

KID smART Newsletter
FALL 2011



FIRE the **IMAGINATION**

fire the IMAGINATION- Cocktails for KID smART is Red Hot!

Cocktails for KID smART is **Thursday, November 3, at the St. Charles Avenue home of Betsy and Gary Laborde.** The event begins with a champagne reception for sponsors and patrons at 6:30 p.m. The Cocktail Party is from 7:30-9:30 p.m. This year, sponsors and patrons will receive a hand-thrown and signed bowl by Master Potter Charles Bohn.

The event is a natural fit with KID smART's belief in **the power of the arts.** Two factors demonstrate that fit. From its inception the event has been in a private home showcasing the best in local art and design, providing a context that highlights KID smART's mission. Similarly, featuring the work of a local artist through a commemorative gift for sponsors and patrons serves as a reminder of the rich artistic and cultural environment in which local children live. It "brings home" the community's responsibility to make that environment more accessible to all its children...for their benefit and for the strengthening of the community.



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fire the IMAGINATION-

The Spark

KID smART Teaching Artists are sparks in school classrooms that ignite children's imaginations through the arts to enhance and deepen learning. The information and pictures on these pages are from a newsletter KID smART Teaching Artist Chris Kaminstein sent to parents of his students at Clancy Elementary School last year. It demonstrates the process of co-planning and co-teaching that is integral to the KID smART model and also demonstrates how arts integrated teaching creates learning environments in classrooms in which everyone learns...

Notes from a Teaching Artist – In Shelley Deemer's fourth grade class at Clancy Elementary, I was interested in exploring tableau, a theater technique in which students create frozen pictures that tell a story. Tableau is helpful for young actors in a variety of ways. It helps them learn body control and use their imaginations. Most of all, tableau shows them how to tell a story with their bodies. I was also curious to see if tableaux would help students retain important academic information. Mrs. Deemer and I decided to combine the tableau work with the weekly vocabulary words, giving students a chance not only to learn new words, but also to embody them.



EXPLORING TABLEAU

GOALS

Mrs. Deemer's fourth grade class is a talented group of 25 students. I knew that this activity would be a good way for the students to work collaboratively with their peers. In making tableaux, I wanted my student groups to pay special attention to three elements:

- Body levels
- Emotion
- Frozen

Body levels help make the tableau visually interesting, **emotion** allows an audience to become involved in the action of the tableau, and **frozen** reminds students that a tableau is a snapshot of their story (or in this case, their vocabulary word). Once we had practiced these elements, we were ready to use tableaux to understand new vocabulary words.

PROCEDURE

Mrs. Deemer and I separated the class into groups of four. Each group received a slip of paper with one of their vocabulary words written on it, and had to create a tableau following these steps:

1. Review the definition of the word as a group
2. Construct a tableau for the word
3. Include multiple body levels in the tableau
4. Practice the tableau
5. Choose a name for the group



THE TWIST!

But now, the twist! In order to reinforce the concept, keep the audience engaged and give the students ownership of their work, each student created a rubric to assess the work of the other groups in the class. The **rubric** had three categories: **body levels, emotion, and frozen.** Each category was assessed on a scale of 0 to 2. A fourth column allowed students to guess the vocabulary word illustrated in the tableaux their peers were creating.

The rubric worked better than we could have hoped. Students not only engaged as audience members, they also became more engaged in their own work. Groups were focused and energetic, and they were full of emotion and body control with great levels.

I found that the peer-to-peer assessment was vital for keeping students focused and engaged in both the theater and academic part of the activity. This helped the students to retain the vocabulary words they had learned and allowed them to play with the definition of the word, rather than just learning it on the page. I learned something important from all this: if students are given the proper peer motivation, the quality and focus of their work increases exponentially. It is a lesson I won't forget.

"I like the fact that Mr. K taught students to score with the rubric, and I decided to use the same idea with student writing. In the same way, students use peer to peer assessment in a number of categories: first draft, first edits, second edits, final draft."

- Shelly Deemer, Fourth Grade Teacher



Studio Habits of Mind

The theoretical framework for the KID smART arts integration model is Studio Habits of Mind, developed and documented by Harvard Graduate School of Education's Project Zero. Studio Habits of Mind demonstrates that important cognitive and attitudinal dispositions are developed when arts are taught, dispositions that are central to learning in many subjects.

The Studio Habits of Mind framework gives KID smART teaching artists a way of observing and tracking student learning as well as a common language across artistic disciplines in eight areas: observe, reflect, engage and persist, develop craft, stretch and explore, envision, express, and understand outside world.

This summer four KID smART teaching artists – Aminisha Ferdinand, Chris Kaminstein, Heather Muntzer and Andy Vaught – and Executive Director Echo Olander and Program Director Elise Gallinot – deepened their understanding of the Studio Habits of Mind framework in training with Todd Elkins, a classroom teacher and member of the faculty of the Project Zero Classroom and Future of Learning summer institutes at Harvard. The training was sponsored by The Joan Mitchell Foundation.

fire the IMAGINATION- Tending the fire for School Reform

Investments in building teacher knowledge and skills net greater increases in student achievement than other uses of an education dollar. Proposals for education reform almost always include professional development components, but research shows that the limited depth of “one off” workshops builds awareness but not behavior change. As more research is done, it is becoming clear that coaching is the most powerful element in changing teacher practice and, in turn, student achievement.

In September, the John F. Kennedy Center for the Performing Arts piloted with KID smART its most recent educational seminar, *Arts Coaching: A Personalized Approach to Teachers’ Professional Development*. Nine KID smART teaching artists, and four who work with the KID smART-directed Imagination/Creativity/Innovation program statewide, participated. This training marked the first time The Kennedy Center has piloted a seminar outside of its own network of participating schools.

Because of its investment in artists who teach, KID smART’s own team of teaching artists now lead 90% of its professional development offerings for classroom teachers. These include in-school full-faculty workshops and Arts Experiences in Schools (AXIS), KID smART’s intensive, year-long arts integration professional development initiative. Building the capacities of teaching artists as in-classroom coaches will ensure that classroom teachers increase their own capacities to transfer the content of formal instruction into their daily teaching practice, increasing their effectiveness in using the arts to fire their students’ imaginations.





Education through Imagination.

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