwork of a different artist.



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I created a dance performance by using unity and combining dances with help from the teacher.

It's important to me because I worked hard on it. And if people saw it in a war it would stop it, and make peace.

It will stop wars and make my family happy and make peace.

Adin Myrick



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Carrie Starr, music, and Kimi Eisele, movement and creative writing, were in residence at Ft. Thomas H. S. and were able to use the drum circle and percussion instruments to also engage the students in some movement. The goal to provide the students with ideas about their essential questions: How do images ignite? The students were using music and movement to culminate in a creative writing assignment.



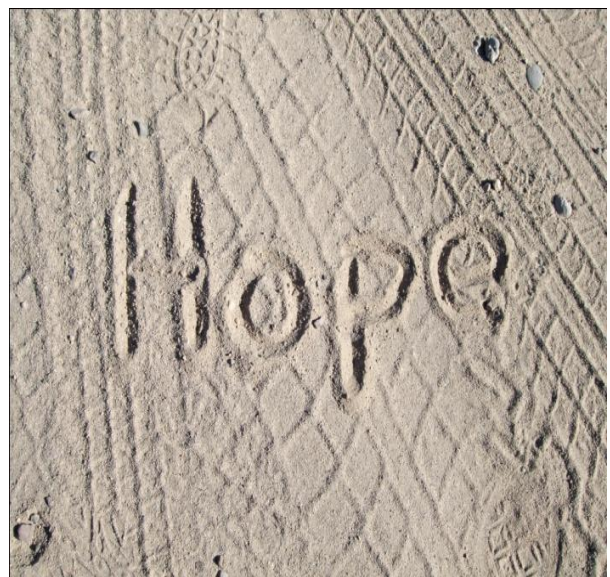
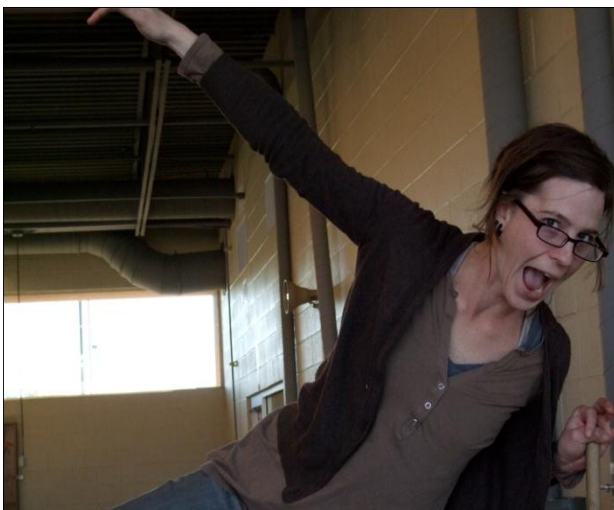
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FTHS Visual Arts Instructor Raychell Rohrwasser and Photography Artist, Josh Schacter being subjects for students to learn to use photography to learn to tell a story.



FTHS Visual Arts Instructor Raychell Rohrwasser and Photography Artist, Josh Schacter being subjects for students to learn to use photography to learn to tell a story.



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**Featured School Mt. Turnbull Academy –
Bylas -- by Kimi Eisele**

Information was taken from her Blog about the work she is doing with students from Mt. Turnbull Academy, in Bylas, AZ on the San Carlos Apache Reservation.

About

Big Sky Lessons is a loose record of the impressions, thoughts, challenges, strategies, and lessons I learn, create, glean, and witness during residencies with K-12 students and teachers in rural schools throughout Southeastern Arizona. I teach creative writing and dance. The work documented here is funded by the [Southern Arizona Arts in Education](#) program.

You can read more about me on my web site: www.kimieisele.com.

Thanks,
Kimi Eisele
Tucson, AZ

Apache Country, early 2010

2010 January 31

by Kimi

End of January, buckets of snow on Mt. Graham. I want capture some things before they melt.

Snow in Southeastern Arizona. It's something.

Snow is sometimes how I feel in Apache country. I'm white. And temporary. But by my own definition I'm warm and kind and if I remain an oddity once I'm gone, so be it. My goal is greater than that, however.

I just finished the first of a two-week residency at Mt. Turnbull Academy, an alternative high school in Bylas, AZ on the San Carlos Apache Reservation. Most of the students here have dropped out of regular high school, or are teen parents, or are on probation. Last year I came for 5 days, split in half and didn't feel like I accomplished much at all. The experience left me describing this place as "bleak, dark, oppressive, depressing." Of course, all the expected challenges of Rez life are here—alcoholism, drug addiction, high unemployment, violence and abuse, obesity, diabetes, and the slow (or not so slow) evaporation of cultural tradition and generational continuity.

But. There are big skies here. In winter, there's snow on the peaks, which makes most anyone who pays attention to things gasp, even if just a little. And, well, I'm coming to learn that despite darkness and oppression, bleak *is* as bleak *feels*.



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This time, something else is happening.

I'm working with my longtime colleague, photographer Josh Schachter, to re-create a poster project we did with teenagers from an after-school project at VOICES, Inc. in Tucson. The idea is to motivate students to interview and photograph elders from their community. Read more about the original project [here](#) and see a complete gallery of the original posters [here](#).

On day one I introduced the project by talking about how important it is to represent ourselves, lest someone else does it for us. We watched a great piece I found on YouTube, in which some talented person spliced together clips from the film *Smoke Signals* with various clips of Hollywood films throughout the 20th century to show the range of representations of native peoples. You can watch it [here](#). We also read Sherman Alexie's "I Hated Tonto (and Still Do)," in which he writes about Hollywood representations of Native Americans and reinforces the scene from *Smoke Signals* (which he also wrote). (Maybe Alexie is by now considered "token" in some circles, but none of the kids here had heard of him, and he sure speaks to them. Let's expand the bibliography, by all means. Send me your favorite native writers, please.)

Josh taught basic portrait photography and we set up a primitive photo studio and the students took turns photographing each other. We'd been told it would be a herculean task to get them to do this. While some of them hid at first, eventually everyone agreed to it. With the smiles that appeared, we debunked the myth of the "stoic Indian."

I also took a few risks and did some movement work with them—basic partner stretching (to reinforce the idea of trust and communication when conducting interviews) and shape-making (to begin noticing how the body can convey certain emotions and qualities, which might help them when setting up portraits). I'd been shying away from any dance work with this school, fearing they'd have nothing of it. They did it. Mostly.

And when I suggested we play the rhythm game "Big Booty," they said okay. So we did. Kinda sorta. It doesn't matter that they didn't sing the lyrics the way I do, with full-volume voice, head shaking, torso pulsing ("Big booty, big booty, big booty! Aaaw big booty!"), they laughed plenty. And so did I.

[The Posters](#)

2010 February 6

by Kimi

Here are the posters, celebrating members of the San Carlos Apache tribe and other community members in and around Bylas, AZ. These are in draft form. More are still to come...

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from → [Mt. Turnbull Academy](#)

[A piece/peace of mind](#) - 2010 February 6

by Kimi

Josh and I wish we had another week, or more, to let the work sink in, to see how it permeates. We never quite know what students absorb. It helps to ask.

This art project is important to me because it provided an opportunity to meet one of my role models. I admire this woman and do actually meeting her had an even greater impact on me. I was able to learn about how she became successful...the steps she took and how she dealt with the obstacles she faced. For the interview, I had to do some background research ... so I would have a slight insight on her. I then had to come up with questions that I felt would make me feel like I knew her a bit better afterwards. I never conducted an interview before, so now I know that in order to get a piece of someone's mind, I'll have to ask open-ended questions. I also learned more ways to take photos from different angles. I would like my creation to represent a point; the point being that we, as adolescents, are curious about our culture and are willing to learn more. -Angel Baylish, 18

I think this project is important to others in many ways ... People visiting the community will know our important leaders. I want people to know that no matter how you grew up in your home you can still be successful. Forget the past and look toward the future. -Danielle Pike, 17

We learned how to take portraits of other students. then we learned how to interview some people we picked. ..Get to know the person we interviewed. Take as much photos as you can ... We used a camera, some big lights, and the background was a sheet hanging up. It's something that I did myself and I made it ... I think that it will come out awesome. -April Goseyun, 18

I think [this project] would be important to others because it can show others respect for the community .. This would help the younger kids know about their culture and have the younger kids teach their kids about their Apache language and carry on their traditions. I do think art is important for the future. Art can show others how to take their culture more serious and show young kids to respect community members and elders. -Emilia Mata, 19

... this project is important to me because I want to know what someone else thinks about the reservation...and about the people here ... I learned that there are people that do think that we Apaches are losing our traditions, the language we speak and that the alcohol and drugs are not getting any better. This project is different to me because I've never interviewed anyone and I've never thought I would interview someone from the community. I would like people to learn that there is more to life than living on the reservation and that you can better yourself if you get the education. I do think that it's important know the truth about the past. Just knowing how it was in the past will help you build a better future and the only way to live in the future is if you let the past go fast. -Tiara Placencia

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This art project is important to me because it could help me find a job by asking questions and talking to people. Things that I learned...were listening to people and recording the important things they had to say. I also learned how to talk to other people and how to take photographs. This art class is different to me and I liked it because I took my own pictures and nobody yelled at me. My art project is important because it helped other people learn more about important people on the Reservation. By doing this we can keep Apache history going on. Art is good to understand the past and future. We can compare how is was in the past and now and how it will be in the future. -Davidson King, 17

from → [Mt. Turnbull Academy](#)



Mt. Turnbull, after the fog lifts. Feb. 4, 2010

This is the view from Mt. Turnbull Academy.

from → [Mt. Turnbull Academy](#)

[The Golden Nuggets - 2010 February 4](#)

by Kimi

Interview time. The students have written out questions, but I haven't had as much time as I want to look over them. This is a crash course. They've nailed "open-ended" questions (soliciting something other than "Yes" or "No" or a single word), but in some cases they've pounded the nail all the way through the wood. ("How do you feel about your culture?" That's so open you could fall in and get lost. How do you answer that?). But oh well, it's 9 am and the first interviewee is here.

He's an Apache elder, 65 years old. He sits down and starts talking. The students barely need to ask anything. He just goes and goes and goes. For nearly an hour. He talks about life before, with no running water and no Nintendo. He talks about the stories he heard, with animals that talked just like people, stories that taught him to reason, how after hearing them he didn't need any instructions from anyone, he knew how to move through life. Of course, people over 50 always romanticize the past, so you have to add a few grains of salt to what they say. But still, underneath the salt...

And then the next woman comes. She works for the District's Wildlife and Recreation Department. And then the woman who does accounting in for the school district. And the man who makes traditional violins and has played chiefs and medicine men in feature films about the Indians. And the school maintenance man, and the director of the health center, and the painter, and the pasty white young Lutheran pastor who's here to

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preach God's word, and the former drug addict who put down the gun he had in his mouth because a spirit from deep inside him cried out and he listened. He is now one of most fervent upholders of Apache culture; he runs programs for young people to learn about native plants and language and ceremony.

The students are either nonchalant or nervous. One girl, white, who moved to the Rez because she got pregnant and her father wouldn't talk to her, paces around in her slippers (her favorite shoes, at 9 months pregnant). "I'm so nervous, I'm so nervous," she says. She keeps going to the window to see if her person is there yet. "This is like a first date," she says.

I feel like someone slipped me a special ticket, or opened up the back door and snuck me in. It is an honor and a privilege to listen to Apache elders. The students are in charge here and I give them control. They move rigidly through their questions and hold awkward silence at the end of the answers. But they are interviewing. And the visitors are kind and willing. Though they speak in English, I can hear the Apache in some of their voices—a hard edge on the backside of the words and thick spaces in between, like stones being chucked slowly into a dry wash.

I remember how much I love this art. You sit down with someone and hold an intention—to listen, to learn, to understand. You move past the basic facts, the names and dates, the lists. And then something happens. Could be 2 minutes into it, could be 20. The moment when you feel the bleed-over, when you imagine yourself, just temporarily, becoming the other, feeling what life is like inside that skin, behind

those eyes, standing on those legs. It's not a full permeation, because you still sit on your side, with just the right amount of distance to listen for the gems, the "golden nuggets," as I've been calling them. They're the statements, the strings of sentences you wait for, the ones that make your heart quicken, that re-arrange the neurons in your brain, that transfer something of the spirit and character of a single person into the spirit and character of the universal. The ones you'll pull out later and show and share. The ones that make you, the listener, say, "Ah! Yes. I get you. I hear you. I know you."

Or at least I know something of you now.

And that, of course, is the whole point of a project like this. To know something of the other. To open up to someone else's experience, purposefully, quietly, fully.

I have to believe that the act of listening is opening up something inside of these students. These students with their shyness and their headphones, with their pregnant bellies and their babies at home, with their brothers dead from suicide, with their parents who didn't teach them their native language, with their Sunrise Ceremonies, with their tired medicine men, with their Christian replacements, with their heavy metal music, with their alcohol demons breathing down their necks, with their dreams to somehow get off the Rez, to pull on the cord hard enough so that it breaks, or frays just a little, long enough for them to taste something else.

When the pregnant girl finishes her interview with the director of the health center, the man who almost died of leukemia, the man who

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said he came back to the Rez to help his people, she's pleased. "I got a lot of information," she says. She is smiling. "He was nice. He told me a lot. He liked having the photos taken, huh?" She is tapping her slippers on the floor. "That was a good first date!"

from → [Mt. Turnbull Academy](#)

[Speak Your Dreams - 2010 February 2](#) [2 Comments](#)

by Kimi

Okay, so no one wants their picture taken. No one wants to say anything about themselves. This is what we're told before arriving. They're shy and reserved. But then they all get behind the camera. And some of them smile. And then one girl keeps hanging around us when she's supposed to go back to her classroom and she has a nickname for Josh already and she keeps leaning on me and asking me questions about where I live and what I do and she keeps coming back to take more pictures of herself and the others and clearly she's got something to say. So I sat with her on Friday and had her pick out one of the portraits of her and tell me who she is and I made up a prototype poster with her image and her words.



I am a 17-year-old Apache mother. I'm shy and quiet. I keep things to myself. The thing that really gets me mad is girls that say things and can't back up their story. The truth is that nobody knows me, but they act like they know me.

I'm still going to school and working to get my diploma. What keeps me going is my little girl, really thinking about her future, instead of mine. I'm looking to go to college and become a nurse. I want to get off the Rez and not look back.

- Tiara Placencia
Photographed by Johnny Josay, 18

FACING THE PAST, PRESENT & FUTURE is a project in which students from Mt. Turnbull Academy interview and photograph members of the San Carlos Apache Tribe and other community members about their lives and culture. It is a collaboration between the Academy and teaching artists from the Southern Arizona Arts in Academics program, which brings arts experiences to youth in rural areas. Learn more at www.saaa.schoolsites.com. Blyss, AZ, 2010.

And today when I showed it to the rest of them, they all wanted one too. So once I finished teaching them how to transcribe and we reviewed what you need to remember before you interview someone and they sat and finalized their questions for the first round of interviews with elders, I had them come to the "hot seat." And then I interviewed them. I transcribed as they spoke and together we shaped their statements.

It was a significant moment.

When I came to this school last year, these students would barely look at me. Now they not only respond, but they tell me their stories—

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why they hate the Rez, what makes them mad, what they're most proud of, what kind of relationship they have with their culture, what makes them feel most alive.

I ask all of them, without exception, about their hopes and dreams for the future. I let them answer. Some know right away. Some take a long time...the pixels of their brain slowly working to piece together an image, however faint and blurry. I ask follow up questions: where do you want to go exactly? why do you want to be a nurse? what, exactly, do you imagine for yourself in 10 years?

It doesn't take long to see that most of them haven't spent much time at all on this kind of seeing. I stay late to make sure everyone gets a chance to put the image into words.

They speak. I type. The dreams squeeze out the door and take wing.

from → [Mt. Turnbull Academy](#)

[Apache Country, early 2010](#) - 2010 January

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[2 Comments](#)

by Kimi

End of January, buckets of snow on Mt. Graham. I want capture some things before they melt.

Snow in Southeastern Arizona. It's something.

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remain an oddity once I'm gone, so be it. My goal is greater than that, however.

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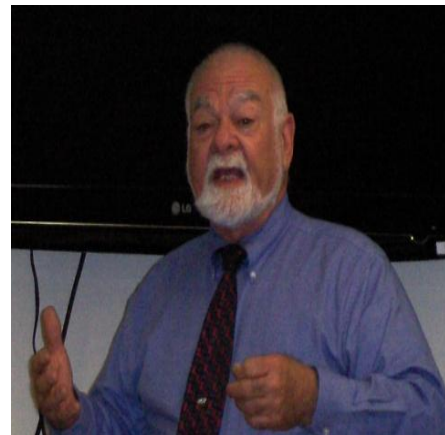
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sing the lyrics the way I do, with full-volume voice, head shaking, torso pulsing ("Big booty, big booty, big booty! Aaaw big booty!"), they laughed plenty. And so did I.

from → [Mt. Turnbull Academy](#)

PROGRAM EVALUATOR



Dr. Lawrence T. Mello, Ed. D

Tracking Our Progress, Measuring Our Success

During the January 16, 2010 meeting in Willcox, AZ, Dr. Mello went over the revised reporting requirements for the grant programs. Below are brief overviews of the requirements discussed:

SAAA STUDENT PERFORMANC OF ARTS STANDARDS SCALE

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DIMENSION:

1. The student gives a clear description of the art selection and the process used to complete the performance task.

PROMPTS:

- a. What art did you create?*
- b. What steps did you follow to create this art?*
- c. What art elements did you use to create this art?*

2. The student is able to relate, to analyze, to interpret, to contextualize, to apply purpose to their art work.

PROMPTS:

- a. Why is this art important to you?*
- b. What did you learn by creating this art?*
- c. How was this art the same or different from other art that you have created?*

3. The student is able to evaluate or draw thoughtful conclusions about the significance of the art.

PROMPTS:

- a. Do you think your art creation might be important to others? Why?*
- b. What would you like others to learn from your art?*
- c. Do you think art is important to understanding the past? The future?*

REPORT FORM
STUDENT PERFORMANCE OF ARTS
STANDARDS SCALE

Teacher:

School:

Grade

Reporting Date (Please check):

_____ March 29 _____ May 24

_____ October 25 _____ January 17/2011

Directions for Use: For each reporting period the classroom teacher assesses each student's work in terms of each of the three Dimensions given on the ***Student Performance of Arts Scale***. Using the 0 – 5 point scale shown on the instrument, the teacher indicates the score for each of the Dimensions. The score is placed on this ***Report Form*** in the appropriate column to the right of the student's name for each of the Dimensions. At the bottom of each column place the sum of the scores for each of the three dimensions. Divide the total score for each column by the number of students. This form is to be used for each of the reporting periods.

Sum of the column scores / the number of students (to arrive at a final score for each student).

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CLASSROOM OBSERVATION OF ARTS USE

DIMENSION:

(5 Performing Plus – Overall and best performance)

Teacher incorporates art into lesson plans -
- Must include all items a) – f)

- a) The **big idea & essential question** is clearly threaded through the unit plan and the lesson plan
- b) The planning targets enduring understanding
- c) The lesson plans target knowledge, concepts, skills and techniques
- d) Multiple modalities of learning are embedded in the planning
- e) Assessment tools and strategies are integrated into the planning (formal and informal)
- f) Instructional materials are diverse and appropriate to the lesson

IMPLEMENTING:

Teacher integrates arts into regular classroom instruction - Must include all items a) – f)

- a. Teacher follows integrated plan throughout the lesson
- b. Visuals and other instructional materials reflect the big idea and the essential question

- c. Teacher engages students through reflection, dialogue, informal and formal assessment
- d. Teacher draws connections between arts and non-arts disciplines
- e. Teacher models the use of an arts vocabulary
- f. Teacher actively engages students in the process of art making

Utilizing the above evaluation instruments will better provide the necessary information for the reporting periods for the grants.

CALENDAR OF EVENTS 2010

July

Artist Residency at various schools

August

Artist Residency at various schools

8/14 - SAAA Training for new teachers
Willcox Schools

8/21 - SAAA Professional Development
Training for all SAAA participants

September

Artist Residency at various schools

October

Artist Residency at various schools

November

Artist Residency at various schools

11/16 & 11/17 - SAAA @ Mega Conference
in Phoenix

December

Artist Residency at various schools



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SAAA SCHOOL AND TEACHER PARTICIPANTS

ASH CREEK

Linda Frost
Andrea Buckley
Vicki Marvick
Laura Lind
Beth McNight
Chris Hamberger

DOUBLE ADOBE ELEMENTARY

Pamela Sanders
Ann Cloud
Mary MacDonald
Ruthe Thursbay
Margaret Harding
Suzette Moldrem

FT. THOMAS ELEMENTARY

Lonnie Hunt
Chrissi Douglas
Ella Schulz

FT. THOMAS HS

Raychell Rohrwasser
Sandra Hill
Shane Hawkins

MOUNT TURNBULL ACADEMY

Susan Logan
Marlene Eligass
Jayson Stanley
Lizatina Stanley

NACO ELEMENTARY

Deborah Girard
Jennifer Meneses
Jenny Brock
Patricia Marsh

STAFF

Karen Husted - Director
Dr. Larry Mello - Evaluator
Marcy Nathan - Technical
Nancy Turner - Assist
Linda Vensel - Assist

ARTISTS

Susan Corl - Visual Folk Artist
Kim Eisele - Creative Writing/Dance
Paul Fisher - Drama/Theater
Alex Jones - Visual Artist
Toni Press-Coffman - Playwright
Carrie Starr - Music
Alida Wilson-Gunn - Drama/Theater
Josh Schachter - Photographer

WILLCOX SCHOOLS

Willcox Elementary - Grade 4

Diana Edeline
Doug Meyer
Sharon Travassos
Tracey Wilson

Willcox Middle School

Linda Rothschiller
(All 6th Grade Science
and Grades 7 and 8 Art)