



**Southeastern Arizona Arts in Academics  
Project (SAAA)**

**Fort Thomas Unified School District**

**Fort Thomas, Arizona**

**Award Number: U351C040056**

**FALL 2010**

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Karen Kay Husted, Project Director  
P O Box 3535 Douglas AZ, 85608  
Phone/FAX 520- 558-2346  
Cell 520 - 400 - 1474

Compiled and Edited by Linda Vensel



## SAAA PROJECT

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## *IN THE BEGINNING. . . . .*

### **SOUTHEASTERN ARIZONA ARTS IN ACADEMICS (SAAA)**

**The U. S. Department of Education to invest approximately \$1 million through a grant funded for an Art Academics Model Professional Development Program in Southern Arizona rural schools over a 3-year period.**

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.

### ***Project Purpose & Population Served***

The Southeastern Arizona Arts in Academics (SAAA) project is designed to be a model professional development project for teaching arts integration in isolated rural schools. It is funded by a DOE PDAE Grant. It is a synthesis of pedagogies, research and best practices in which the teachers, artists and school leadership adopt new shared goals to achieve an art driven integrated teaching and learning environment. The core curriculum and arts standards are learned and embraced as a whole. Understanding by Design (Bud) is the method of curriculum design and development used for the project. Bud is the method of planning between the artists and the teachers. The concepts of Bud are the foundation for the assessments used in the project. Further the project is designed to impact and engage the community.

The SAAA project is a consortium of 7 rural schools in Southeastern Arizona: Ash Creek School (K – 8) and Double Adobe Elementary (K – 6) are located in the Sculpture Springs Valley, a vast ranching and farming area. Ft. Thomas Elementary (K – 6) and Ft. Thomas High School (9 – 12) are located at the edge of the Apache reservation and populated by over 90% Apache decent students who live on or near the reservation in the Gila Valley farming basin which is adjacent to the Gila River Wilderness Area. Mount Turnbull Academy (9 – 12) is a charter school on the Apache Reservation. Willcox Elementary (K – 5) and Willcox Middle School (6 – 8) are in a farming and ranching community and the schools service a large migrant worker population. These schools are located in two counties (Cochise & Graham) in the southeastern corner of Arizona. Mt. Turnbull Academy (the northern most site) is approximately 3 ½ hours from Double Adobe (the southern-most site). All of these schools are located in what is known as the “open drug corridor” of the United States. The area is miles and miles of open space. The “population centers” tend to be around the schools. Poverty, substance abuse, and the lack of infrastructure, social, cultural and other urban or metropolitan services are also characteristics of the area. Defining these sites are the small staff who play multiple roles. For example, the Principal at Double Adobe School, teaches 3<sup>rd</sup> and 4<sup>th</sup> grade and the Director of Special Education at Ash Creek School is the 3<sup>rd</sup>, 4<sup>th</sup>, & 5<sup>th</sup> grade teacher.

### ***Methodology***

The project is designed to meet school improvement needs through the professional development provided to teachers. Teachers are required to meet the demands of designing and planning an arts integrated curriculum and to implement the performance-based assessment of the project. The program is intense and demanding on teacher time. In addition the administration and governing boards are informed and involved in various aspects of the project. The project seeks and implements various strategies and opportunities to involve the community.

Master teacher artists in creative writing, dance, drama/theater, music, photography and the visual arts are an integral component to the project. The master teaching artists are placed in each school for a 2 – 3 week residency based on the **SAAA Ubd curriculum planning template completed** by the classroom teacher in collaboration with the artist. The teacher and the artist combine expertise to develop the teaching template originated by the classroom teacher's overall instructional plan. The teachers and the artists working relationship is continually growing, which significantly improves and enriches the curriculum planning templates and the collaboration between artists and teachers.

## *Evaluation*

Teachers, artists and students are assessed for their growth in teaching and learning. Models of evaluating in and through the arts have been designed. The pedagogical foundation for the assessments is performance based. The evaluator for the project is Dr. Lawrence Mello. Dr. Mello and Karen Husted, the project director, developed the criteria for teacher and student evaluations. Artists are evaluated by the classroom teachers with an adaptation of a rubric developed by Young Audiences. The project director gives the artists on-going feedback and professional development regarding their work and collaboration with the teachers. The project is being measured on two levels: 1) teacher/artist planning and implementation, 2) student achievement in arts integration learning by scoring the students ability to articulate their creating process and to relate the artistic work to their world and learning and to evaluate its impact to others (the three strands of the Arizona State Standards in the Arts).

## *Assessment*

The assessment process is designed to continuously improve the classroom instruction and thus, the student performance. It is to help students set goals and improve their work and to relate their creative and academic progress to their greater world of understanding and knowledge. Most importantly the assessment informs the professional development needs of the project. The important aspect of our design is to provide us with all the significant information through two instruments. The two instruments are refined and provide us with the key information relative to professional development and student progress. The student assessment is further integrated by implementing the six strands of writing. The assessment design provides the project the maximum amount of information while maximizing student and teacher time. The student assessment is further formatted to be a "mini " portfolio process that allows students to track and analyze their own progress. The student assessment tool is demanding of teacher and student, but it provides a deep and rich opportunity for project assessment through one instrument.

We continue to "fine tune" our curriculum planning and assessment process. We believe it will facilitate the inclusion of our new schools, Willcox Elementary and Willcox Middle School, while providing them with clear expectations. They are receiving extra professional development time in order to make their entry into the program smooth and fast paced.





### PROGRAM DIRECTOR

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

Karen has dedicated *45 years to quality theatre and arts education*. She was a classroom theatre, movement, speech teacher and department chair for 20 plus years. She also served as the AZ state director of interscholastic drama and speech activities. As the president of the state educational theatre association, she chaired the development of the first state drama/theatre curriculum. When she became the Artistic Director and Department Chair of Tucson High Magnet School for the Performing and Visual Arts she focused on the improvement and expansion of the curriculum as well as assessment criteria such as entrance and exit skills and a portfolio process to demonstrate student growth and improvement and a best works portfolio for seniors. As chair of Theatre Education at the University of Arizona she facilitated the review and update of the entire Theatre Department's undergraduate curriculum, which included implementing new offerings in theatre education and starting a Master of Arts program in Theatre Education. As a national consultant, Karen collaborated with the Educational Theatre Association to develop professional development seminars in curriculum and assessment design which were taught and facilitated by her in all regions of the United States. Karen was the national theatre consultant on the New York State Goals 2000 project to develop a state assessment in the arts for the New York State Department of Education. Karen was a technical assistance provider for the AZ State Department of Education Arts Integration Initiative. It was her work with this initiative that led her to see the need for the development of Arts for "Border" Children. In addition, for eight years she taught the methods of arts integration for The University of Phoenix at the Tucson and Sierra Vista campuses. In 1994, Karen was recognized for her extensive contributions to theatre curriculum and assessment by being inducted into the Education Theatre Hall of Fame. During the years she was teaching at the University of Arizona, she was annually nominated by her colleagues in the College of Fine Arts for an outstanding teaching award and received the Putnam Award in 1995. Karen has published curriculum and assessment articles.

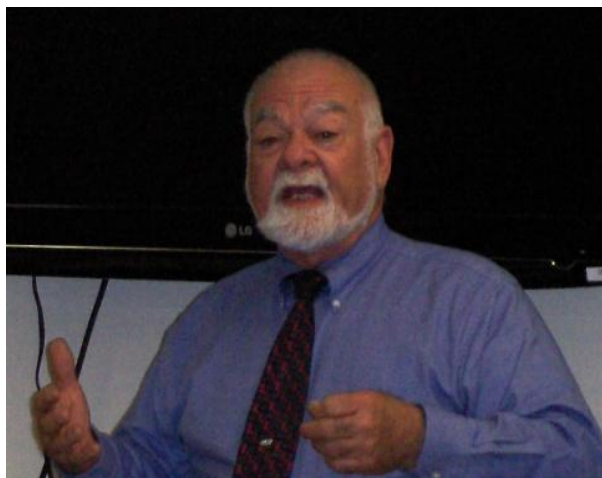
#### **Arts for "Border" Children**

***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.***

Arts for "Border" Children is the facilitator for the Southeast Arizona Arts in Academics (SAAA) professional development project. It is a U S Department of Education Model Programs 3-year grant. SAAA is a consortium of rural schools. The schools in the project are Ash Creek, Double Adobe, Naco, Fort Thomas Elementary, Fort Thomas High School, Willcox Elementary and Willcox Middle School. The project is a unique concept to bring arts integration in all arts disciplines and all core curriculum through professional teaching artists to the SAAA schools.



The focus of the project is professional development for teachers, teaching artists and novice teaching artists. It will capitalize on the extensively researched CAPE model of arts integration and the implementation of curriculum and assessment using the UNDERSTANDING BY DESIGN model. It will bring performances to the schools and unique opportunities for students to engage in these performances. Further it will allow students to showcase, comment and dialogue about their work through an electronic museum.



### PROGRAM EVALUATOR

#### Lawrence T. Mello, Ed. D

Dr. Larry Mello has served as a classroom teacher, school principal, district administrator and educational trainer and consultant for 47 years. He is currently training classroom teachers in the use of research-based instructional practices and provides educational leadership training and coaching to school administrators. Dr. Mello has facilitated school reform efforts across the nation, has conducted numerous program and project evaluations and presently serves as a mentor principal in Arizona. His work is grounded in current research on organizational change, effective teaching and learning and leadership competency.

Dr. Mello is the Consultant/Owner of *New Designs for Learning*, which provides education consultant services, group facilitation, in-service teacher training; school improvement and education leadership training to public and private schools throughout the United States. Dr. Mello has developed and delivered school effectiveness in-service training activities to teachers and administrators in a seven-state region, and has provided liaison with federal and state education agencies and institutions of higher learning in the region.

Over the years, Dr. Mello has had many publications too numerous to list, in addition to product and program development. His expertise in K-12, plus higher education brings a wealth of knowledge to the SAAA Program.

Refer to the attached evaluation forms which Larry developed over a period of time to best evaluate and assess the program. These forms were downloaded to a "Thumb Drive" for the teachers as well as being sent out electronically.

SAAA was very fortunate to be able to obtain the following Master Artists who were all very talented, skilled, artistic and motivating with a true desire to work with students and teachers to extend and elevate education and integration art at the various schools.

## Master Artist

### Susan Corl - Mixed Media Visual Folk Artist

Susan Corl is a visual folk artist/quilter/poet. Susan's specialties are textiles, fibers, mixed media and multi-cultural crafts. A versatile artist working with in many forms, her work has a strong emphasis on pattern and color inspired from nature and folk art from around the world.

Corl has been a member of the Arizona Commission on the Arts Roster since 1996 doing residencies in schools and communities throughout Arizona. These have included a focus on two and three dimensional design, quilting, bookmaking and handmade paper, sculpture, mask making and puppetry, highlighting natural and recycled materials. Susan is particularly interested in process and technique, one example: gathering and processing plants into sheets of paper that are bound into a handmade book written in calligraphy. Her workshops emphasize the use of natural materials and recycling and connect to the core curriculum while implementing the Arts Standards.

### Kimi Eisele - Writer/Dancer

Kimi Eisele, a multi-disciplinary artist. Kimi facilitates students of all ages to enter the writing, research and documenting process through movement, artifacts, and memories. Her work explores how individual and community geographies intersect and how personal and political landscapes can be communicated with words, images, maps, and the body.

As an artist on Arizona Commission of the Arts Artist Roster, Kimi has taught creative writing and movement in schools and institutions for the past eight years. She served for five years as the Writing Director of VOICES, Inc. mentoring young people in writing, research, and interviewing for the after-school magazine program, 110 Degrees. For that work she was awarded the 2005 Compass Health Care "Dynamic Duo Award: Making a Difference" with photographer Josh Schechter. As a VOICES guest artist, Kimi has taught digital storytelling to youth on the Tohono O'odham Nation, and co-facilitated (with Josh Schechter) the "Living Stories Project," which invites participants to explore their personal and neighborhood histories through writing, photography, and movement.

Kimi is the Special Projects Director for NEW Articulations Dance Theatre, where she has facilitated community dance projects using modern dance and personal stories to illuminate issues of social, political, or environmental significance.

### Paul Fisher - Theatre/Drama

Paul Fisher is a private consultant specializing in the use of creativity and theatre as tools of assessment, learning, communication and critical thinking. He has conducted staff development and worked in-classroom with The University of Arizona, Tucson Unified, Marana and Sunnyside School Districts, charter and private schools. Mr. Fisher is also a performer, writer and director.

Paul Fisher has worked in differing venues, in a variety of locations, throughout the US, in Europe, Russia and Africa. He has consulted for INTUIT, Canyon Ranch, and many other organizations. He teaches creative thinking, lectures for The

Learning Curve, consults with the National Endowment for the Arts, and UA Presents, at the University of Arizona.

In 2007 Paul Fisher was recognized for his years of distinguished service in Arts and Education, by The Arizona Daily Star and The Tucson/Pima Arts Council with the "Lumie" Award. In 2003, Mr. Fisher was awarded the Buffalo Exchange Arts Award, by the Community Foundation of Southern Arizona, for his years of work in Arts and Education. Mr. Fisher was the original Director of the nationally recognized Arts Education Program for the Tucson Pima Arts Council.

Mr. Fisher is a graduate of the University of Birmingham, Great Britain. He has published a variety of books and articles. Referred to as "the Robin Williams of Education", he is a veteran teacher. Mr. Fisher always provides a stimulating, hilarious & educational experience.

#### **Alida Wilson-Gunn - Education Outreach, Director for Borderlands Theater**

Alida Wilson-Gunn, a native Arizonan, became a staff member of Borderlands Theater at the end of their 2002/2003 Season and now manages their Education Outreach Program. This season she is directing the *Coyote y Culebra Youth Projects' Wind in the Shadows* an original an evolving piece of theater inspired and created by students and arranged by Toni Press-Coffman, as part of an ongoing in-school workshop, writing and performance project. Alida previously directed *Coyote y Culebra* and *Javelin Ballerina*, an ensemble piece, as part of the *Folktales Youth Project*, developed by Borderlands Theater and Folklorist Professor Maribel Alvarez, written by Toni Press-Coffman, conceived by Maribel Alvarez, Eva Kessler, Toni Press-Coffman, and myself, with assistance from Jim Griffith and the Southwest Center (Humanities Department) at the University of Arizona.

Alida has been affiliated with Borderlands Theater since 1989, starting as an actress in *La Casa de Bernard Alba/The House of Bernard Alba*. Since then she has performed in several Borderlands' productions. She has worked as a professional actress and a theater technician in New York and Los Angeles.

#### **Alex Jones - Visual Artist**

Alex Jones worked as an artist and illustrator in Los Angeles, primarily in the record industry (i.e. Warner Bros. Records, the Welk Music Group and Vanguard Records). For over a decade he provided cover and spot illustrations for Warner Bros. Records monthly sales catalog *The Guide*. His graphic work has been used for posters, album covers, greeting cards, T-shirts, coffee mugs. His clients have included The Los Angeles Southwest Museum, The Jackson Hole Wildlife Film Festival and Chaleur ceramics. Alex has marketed and licensed these works under the company name Roadside Distractions.

Alex has recently joined the artists of Southeastern Arizona Arts and Academics bringing his draftsmanship skills to the mix. His classes center around the powers of observation offering students an approach to visualizing a subject through its basic individual elements of shape and proportion by creating very simple step by step progression drawings. He provides his students a template to guide them through their own creative process giving them a starting point from which they can realize their own vision of the world around them.



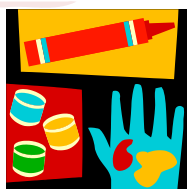
### **Josh Schechter - Photography**

Josh Schechter is a photographer, visual storyteller, educator, and community activist who has worked for organizations throughout the U.S. to document issues from urban revitalization to food security. His images have been published internationally in books, magazines, newspapers, films and web sites, in venues ranging from the *New York Times* to the *Navajo Times*. Josh earned a master's degree in environment management at the Yale School of Forestry and Environment Studies, where he explored how urban youth could use photography to share their own lives and perspectives. Over the past decade he has taught documentary photography to youth, teachers, neighborhood groups, and nonprofit organizations in places ranging from New Delhi to Nigeria. Since 2005 he has developed a passion for digital storytelling and has facilitated digital storytelling workshops in the US, India and South Africa. Josh has won many prestigious awards; a few are listed below:

- “Arizona Teaching Artist Award for Innovation” from the Arizona Commission on the Arts (2009)
- Nominated for “Patron Saint of Photography” Teaching Award, The Center (2007)
- Compass Healthcare “Making a Difference in the Community” Dynamic Duo Award (September 2005)
- Selected as a “Top Photographer” in the Environment/Nature & Personal Documentary Categories, Golden Light Awards, Maine Photographic Workshops (2004)
- Second Place, California’s Ocean Realm Category, *California Wild Magazine* Photo Competition (2003)

### **Carrie Starr - Music And Arts Education**

Carrie Starr has served as leader of a school improvement team. She was a participant in the Professional Development Academy and the administrator of a two-year Arizona State Arts Education Initiative grant. Through the above experiences and training Carrie developed a solid and practical understanding of the principles of school improvement. Carrie has combined the principles of school improvement with the concepts and skills she has acquired in the world of music, vocal training, and Orff Schoolwork (a method of music education for young students). The combination of school improvement has led her to an engaging flexible student-centered method of instruction integrating core academic standards into vocal and instrumental music instruction for grades K – 12.



## SAAA SCHOOL AND TEACHER PARTICIPANTS



### **ASH CREEK**

Sue Shepherd  
Linda Frost  
Andrea Buckley  
Vicki Marwick  
Laura Lind  
Beth McKnight  
Chris Hamburger

### **STAFF**

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

### **DOUBLE ADOBE ELEMENTARY**

Pamela Sanders  
Ann Cloud  
Mary MacDonald  
Ruther Thursday  
Margaret Harding  
Suzette Molder  
Laura Randolph

### **ARTISTS**

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

### **FT. THOMAS ELEMENTARY**

Chrissie Douglas  
Ella Schulz  
Kelly Kay  
Marti McCabe

### **FT. THOMAS HS**

Sandra Hill  
Marie La France

### **MOUNT TURNBULL ACADEMY**

Lori Talavera  
Marlene Eligass  
Jayson Stanley  
Lizatina Stanley

### **NACO ELEMENTARY**

Deborah Girard  
Jennifer Meneses  
Jenny Brock  
Patricia Marsh

### **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)

## WHAT WE ARE DOING. . . .

### The grant goals will be accomplished through the following strategies:

- **Creating student and teacher enthusiasm and support by utilizing the expertise of artists in residence, College faculty, and technology to expand learning opportunities. Artists in Residences will spend two - three weeks a year at each school site demonstrating and facilitating student projects. Student works will be disseminated electronically and juried by a distinguished panel of judges who will support student growth.**

The following are photos of the Master Artists working with students from the various school involved with the grant.

Below-Left: Paul Fisher, drama artists, using the story board grades 2 & 3 created with their teacher, Andrea Buckley of Ash Creek, to help students to create their drama to tell the story of the Declaration of Independence.



Above-Right: Carrie Starr music artist and Ft. Thomas Elementary students grade 4 preparing to do a pioneer folk dance.

**Below:** FT. Thomas Elementary - creating their Arizona Animal head pieces.



Below: Carrie Starr, music artist, introducing grades 1 & 2 at Double Adobe to the concepts of Orff music education.





Above-Right and Below: Carrie Starr, Music Artist introducing students to the Orff method of music education through xylophones in grades 1 & 2 at Double Adobe.



**Above-Right:** Raychell Rohrwasser, Ft. Thomas H. S. Visual Art teacher coaching her students with their poetry writing during the Kimi Eisele creative writing residency. The poetry accompanied by original artwork was included in their books made with Susan Corl, visual artist.

**Below-Left:** Paul Fisher, drama artist in Jenny Brooks first grade class.



**Above-Right:** Paul Fisher, drama artist preparing Naco students for their holiday event.

**Below:** Naco audience attending holiday event.



**Above-Right:** Naco grades 1 & 2 working with visual artist Susan Corl.

The following are photos of Sandra Hill's English classes at Ft. Thomas H. S. They did sidewalk poetry with Master Artist Kimi Eisele.



- **Conducting professional and curriculum development.** Teachers participated in an intensive training program conducted by the teacher/coach, Master Artists and faculty from Cochise College and The University of Arizona. Training was conducted through summer workshops, school year in-services, seminars and colloquies, and observation and coaching.







Teacher Training at the University of Arizona, Cochise College and Willcox Elementary.





**Teacher Training UofA, Tucson, AZ**



**Teacher Training at Cochise College, Willcox, AZ**

In tandem with the SAAA project is another educational proposal granted from the DANA Foundation. The DANA Foundation is a privately owned philanthropic organization which among other interests supports arts education through professional development in rural schools.

This theatre education proposal will provide rural schools in Southeast Arizona Arts in Academics Project standards based theatre education that emphasizes the multi-disciplinary elements of the theatre. The collaboration will be facilitated by Borderlands Theatre. Throughout the process Borderlands Theatre will develop and expand their educational curriculum and outreach program. A further goal of the project is 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.

- **Fostering community enthusiasm by showcasing student works, developing/expanding partnerships, sponsoring special performances/showings, involving parents/community members; school-wide productions that will involve all students.**





## WEBSITE COORDINATOR

At the February 28, 2009 meeting, Marcy Nathan gave an overview of what has been done to create the SAAA website, and to touch on the importance of obtaining approval to show or not to show photographs on the web and in the newsletter. The next step 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 continues to train and trouble shoot at the sites either in person or online.

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

**The NathanGroup**

In addition to the website that opened the SAAA project to the parents and community, various plays were given throughout the project for the communities viewing pleasure, such as the performance of Coyote Y Culebra & Javelino Ballerino on the following dates: April 17, 2010: Ft. Thomas Auditorium, April 20, 2009 at Ash Creek School, April 21, at Double Adobe School and April 21, at Naco School in Douglas. The fall of 2010 has started with a blast of drums on the desert. The community has been actively engaged and involved with the training and performances of the Odaiko Sonora taiko group.

- **Continually monitor and evaluate status and quality of activities; Building a culture to sustain Arts in Academics.**

### Tracking Our Progress, Measuring Our Success (Dr. Lawrence Mello):

Every program or project funded by the U.S. Department of Education (and, in fact, all federal government agencies) is obliged to develop and implement an evaluation plan. The government encourages its awardees to think in terms of a seamless system between program improvement and evaluation. This broad-based approach focuses on clear, measurable goals and outcomes, involves input from the various players, and is driven by a belief that growth and improvement never ends.

Staff buy-in is a critical dimension of this evaluation model, characterized by everyone working toward the same target. This model encourages staff input for decision-making, the recognition of trust, and significant levels of active involvement by the participants.

The goals of the evaluation should be clear and operationally defined so that progress can be measured. Even small-shared successes along the way help to move the entire group to be focused on achieving results.

If we are to be highly effective with respect to the outcomes of the Southeast Arizona Arts in Academics project, we must ensure an atmosphere among our staff, artists, and teachers that is fertile for engaging change processes. If we are to encourage changes in what we do in light of the results of our data, we must encourage trust, honesty and sensitivity to diverse ideas.

An evaluation model as described above is referred to as "continuous Improvement." Our project adopted this model because we believe that, as the literature suggests, "growth never ends." This model encourages all of us to be full partners in the outcomes of the project and indicates our willingness to change or revise our strategies as we move along the path to our goals.

## **METHODOLOGY – WHAT WE HAVE DONE. . . . .**

As we near the end of the grant, Southeast Arizona Arts in Academics has accomplished the following:

- **Students now demonstrate increased skills, knowledge, and understanding of the four forms of art (Music, Visual, Theatre, and Dance) and realize improved academic achievement, social maturity and respect for others, especially those from different cultures.**

### **Music & Drama:**

*Here is a report from Ft. Thomas High School; Sandra Lunt Hill, Teacher:*

#### **Taiko Drumming Workshops and Drama Classes Get our Arts Grant Year off to an Amazing Start!**

Students at Fort Thomas High School received a taste of what they can expect with arts grant projects this semester and are definitely yearning for more. As the teacher in charge of the program at our school, I've noticed a difference this year. In the past, students were much more reluctant to participate in activities that required them to stand up and express themselves in front of their peers. The first time Mr. Paul Fisher, the drama teacher, came to my classes, the general reaction was, "You want us to do what? I don't think so."

Now, in all of my classes, the students keep asking me, "When is Mr. Fisher coming back?" In September when Mr. Fisher came for his first week this year, it was impressive to see how much enthusiasm greeted him. Even the shyest students made an effort. I have also noticed that some previously inhibited students are feeling more confident in other areas. For instance, last week a student, who had had success overcoming her self-consciousness in Mr. Fisher's drama classes, participated in homecoming activities that she would have avoided in the past. Conversations I had with her pointed out the connection between the drama lessons and her increased self-confidence in public situations. In her case, and many others, I am thrilled to see the difference being made in students' lives through the arts programs.

I am also amazed by the new vocabulary I hear in my classes. Before this year, I don't think I ever heard one of my students say, "step out of my comfort zone" or "take a risk" in connection with their school work. Now, I hear this all the time. Lately, we have been incorporating drama activities in some of our regular class sessions, and I've noticed an improvement in the amount and depth of classroom participation.

I don't want to forget to mention one of the most incredible events this year, which happened in August. Our entire school—junior high through high school—took part in the Taiko Drumming Workshops, and after only one day of lessons, a small group of our students felt confident enough to perform in an assembly with the Taiko drummers. Afterwards, some of these students told me how great they felt onstage, "and we weren't nervous because the Taiko teachers explained that the fear we were feeling could easily be turned into excitement [or enthusiasm], which gave us confidence."

In their evaluations after the event, the students in my classes praised the Taiko drumming teachers, emphasizing how much they liked the way they taught and modeled respect.

The arts grant program has definitely changed the culture of our school. I truly believe that what we've accomplished so far could not have happened, at least as successfully, the first year of the project. The students are becoming more familiar with the artists, have overcome their fears, and are opening their minds to the many possibilities being presented to them.



Students at Fort Thomas High School participating in Taiko drumming workshops



Students listening to Paul Fisher talk about how to bring a story to life onstage.



Paul Fisher working with two students in a drama activity

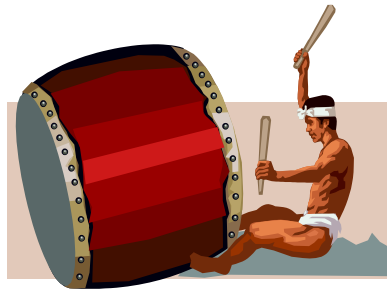


More pictures of students in the Taiko drumming workshops and (below) a picture of students performing with the Taiko drummers at a school assembly.













Carrie Starr, music, and Kimi Eisele, movement and creative writing, were in residence at Ft. Thomas High School 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.



**Visual:**

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 process/method to have students articulate what they are learning the arts standards and core concepts through their arts integration experience.



Students at Ft. Thomas High School 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.



The previous photos are from the recent residency of Susan Corl from Ft. Thomas High School in March. Ukrainian Egg Project.

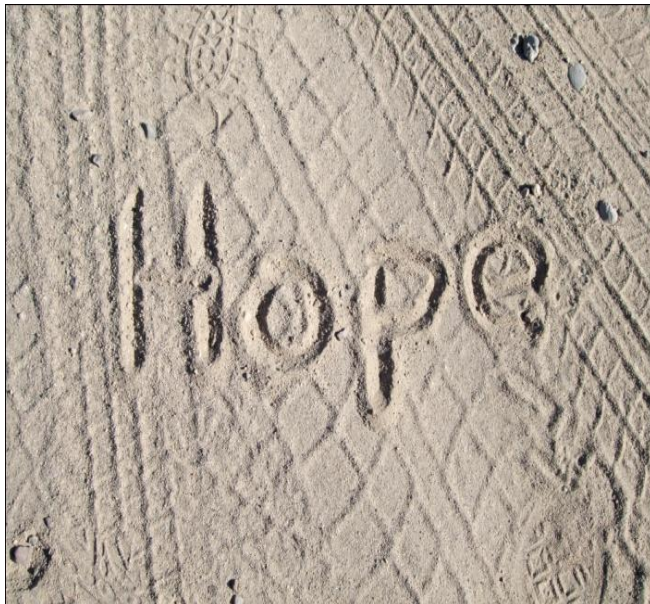




Susan Corl working on Visual Art projects with students.

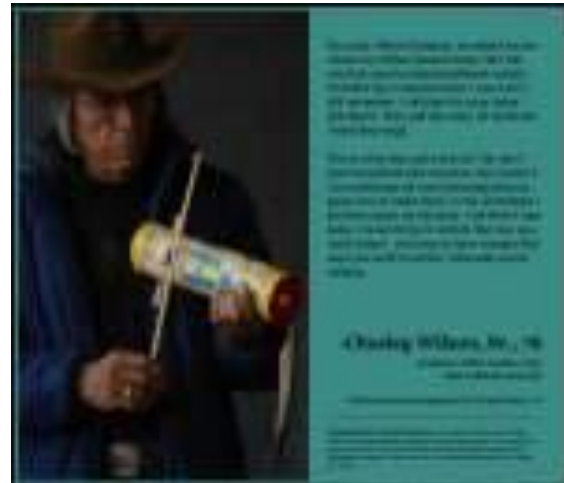
**Visual Arts / Photography:**

Photography Artist, Josh Schacter helped students to learn to use photography to learn to tell a story.





Posters turned out to be a very popular activity among the community.



## Drama / Theatre:



Paul Fisher, drama artist preparing Naco students for their holiday event.

Flyers from performances follow.

Borderlands Theater & Southeastern Arizona Arts in Academics

*Coyote y Culebra Youth Project*

presents

## *Wind in the Shadows*

Voices & Images from our  
Border Youth

January 30, 2010  
7PM

Cabaret Theatre,  
Temple of Music &  
Art,  
330 S Scott Ave



Image courtesy of Mt. Turnbull Academy



Image courtesy of Fort Thomas High School



Image courtesy of Fort Thomas High School



Image courtesy of Mt. Turnbull Academy

Stories our children tell are often lost in the shuffle that is life on the border. The *Coyote y Culebra Youth Project* is designed to empower students by nurturing their voices through writing beyond academic confines. Borderlands Theater and Southeastern Arizona Arts and Academics, Arts for "Border" Youth facilitated by Karen Kay Husted, will capture these important border stories with images mentored by documentary photographer Josh Schachter in an original script by Toni Press-Coffman and bring them to the stage under the direction of Alida Gunn.

***Wind in the Shadows: Voices and Images for Change***

January 30, 2010, 7PM

Cabaret Theatre, Temple of Music & Art, 330 S Scott

Borderlands Theater invites you to preview this series of *Stories and Photographs* by students, in partnership with Southeastern Arizona Arts in Academics. Help us to share these beautiful, poignant pieces with the entire community. How can we hope to understand our Border Youth if we shut their voices away before we have given them light? Tickets for this event are \$45 or 2 for \$80. Evening includes performances by Tucson actors, a showcase of student images, hors d'œuvres and a no host bar.

Reservations: (520)882-7406  
or [boxoffice@borderlandstheater.org](mailto:boxoffice@borderlandstheater.org)

Borderlands Theater • PO Box 2791 • Tucson, AZ 85701 • (520)882-8607 • Box Office: (520)882-7406 • [www.borderlandstheater.org](http://www.borderlandstheater.org)



Borderlands Theater & Southeastern Arizona Arts in  
Academics

Coyote y Culebra

Youth Project

Presents

## *Wind in the Shadows*

Voices from Our Border Youth

Stories our youth tell are often lost in the shuffle  
that is life on the border, caught-up in

dust-devils and dispersed across the desert – whirling around inside dust devils like little bits of trash and plastic. The *Coyote y Culebra Youth Project* is designed to empower students by nurturing their voices through writing, beyond academic confines. Borderlands Theater will capture these important stories with images inspired by social justice photographer, Josh Schachter, in an original script by Toni Press-Coffman and bring them to the stage under the direction of Alida Gunn.

***Wind in the Shadows*** is an arrangement of stories written by students in grades 1 – 12. These tales of life will be celebrated with professional actors and incorporate, music, dance and original student photographs that tell a visual story.

The stories and photographs in this production capture, the friendships, dreams, hopes, fears, anxieties and realities of the youth in rural communities. It is their thoughts and feelings that often live in the shadows and we do not provide them the breath of wind to project their unique thoughts, feelings, emotions and imaginations. The stories reveal the character of parents , grandparents, and friends as seen through the eyes of our rural youth.

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*Performance Times and Teacher Suggestions Enclosed*

For More Information Contact Karen Husted [karenkkhusted@gmail.com](mailto:karenkkhusted@gmail.com) (520)558- 2346

or

Alida Wilson-Gunn [awilsongunn@borderlandstheater.org](mailto:awilsongunn@borderlandstheater.org) (520)882-8607



**Dance:**

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 features the artwork of a different artist.

Ash Creek 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 for students to articulate what they are learning through the process.



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*

**EVALUATION & ASSESSMENT**

- **Teachers now demonstrate the knowledge and skills necessary to engage children and youth in learning the arts and will incorporate the arts into regular classroom instruction.**

**Each school . . .**

- **Each participant was given a "Thumb Drive" with all pertinent information and forms downloaded.**
- **Was given a 12 pix Sony Video cameras to document activities**
- **Had private and public access to the website**
- **Had GoToMeeting program access**
- **Was informed about and received valuable resources for the classroom**
- **Shared the use of resources when logical (example: Taiko Drums)**
- **Had access to the Director, Evaluator, Website/Computer Assistance and Master Artists for questions and input at all times.**

The following are excerpts from interviews of the teachers who have worked with the grant for the past couple of years.

### 1. LIZA STANLEY INTERVIEW

My name is Liza Stanley; I work at Mt. Turnbull Academy in Bylas.

**How has this project changed or impacted your students?** The program has ....improved their writing, their critical thinking and their creativity when working on other projects. The program has improved their writing and we saw improvement on their AIMS testing. And so the kids that we had last year to this year , the program has increased their academic Core which is really good for us.

Attendance also improved, especially when the Master Artists came to the campus. Most of the kids that we thought weren't going to do that well they excelled in the projects, they were awesome.

**What is worth repeating or change for next year?** All of the creativity from the Master Artists we try to keep consistent or keep building on those ideas; one we want to keep doing is the photo project (posters) which is to interview the community members in Bylas. It really involved our community; our community members have come back and have asked to do this project again. The kids really are proud and have a positive outcome.

**What ideas do you have for the future project?** For the future I want them to move forward and after this program or this grant ends is to try to keep it going so the kids that come in later on can have the experience, skill, talent and motivation; so that is my idea for the future, is to try to offer other kids the experience.

### 2. ANDREA BUCKLEY INTERVIEW

My name is Andrea Buckley and I teach at Ash Creek Elementary; First and Second Grade

**What is the most important student achievement of arts integration?** Since we've been doing arts integration, I've seen kids, even little kids with a deeper understanding of the topic that we're teaching. They really get into the topic, they really are learning a lot more.

**How has this project changed you're teaching?** I'm doing big integrating on all the subjects into lessons; it's not just a three day unit, I mean it's weeks and weeks of integrating of language arts, science, social studies, math. It takes a lot more planning and it takes a lot more time and the amount of subjects that I teach is less but the understanding that the students get is so much more than if we just skim through a bunch of subjects or just read a chapter in a text book. They don't really get all of it but with these big projects they learn a lot more.

**What is worth repeating or changing in the next year?** I think that I want to try to integrate even more of the subjects. I'm thinking topics where I can start integrating math which was hard for me to integrate this year. So, I want to integrate math into more of my units. Now that I know what to expect I'm picking my units earlier so I can do more research on them and I really need to start pushing the vocabulary earlier and start using it and reviewing it more often.



### 3. BETH MCKNIGHT INTERVIEW

My name is Beth McKnight from Ash Creek School

**How has the project changed or impacted your students, Special Ed, Title I, and lower achieving especially?** We've seen huge differences in quite a few of our students; Students that we were worried about in terms of their outside lives, in terms of where they might go in the future. We're coming to the end of the year not worrying so much about what they might get into later. Seeing them go into a more positive path. We've seen a child which was basically non-verbal and is now up there with the rest of the group speaking loudly, clearly and applying themselves; we've got just unbelievable things across the school of seeing the kids – their writing improved dramatically over the year. With the post cards actually, learning how to understand what they are doing, realize actually they are trying to tell people something and sort of getting that.

**What were some of your thoughts and feelings as you experienced the project?** It's exciting and challenging. I've learned an awful lot about different arts myself. I know quite a bit about music, but not necessarily the visual arts, so I was learning with the kids; they would say lets figure out how we're going to do this and I was thinking myself how can I integrate this with the project I'm working on with these students and carry on with what the teacher is doing, and it's thrilling to me to just have these "ah-ha" moments. Students say, *I'm not getting this math thing, it just doesn't click* but we get some arts in there and suddenly they can see it, they can feel it; they can touch it and it just makes sense to them.

**When this grants ends, what do you see happening at your school site?** We're going to work our hardest to continue this program; find any grants we can. We're determined to continue and we would love it if the government could extend us but if we can't get the same type of grant again – we're going to find grants so we can bring artists in and we'll do a lot of things ourselves with what we have learned through these three years.

**You've got the tools now?** We've got tools, ideas, and we're coming up with so many more ideas now. We can bring in the ideas and hands from the Master Artists on creative expression and it's wonderful to just integrate those things together, and with the curriculum. And these kids are learning so much more and demonstrating so much more, and they are understanding, and getting into deeper concepts, deeper feelings, thoughts they are sharing much more.

It's making such a huge change in - definitely in behavior, self-confidence, social interaction, and interaction with adults, respect with adults, peers other people and respect for themselves.

➤ **Schools and communities will have the infrastructure and cultivated the commitment to ensure that the arts remain part of the core curriculum.**

We have seen the commitment from the faculties and communities as well as the students as depicted in some of the news articles about the program and direct communication with students, schools, parents and community audiences.

We believe by adding Willcox we have seen the artists help bring the process to the teachers and the other sites near Willcox have been to serve as mentors. In addition, we are seeing teacher-to-teacher sustainability with the two new teachers who were added at Fort Thomas elementary. They are being mentored by two of the experienced teachers in the project. At this time, this process seems to be working well.

The following blog is taken from Big Sky Lessons <http://bigskylessons.wordpress.com/> by Kimi Eisele, the Master Artist for creative writing working with SAAA which helps to portray sustainability within the program.

## Reflections from a traveling teaching artist in rural Arizona

### Significant Events or How We Signify Fun

September 30, 2010

by Kimi



My first school of the season is Fort Thomas Elementary School in the little town of Ft. Thomas, 22 miles west of Safford and about 11 miles west of where the San Carlos Apache Reservation officially begins. About 93% of the students here are Apache. That last fact is significant as context, but it's not necessarily relevant to the events I'm about to share.

Minutes after I arrive on Monday, three 5th graders spot me from 15 feet down the hallway. They run to greet me, repeating my name. I am happy to see them, too. I was just here last spring, five months ago, teaching them how to use their body to communicate something through movement and helping them make the animal legends they'd written come to life with more detail and action. Hopeful, they ask, Am I there to work with them again?

No, I say. "Third graders."

Visibly disappointed, they let me continue on down the hallway, waving the whole time.

I reassure them. "I'll be here all week. I'll see you."

I don't relay this scene to make myself seem special. Elementary-aged students often flock to whatever new and out of the ordinary thing comes walking down the hallway. But it is true that we created some fun learning experiences together during my last residency here. What I find significant is that they remember me at all. Because if they remember me, then they must remember something of what we did together. And that's what all teachers want, right?

I wrote about what we did together and what I learned from them here, in this blog. That's also significant. Because, as writers and readers both know, not every event is worthy of the page.

The 3rd graders are small and wiggly and also very excited about my arrival. Their teachers, one of whom I know already, have prepared them well. I'm guessing, too, that the 5th graders' enthusiasm has rubbed off on them. The continuity of this program is significant. I am no longer a stranger here. Nor are my art forms.

I spend two days introducing the 3rd graders to basic movement concepts. I use a variety of tried-and-true exercises to teach them the five elements of dance—Movement, Body, Energy, Space, and Time—and how to remember them: “My BEST.” They are eager to move, and everyone plays along nicely. I could easily spend the whole week dancing with them and they’d all be happy. But the teachers have asked again that I help the students with their stories about significant events in their lives, offering one-on-one mentoring to help strengthen them.

The Significant Event essay is a curious assignment for a third grader. I can’t demand the kind of reflection I’ve asked of high school students, or even of myself, when writing personal essays. “What did it *mean* that your dad let go of the bike seat and you were riding by yourself? What did that say about your freedom?” and “Why, besides the cotton candy and the rides, do you think the county fair is so special?” and “What did that castle entrance to Disneyland symbolize for you?” These questions don’t have quite the traction for a 3rd grader that they might for me, or you.

When you’re 8, carnivals and county fairs are about Ferris wheels and soda pop and some ride called Spaceship2000. Not about the power of the temporary or the decline of rural America or the way we numb out and eat sugar to make us forget our woes. They’re about having fun.

Just like learning to ride a bike is ... fun. Just like Disneyland is ... fun. When you’re 8, fun is what you’re after and fun is usually what you remember. Period.

(What a lovely lesson for us all.)

Significance comes later, of course. Years later. When we’re old enough to look back and remember an event and make sense of it. In the moment, it’s just ... fun.

So their essays aren’t necessarily about any life-altering events. Sometimes they’re not even about any singular event at all. Or maybe they start off being about a main event, say, going to the Grand Canyon, and end up being about the secondary or even tertiary event—swimming in the hotel pool, or the pick-up basketball game that happened in the gym once the bus got home and everyone was waiting to be picked up, or going into the store on the way there to get Twizzlers and a Coke.

Significance is subjective, I guess. So I go for detail. Let’s make the stories more vivid. Let’s learn the basics of descriptive writing.

This, of course, requires that they remember the event.



One girl looks at me blankly when I ask her what she saw upon arriving at Disneyland. I let her think for a long time and then I ask, “What do you remember? What’s the first thing you saw? Anything new and different?”

Nothing. Then, “People walking around.”



Wait, no castle? No Mickey? No Minnie? "How old were you when you went there?"

"Six," she says.

Fair enough.

Another boy has written about when he first learned to walk. Um, really? You remember that? He nods.

Okay. So we add the details. "What do you remember about the room?" I ask.

Nothing.

"The floor?"

"A brown carpet."

Finally there's a story about a trip to an apple orchard. Just last year and fresh in the memory. By the time the writer comes to sit with me the essay is already full of specific details. She's named the apples and described their color and relayed in detail the orchard owner's instructions about what to do if snakes should appear (*Slowly take three steps back and run away screaming, "Snake!"*).

My favorite part of the story is when the writer describes what happens when one of her classmates does actually see a snake and starts to scream. *"I got scared and started running around. I slipped on an apple and fell on a squished apple. I got squished apple on my bum. I had to go home with squished apple on my bum."*

I love this story not just for its attention to detail but also for how the author structures its main event. From her telling, more significant than picking apples and more significant than seeing the snake was the squished apple on the bum. Which seems fair and true for life at age 8.

I've always thought that for an event to make it to the page it has to mean something, mark some kind of change in the author. I think it's true that readers expect that. It's usually in the "making sense of" that we, the reader, the distanced one, get to enter someone else's story. We all want to be changed by the Ferris wheel, by the bike ride, by the squished apple, even if it wasn't our experience. Especially if it wasn't our experience.

But what I learn from these students and their essays is that all at once nothing is an event and everything is an event and how an event is shared and perceived and deemed significant or not has everything to do with how we remember it, how well we replay it on paper, and how we frame the story.

In my own story of the week, there is the arriving at school and being greeted by the 5th graders. The relative ease of return to a school where I am known. The trying out of new dance activities. The sitting down and editing the stories with the students. The watching of a new teacher take to the residency beautifully, motivating her students to take chances and participating vigorously herself. There is also the stepping into a nearby thrift store one day on my drive home and finding a perfectly-good and much-needed used toaster oven. And the sneaking onto private land after school the next day where I soak in a natural hot spring and sing out loud under dark thunderhead clouds.



All of these events are significant. Or none of them are. Or some will become more significant over time. Because often we don't even know just how meaningful any event is until many years later, when we see how it led to the next event, and the one after that, or how it opened us up, or changed us, or signified a turning point, or marked a particular moment—the first or last of its kind.

I like to think that some of the students will save their essays in a file folder and discover them someday when they're older and have stopped dancing or have tired of the county fair and think Disneyland is over-commercialized and too expensive, or when they're teaching their own children to ride a bicycle for the first time. Maybe these events they wrote about in the 3rd grade will signify something for them, something profound, illuminating. Maybe the details within will help them access their memory, relive the fun for just a moment.

In the meantime, I can hope that the lessons I give these children in sensory detail and in moving their body will inspire them to pay attention more deeply in their lives now. So that when they're out riding their bicycles or making new friends or taking that trip to the water park or the county fair, perhaps they'll notice the way the autumn light casts crisp shadows or how from high up on the Ferris wheel the carnival below looks like a dying fire or how the new friend's eyes seem to say "Yes, I'm interested in knowing you," or how the view of the Grand Canyon for the first, or even second and third time can steal your breath into its immensity and make you forget that the hotel even has a swimming pool. And that because of this kind of deep noticing they'll keep knowing joy.

On the last day of the residency I finally arrange to eat lunch with the 5th graders. They've continued to greet me enthusiastically all week long, and the other teachers agree it would be nice for them to have some time to re-connect with me. So I go to the cafeteria and watch them eat hamburgers and fish sticks and baked beans, and then I invite them back to the library to dance, if they wish.

They wish.

As we are dancing and they are each taking turns leading the movement and I'm noticing their smiling and their laughing and the freedom in their bodies, I consider that that is also an event. This moving and this circle and this laughter and this overcoming of shyness and this hop and this butt shake and this roll across the carpet—all of these are all little events that string together to create something significant. Joy, most certainly. And maybe something else, something yet unnamable but felt nonetheless. Something significant enough to remember for a long time. Significant enough, maybe, to write about someday.

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The following article was published in the Eastern Arizona Courier in Safford, Arizona and written by Fort Thomas High School Student, Justine Pike.

The logo for the Eastern Arizona Courier features the title in a large, black, gothic-style serif font. The text is superimposed on a background image of a mountain range with green trees in the foreground.

**Written words in action    *By Justine Pike, Fort Thomas High School Student*                      NEWS**



*Saucedo (pictured left) of the Borderlands Theater Company of Tucson, perform a skit onstage as part of the "Wind in the Shadows" a production that came to Fort Thomas High School. Contributed photo*

*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" a 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.

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 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 with 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.

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In addition to the above news article, we have incorporated the following copy of an article about students from projects in the grant."

WEDNESDAY, MAY 12, 2010  
Managing Editor: Aimee Staten 928-428-2560 | fax 928-428-4901 | aimee@eacourier.com

A Fort Thomas student finds a subject when participating in a photography field trip

CONTRIBUTED PHOTOS



## Fort Thomas High School students showcase achievements

BY JUSTINE PIKE  
CONTRIBUTING WRITER

**C**elebrating two years of work completed for the South-Eastern Arizona Arts Association project, Fort Thomas High School teachers, students and artists will showcase student achievements at a culminating event held at Fort Thomas High School on May 12.

The community is invited to visit Fort Thomas High School from 5-7 p.m. and view an exhibit of student work created with the help of various artists, such as Paul Fisher (theater), Kimi Eisle (creative writing/dance), Carrie Starr (music), Alida Gunn (theater/drama), Josh Schrachter (photography) and Susan Cori (craft art).

Students in Ms. Rohrwasser's art classes and Mrs. Hill's English classes worked with these artists at various times during the past two years.

Each artist's visit concluded with a project, such as readers' theater presentations, sidewalk poetry, music sessions, handcrafted books, ceramic Udu drums, speech presentations, visual poetry, a photography field trip and an original play debuting the imaginative writing of Fort Thomas' students.

Some of the projects will be featured in the exhibit. There will also be pictures and a video chronicling the entire arts grant project at the high school.

The purpose of the SAAA project is to integrate the arts when teaching core subjects. In the process, students expand their appreciation for the fine arts with activities that also generate a creative approach to learning.

For more information about this event call 483-2427 and ask for Mrs. Hill or Ms. Rohrwasser.



Music teacher Carrie Starr gives students a musical perspective through various activities and presentations. With her help, teachers incorporated music appreciation into art and English lessons.

Actor Paul Fisher teaches improvisational techniques to students in Mrs. Hill's English class. He is pictured engaging a student in a drama exercise. Students learned drama skills to prepare them for speech projects




Sophomores in Mrs. Hill's English class engage in warm-up exercises for the day's drama lessons. Actor Paul Fisher taught writing and drama skills to supplement the English curriculum at Fort Thomas High School.

## Safford Dance Academy to

# Total Collaboration

Student scripts with the student's photos and artists collaborating with teachers. The visual artist, Susan, made the head pieces with the students. Kimi worked on refining their stories with them. Paul staged the stories into a story theater performance and Josh took pictures of each student and they orally recorded their story in a power story presentation.

## How the Rattlesnake Got Its Rattle By Lewis Pike

### CHARACTERS

LEWIS - Rattlesnake

JOY - Rabbit

IVERSIN - Narrator

IVERSIN - Musician

- Tree

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1 CHAIR

### STARTING POSITIONS

ON STAGE - Lewis

STAGE RIGHT - Joy

STAGE LEFT - (TREE)

### NARRATOR:

Ridge-nosed Rattlesnake lived in the high mountains of the Arizona Desert.

He was only 21 inches long, with scaly skin.

He was always hiding in the bushes.

He was scared of getting eaten because he didn't have a rattle to scare other animals away.

One day a musician, me, came through playing the drums.

I also played an egg shaker and a guitar.

The music scared Ridge-nosed and he hid under a bush.

He saw that I dropped something, so he went to look.

He thought it was an egg to eat, so he swallowed it.

He started choking and kept trying to swallow it.

He tried to drink some water, but it didn't work.

The egg was stuck.

He was scared.

*(A TREE COMES ON STAGE FROM STAGE LEFT)*

He crawled to a tree and tried to hang upside down and make the egg roll out.

He kept hearing a rattle sound from inside him. Finally he saw Rabbit and called him over.

"Rabbit come over here!" Then he crawled in the bushes to wait.

Rabbit saw the bushes shake. Rabbit heard a rattle sound. He got scared and said, "Who's there?"

Ridge-nosed crawled out.

When Rabbit saw Ridge-nosed he knew something was wrong. He started to jump on Ridge-nosed until the egg moved to Ridge-nosed's tail. Ridge-nosed was happy that he finally had a rattle.

That's how Ridge-nosed Rattlesnake got its rattle.

\*\*\*\*\*

## How the Elk Got Its Long Antlers

By Blessing Joy Kenton

### CHARACTERS

BLESSING - Elk

STACI - Tree

AIYANA - Narrator

PENINNAH - Bear

---

1 CHAIR

### STARTING POSITIONS

ON STAGE - Blessing

STAGE RIGHT - Peninnah

STAGE LEFT - Staci

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### NARRATOR:

Once upon a time Elk was a big animal with brown fur.

One day he was walking through the woods and saw Bear with a fish.

Elk was so hungry that he ran up to Bear and grabbed the fish out of his hand and ran back into the woods.

*(BEAR CHASES ELK IN A CIRCLE)*

Bear came running after Elk. Elk was running too fast. He ran into a tree and got stuck.

When Bear found him, he said, "What happened to you?"

Elk replied, "I was running too fast and bumped into a tree."

Bear said, "Shall I help you?"

Elk said, "Yeah, I think I need help!"

Bear grabbed Elk and pulled him. He kept pulling and.....



Elk unloosened and came off the tree.  
(*TREE MAKES ANTLERS FOR THE ELK*)

Bear said, "You have sticks stuck on your head!"

Elk said, "You are a liar!"

Bear said, "No I'm not. Should we polish the branches and make them smooth?"

Elk said, "Yeah, we should!"

(*BEAR PICKS UP A ROCK*)

Bear helped Elk polish the branches with a smooth rock.

Ever since then, Elk has had huge antlers.

\*\*\*\*\*



## How the Coyote Learned to Howl at the Moon By Lacey Goseyun

### CHARACTERS

LACEY - Coyote

KAITLYNN - Hummingbird

ELIZA - Police

SHENAKA - Wolf & Narrator 3

SHANIA - Mailman & Moon

BRITTANY - Police & Narrator 2

CASSANDRA - Bear & Narrator 1

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4 CHAIRS

### STARTING POSITIONS

ON STAGE - Lacey

STAGE RIGHT - Kaitlynn, Shenaka, Brittany

STAGE LEFT - Shania, Eliza

---

NARRATOR (CASSANDRA):

Coyote was like a small dog with pointy ears, a long tail and gray-brown fur.

Coyote liked to dance and sing.

*(MAILMAN ENTERS FROM STAGE LEFT)*

So when he got an invitation in the mail to a Valentine's Day party,

*(MAILMAN SAYS THIS **NOT** NARRATOR)*

"You've got mail"

he decided to go.

The card said he could take one of his friends,

*(HUMMINGBIRD ENTERS FROM STAGE RIGHT)*

so he went to see Hummingbird and they both went to the party.

*(HUMMINGBIRD AND COYOTE EXIT. WOLF AND BEAR ENTER)*

The party was inside Gray Wolf's cave with lots of candles and lights, heart-shaped balloons and a cake with four layers of hearts from big too small.

NARRATOR (BRITTANY):

Bear was there, playing music on the drums.

*(COYOTE AND HUMMINGBIRD ENTER THE PARTY)*

Coyote started dancing to the rhythm of the drumbeats.

He started dancing crazy and his arms went everywhere and he was slapping the other animals in the face.

They thought he was crazy on the cake so they decided to throw him out of the cave.  
(HUMMINGBIRD, WOLF AND BEAR THROW COYOTE OUT)

(MOON COMES ON STAGE LEFT)  
But outside Coyote was happy because he had more room to sing and dance.  
He looked up and saw the moon, only half full.

He said, "Please, please give me more light!"

He danced and danced and the moon started to grow.  
(THE MOON TURNS TO FULL)

"Yay, the moon is full!" he said.

Then he got so tired and fell on the ground and went to sleep.

NARRATOR (SHENAKA):

(BEAR PASSES BY COYOTE.)  
Everyone left the party.

(HUMMINGBIRD PECKS COYOTE AS SHE PASSES)  
Hummingbird stopped and poked coyote with her beak to wake him up. But he was too tired.

(ENTER POLICE FROM LEFT)

Finally he woke up when the police came. They thought he was crazy

(POLICE PUT COYOTE IN THE CAR AND TAKE HIM TO JAIL)  
so they put him in jail for three days.

When he got out of jail Coyote went to Hummingbird's house and stayed there until the next full moon when he started to dance again.

Now when Coyote sees the moon he always howls at it.

"Please bring me more light!" he says,

and he jumps around and dances.

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## How Mule Deer Got His Long Ears - By Mitchell Natsyn

### CHARACTERS

MITCHELL - Mule Deer

IVERSIN - Mountain Lion

LOUIS - Elk

KAITLYNN - Cricket

STACI - Grasshopper

CASSANDRA - Cactus

BRITTANY, SHENAKA, PENINNAH, BLESSING - River sound

JOY - Narrator

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4 CHAIRS

### STARTING POSITIONS

ON STAGE - Mitchell, Cassandra

STAGE RIGHT - Iversin, Shenaka, Peninnah, Blessing

STAGE LEFT - Louis, Staci, Kaitlynn

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NARRATOR:

Mule Deer lived in the desert.

He had brown fur with very small ears.

He liked to eat prickly pear cactus,

(MULE DEER EATS CACTUS)

shrubs, twigs, grasses, and weeds.

He liked to find trees to play in.

One day he got his head caught in the branches of a tree.

*(ELK ENTERS FROM STAGE RIGHT. MOUNTAIN LION ENTERS FROM STAGE LEFT)*

Elk and Mountain Lion came to help Mule Deer get his head out.

Mountain Lion broke one branch to get Mule Deer's head loose.

But then his ears were still hooked on the branches.

Mountain Lion took hold of a branch and pulled and Elk pushed Mule Deer.

Mule Deer said, "Ow, it hurts!"

They kept pulling and pulling for five minutes until finally Mule Deer got loose.

Elk said, "Your ears got longer!"

"They did?" Mule Deer said. "I'm going to tell my mom what happened."

He felt embarrassed about his big ears. But then he began to hear the grasshoppers hopping.

*(GRASSHOPPER HOPS AROUND FROM STAGE LEFT)*

He could hear the crickets.

*(CRICKET HOPS AROUND FROM STAGE RIGHT)*

He could hear the river coming from a long way away.

*(RIVER MAKES RIVER SOUNDS IN MIC)*

He felt happy that he could hear so well and could hear when predators came toward him.

*(MOUNTAIN LION TRIES TO SNEAK UP ON HIM BUT MULE DEER HEARS AND AVOIDS HIM)*

And that is why the Mule Deer has long ears today.



### **How Mule Deer Got His Long Ears - By Mitchell Natsyn**

Mule Deer got his head caught in the branches. Elk, Mountain Sheep, and Mountain Lion came to help Mule Deer get his head out. Mule Deer's ears got caught at the same time.

Mountain Sheep said to Mule Deer, "Go and see my dad. He is great at pulling my ears so they won't get swollen."

Then Mountain Sheep's dad came to Mule Deer's house and talked to Mule Deer's mom to ask her if he could help Mule Deer.

And that is why the Mule Deer has long ears as today.

## How the Jackrabbit Got Its Ears

By Joy Black

Once upon a time Bobcat said something to the Jackrabbit. He could barely hear him. Then Jackrabbit hopped away.

The next day the Jackrabbit's friends came to his house. They said, "Do you want to play?"

The Jackrabbit said, "Yes." They played until night. Then they went to their homes and were going to eat.

The next day the Jackrabbit told his friends about his problem. His friends told him how to solve his problem.

Bobcat, Ocelot and Gila Monster were playing tricks on each other. Bobcat stretched out Jackrabbit's small ears when he stepped on Jackrabbit's tail, grabbed his ears and pulled on them.

Gila Monster made a fire with sticks and matches to make Jackrabbit's tail black. He singed his tail in the fire.

Ocelot went to Wal-Mart to buy crayons to color on Jackrabbit. He colored Jackrabbit with black and brown crayons. All the people were scared of Ocelot.

So that is how Jackrabbit got his long ears, black tail and brown fur!





## **How the Coatimundi Got Its Tail**

By Eliza Boni

When Coatimundi was little he had a lot of friends: Mountain Lion, Gray Wolf, Eld. They went to a tree that was so big and had apples. They ate the apples and grew big.

Then one night someone pulled Coatimundi's tail. It got longer and he was happy when he got a long tail.

In the mountains they all met up at the big tree with apples. They were so good and they ate them.

In the end, Mountain Lion, Gray Wolf, and Elk all got together and had a lot of fun with their new friend. They were happy.



## **How the Ringtail Got Its Ringtail**

By Brittany Carrizoza

It was a winter night and Lemur was sleeping. Bear and Snake were going to trick Lemur.

Bear and Snake put earrings on Lemur's tail because he had no rings on his tail.

When Lemur woke up he went outside and everyone liked his new look and said, "I like your new look!"

He asked, "How did this get on my tail?"

Bear and Snake said, "We did it!"

Lemur said, "Thank you! I've never had rings before and animals used to laugh at me."

And that is how the Ringtail got his rings!



## **How Gila Monster and His Friends Got Their Spots**

By Staci Harney

Once upon a time there was an orange Gila monster named Jessica. One day Ocelot Olivia asked, "Is it going to rain?" (They lived in the desert and when it rained they started to change colors. Ocelot Olivia was afraid of the rain.)

"Yes," said Collard Lizard Iggy.

One day it rained and they all got wet and started to get black spots. Gila Monster Jessica was sleeping. We woke up and saw black spots on her and said, "Who did this?"

"The rain did this," said Ocelot Olivia. All of the friends admired each other's black spots and that is how Gila Monster and his friends got their spots!





## **The Hummingbird Story**

By Kaitlynn Hinton

One day Hummingbird and Coyote got mail. On the front of the card it said, "You are invited to a wedding. It is tomorrow."

They said, "Oh, no! I've got to get some colors on me!"

So they rushed to the paint shop. Hummingbird got colorful colors and Coyote said, "Maybe I should just get on color of paint." And so he got his favorite color – gray. Then they rushed home.

Next they got in the shower and got out. Then Hummingbird just poured all of the paint on him, and Coyote started to pour the entire gray paint on him. Next they looked at themselves in the mirror and smiled and both said, "You look good and colorful!"

And that's how the Hummingbird and Coyote got their colors.



## **How the Elk Got Its Long Antlers**

By Blessing Joy Kenton

Once upon a time Elk was walking through the woods. Then he saw Bear with a fish and Elk was so hungry that he ran up to Bear and grabbed the fish out of his hand and ran back into the woods. Then Bear came running after Elk. Elk was running too fast. He ran into a tree; then Elk got stuck. Bear said, "What happened to you!"

Elk replied, "I was running too fast and bumped into a tree."

Bear said, "Shall I help you?"

Elk said, "Yeah, I think I need help!"

Then Bear grabbed Elk and pulled him. He kept pulling and Elk loosened and came off the tree. Bear said, "You have got sticks stuck on your head!"

Elk said, "You are a liar!"

Bear said, "No I'm not. Should we polish the branches and make them smooth?"

Elk said, "Yeah, we should!"

Since then, Elk has had huge antlers.

## **How the Mountain Lion Got His Long Tail**

By Iversin Nelson

Once upon a time Mule Deer came to Sidewinder and said, "What are you doing?"

"Nothing. Why?"

"Just asking."

Ridge Nose came up. "Do you guys want to play Not It?"

Mountain Lion came and asked, "Can I play?"

"Go ahead and play," Ridge Nose said. "Mule Deer is it."

Mountain Lion said, "I want a long tail."

Sidewinder said, "Ridge Nose, Mule Deer and I will weave a tail for you."

"Yes, let us weave a tail," Mule Deer said.

Ridge Nose asked, "Guys, who is it?"

"Nobody."

"Liar," Ridge Nose said.

"We are weaving a tail for Mountain Lion."

"Can I help?"

"Go ahead. Get the weaving tools."

"Okay," said Ridge Nose.

"I want a long tail," said Mountain Lion. They started weaving a tail for Mountain Lion. The tail was done. It was a shiny, beautiful, long tail.

## **How the Gray Wolf Got His Gray Fur**

By Shenika Shaw

Once upon a time White Wolf saw his friend Elk by the lake. White Wolf asked, "Do you want to go to the mountain with me?"

Elk said, "Yes, but I should call Kit Fox."

White Wolf said, "No, because he is still asleep."

Elk said, "Okay."

Elk packed his stuff and they went off to the mountain. White Wolf asked, "Should we build a fire so you can make food for us?"

Elk said, "Okay. I will put the pot on the fire so we can eat."

Elk fell asleep and White Wolf put Elk in the pot. Elk woke up and Elk poured out the eater and doused out the fire and put ashes on him. That's how White Wolf got his gray fur.

Now Kit Fox calls the White Wolf Gray Wolf. Elk does not want to go anywhere with Gray Wolf anymore.





**How the Kit Fox Got His Bushy Tail** - By Cassandra Nicole Shumate

Once there were the animal friends Kit Fox, Wildcat, Elk and White-tail Deer. At one time Kit Fox had a hairless tail.

One morning they headed off to visit Cheetah and Sunbird in the forest. When they got there, they were gone.

Then Kit Fox heard something. It was Sunbird and Cheetah stuck in the net. So Wildcat, Elk, White-tail Deer and Kit Fox pulled on the net until the net broke. Then Sunbird flew up in the air and promised, "You can wish anything you want," and Kit Fox asked for a bushy tail. And that is how Kit Fox got a bushy tail.

## **How Collard Lizard Looks Now**

By Louis Smith

Back then, Collard Lizard used to be plain white. He was as white as snow in the air.

Collard Lizard was walking around with Rose. (Rose was a beautiful, pinkish rose.) She wanted to go to Collard Lizard's house, but they were planning Collard Lizards party so Rose kept him from going home. Rose needed water so they ran to Collard Lizard's house and went inside.

"SURPRISE!"

"Ahhh," screamed Collard Lizard. A bunch of black spots poked up on his tail, tummy, and back.

"It's a gift from the Thunder King. Weird things will be happening today," said Gila Monster. After the party, Collard Lizard took a walk. He walked under a beehive and his tail hit the hive. "Ouch," screamed Collard Lizard. A bunch of bees stung him around the neck. It made tow black lines on his neck. He carefully pulled the stingers out one by one.

Next he went shopping. He got some medicine for his neck. Right when he put the medicine on the conveyer belt at the store, the conveyer belt malfunctioned. He started turning colors.

And that's why collard Lizards are shy and beautiful.

## **Why Ocelots Have Spots**

By Aiyana Stewart

Once upon a time Ocelots were orange all over until one day...

Olivia Ocelot had two best friends: Jessica Gila Monster and Katie Jackrabbit. They were best friends, but sometimes Olivia would walk around the village for hours just to let animals see her beautiful orange fur.

One day Jessica and Katie got tired of it and started to plan to get rid of her clean orange fur and put spots on it. They made a fire and burned the tip of a piece of wood so that when it cooled off they could color Olivia's fur with black spots. (They didn't have any markers.)

When Olivia woke up the next day, she walked into the bathroom, looked into the mirror and was that she had black spots all over her body.

From that day on Ocelots have had spots and they never made friends with a jackrabbit or a Gila monster again.



Paul working with students for Drama/Theatre Programs.



Alida does creative writing in order to get the student writing that she uses in the ***Wind in the Shadows*** performances.





Kimi not only works with students on creative writing, but dance and movement as well.



***WE HOPE YOU HAVE ENJOYED OUR SUMMARY OF THE  
SAAA GRANT AS MUCH AS WE HAVE ENJOYED THE  
GRANT AND ITS ACCOMPLISHMENTS.***

***CALENDARS FOR THE  
PERIOD OF THE GRANT  
ATTACHED***

***THE FOLLOWING  
EVALUATION FORMS  
WERE DEVELOPED IN  
ORDER TO MEASURE  
COMPLIANCE, RESULTS  
AND SUSTAINABILITY***

- *SAAA Student Performance of Arts Standards Scale*
- *Report Form Student Performance of Arts Standards* - and completed for sample
  - SAAA Teacher Time-Log.

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***AND***

***OTHER ITEMS OF***

***INTEREST***