

Composition of Community: Tools and Strategies for Inclusive Education Settings.
Teaching Artists Connect

Script:

Total running time:

Gowri:

Hello and welcome to the Composition of Community: Tools and Strategies for Inclusive Education Settings.

I am Gowri Savori, a visual teaching artist based in Cary, NC. I am a British-Indian woman, with brown skin and dark brown hair, wearing a green sweater. I am sitting in my home studio. I am one of the co-founders of TAC, an organization providing creative and inspiring PD workshops for teaching artists and educators across NC and beyond.

Heather, would you like to introduce yourself.

Heather:

My name is Heather Bryce. I am a teaching artist and choreographer located in Graham, NC. I am a white woman in my early 40s with light brown hair pulled back in a bun. I'm wearing a blue collared shirt standing in front of a white wall with three Alvin Ailey dance posters on it.

Gowri:

This is Gowri speaking. Before we begin, we'd like to acknowledge that these lands are part of the ancient homeland and traditional territories of the Lumbee and the Tuscarora peoples, and the Ocaneechi Band of the Saponi Nation. We recognize, honor, and respect these nations as the traditional stewards of these lands and water.

Heather, please start the presentation.

Heather:

Welcome to the Composition of Community: Tools and Strategies for Inclusive Education Settings.

Gowri:

Let's start with our agenda.

The slides we'll be using include black text on a white background. There is an orange circle with green spokes in the lower left hand corner. This is the Teaching Artists Connect logo.

We'll begin with our session goals; beside that is an image of a target with an arrow at its center.

Next, we'll look at focus strategies. Next to that is an image of a thumbs up.

We'll do some arts activities, and an image shows an artist's palette.

And we'll end with a debrief, and an image beside it shows a lightbulb with a flower growing inside.

Heather:

This is Heather speaking. Our goals for today's session are:
Participants will be able to implement arts in education strategies that support all learners.
Participants will understand the power of composition through the arts.
Participants will leave with the tools to facilitate open ended arts explorations.

Gowri:

Today's we'll be focusing on some specific strategies. These are:
Step-by-step instruction, use of visual supports, open-ended art making, Choice making and self-direction, generalization across artforms, flexible groupings, peer feedback and support, reflection and self-assessment.

Heather , shall we look at some strategies in more detail?

Heather:Step-by-step instruction: Also called task analysis. Involves breaking down an activity into smaller, accomplishable steps. Step-by-step instructions can be paired with visuals to support all learners.

Gowri:

Open-ended art making: there's no one "right way" to do the activity. There are multiple entry points. The outcome or creation will look different for each individual or group. Process, problem solving, and discovery are valued.

Heather:

Generalization across artforms :a skill learned in one context is transferred to another context. For example, pattern and repetition are explored in both visual artmaking and dance composition.

Gowri:

Let's go back to the composition of community. Firstly, the definition of collaboration. An image shows four hands of different skin tones, holding one another's wrists to form a square.
Collaboration is: The act of working together to produce or create something. In this context, we define collaboration as guided, open-ended artmaking that includes peer to peer dialogue, creation, and reflection.

And what is composition? "It's often viewed as an arrangement of elements to create or build an artistic form. Or a product of combining multiple elements or ingredients. Elements of composition we'll be focusing on here are shape, structure, repetition, and arrangement.

Heather:

Why Collaboration?

Collaboration builds community. When we come together to create something, we bring our own individual strengths and perspectives and build something we would not have been able to accomplish as individuals.

Some building blocks for successful collaboration include defining clear roles and responsibilities, providing opportunities for choice making and self-directed exploration, multiple

ways into the project, peer to peer engagement, and opportunities for reflection and self-assessment.

Gowri:

We can understand both composition and collaboration a little better by diving into some artmaking. We'll be experimenting with shapes that repeat.

An image shows a circle filled with a variety of shapes drawn in black and white.

What tools will you need? A piece of paper, something circular to draw around (like a saucer) and something to draw with like a pen, pencil or sharpie.

First, on your paper, draw a circle or trace your shape. Take a moment to pause the presentation while you complete each step.

Next, In the circle, draw a shape. It can be any shape. I have drawn a dot. Students who have visual impairments can use textured materials, shapes, or found objects.

We'll repeat that shape (so draw it again, and again) until you fill your circle with that shape.

You can change the size, color, and space between the shapes.

An image shows a circle filled with lots of black dots of varying sizes.

You've created a pattern. But what is a pattern?

It's a design or decoration. It doesn't need to repeat, or be symmetrical. It can be random!

Next we'll work in groups of three. But first observe your peers' patterns.

An image here shows three circles, one is filled with black dots, one with straight lines, and the third with triangles pointing in different directions.

Draw a new blank circle for your group design.

Now let's put all of our shapes into our new circle. How will you fit them together?

The image shows a circle filled with a combination of black dots, lines, and triangles.

Place your completed design on a desk. Let's go on a gallery walk to see the compositions the other groups have created.

At the end of today's presentation, we will provide you with a JamBoard link where you can upload your design and see what others have created.

Heather:

Now we will try on our visual art compositions through embodying them. That means trying them on in our bodies. First, we will develop a movement that represents our individual compositions.

First I will share mine. This image shows my composition - a circle with smaller circles of various sizes inside of it. Now I will share my movement.

I am creating a circular shape with my body, I reach out toward the camera with my right hand, my fingertips reaching toward the camera in the shape of a circle. I am doing the same movement with my left hand, then my right pointer finger points towards the camera, then my left pointer finger. I repeat this pattern again (body circle, fingertips circle, circle, pointer dot, dot).

How would your shape move? Your movement will look different than mine. Try it out. Practice your movement so you know it and can teach it.

Now we will return to our small groups.

Step 1: Learn your peers' movements. Try to learn it the way they show it.

Step 2: Decide together, what order will you put your movements in? Will you repeat any movements?

Step 3: Practice your group movement sequence and be ready to share it.

*steps

Now, look back at your original pattern drawing. Is there a still shape that might represent your drawing? Make sure you can hold it.

With your small group, create a still picture with your bodies, bringing your three different still body shapes together to create a tableau. Here's an example of a tableau, four dancers stand together in a line formation holding their bodies in different linear and curved shapes. The first and last dancer in the line hold the same shape. One dancer faces away from the camera.

Now that you've practiced your tableau, will you start or end your dance with your tableau? Practice with your group.

Now we will share a few, as you watch, what do you notice?

On the lower right hand side of this slide there's a picture of three different dancers standing in a line, their arms overlapping in angular shapes.

Gowri:

Let's come back to our small group designs. How can we put them together to create one large design?

The image shows a group of people placing their circular designs on the ground.

We have collaborated together to create a community collaboration. This image shows a collection of circles with patterns on them arranged in a random pattern on the ground.

Heather:

Let's reflect on our individual and small group work. Today we will focus on glows, grows, and positive feedback.

What did you do well?

What would you do differently next time?

What's something a peer did well?

Students can journal their reflection responses using words or drawing, and then share them outloud.

There are many ways we can build on the arts activities we shared today. One expansion would be to create a dance based on the final community visual arts composition. How can small group movement sequences fit together to create a class collaboration? You can guide students to consider timing, use of space, and arrangement.

We could also create a musical composition based on our shape compositions that could serve as a soundtrack for our dance pieces or as its own full composition.

Gowri:

And during the design process, we can experiment with using textured fabrics, and found materials.

Other adaptations include using large paint brushes and large sheets of paper. You can use found materials, create designs with stamps, and use sensory objects such as sand or beads.

Heather:

We can also use dance spots or tape to help support spatial awareness.

Gowri:

Let's look at some of the activities we covered:

We used shapes to create designs, and make our own patterns

We collaborated in small groups

We worked with tableau and completed a movement task

We made a class composition

We did a class choreography

And we reflected together

Heather:

Our focus strategies today were:

Step-by-step instructions

Visual support and visual descriptions

Open-ended art making - there's no one "right" way to do the activity

Choice making and self-directed exploration

Generalization across artforms - taking a skill learned in one context and transferring it to another context

Flexible groupings

Peer feedback and group problem solving - built into reflection and small group work.

Reflection and self-assessment (glow, grow - what would you change?)

Where and how did you observe our focus strategies in action throughout the presentation?

Take a moment to write or sketch them in your journal.

How will the strategies and activities you observed today impact or translate to your own practice?

After this session, please take a moment to visit the reflection jamboard linked below. Share how you will use the strategies and activities we explored today in your own practice. Read what others have posted. Use sticky notes or text to build on what others shared. Link to JamBoard here:

<https://jamboard.google.com/d/126vphd8hwmGDAY0k3NzYCHCjn8CN7Zmgn9w6wJGotIA/edit?usp=sharing>

Gowri:

Thanks for spending time with us today.

If you want to get in touch, you can email us at info@tac-nc.org, visit us at www.tac-nc.org or follow us on Facebook at Teaching Artists Connect.